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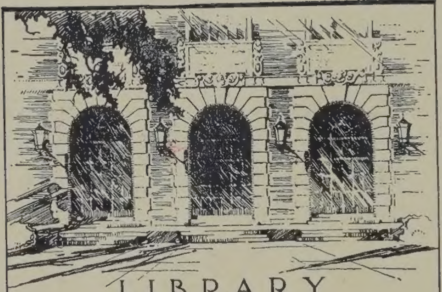

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THE ETUDE

JANUARY, 1924 Single Copies 25 Cents VOL. XLII, No. 1

The Greatest Question

We were just about to wish all our readers and our musical friends, for the fortieth time,

"A Joyous, Prosperous, Happy New Year,"

when we realized that the greatest material question of man is "how can I obtain the most real happiness?"

It was no mere rhetorical climax when Thomas Jefferson wrote into the declaration of independence his list of inalienable rights, "Life, Liberty, and the Pursuit of Happiness."

The pursuit of happiness is the basis of all true thrift, industry, ambition and much of our good behavior.

In sincerely wishing you who hold this new year copy of the Etude in your hand *a happy and successful new year*, we are certain that you, as a music lover, realize that you possess one of the greatest instruments for happiness—*music*. You are blessed more than ordinary mortals with the fairy wand to bring gladness and consolation to others.

Your own joy in music, your success in the art, your success in life, must depend very largely upon how much genuine happiness you can carry to others with your music.

If you can bring the joy of tears and the joy of laughter to multitudes, the world will discover that you are a great musician, whether you are Harry Lauder, Jan Ignace Paderewski or just plain Susie Smith.

Many Happy Returns

The Etude has had its Fortieth Birthday. We have eaten our cake that we baked in the October Anniversary issue and have recovered from the consequent indigestion. It was quite a *Party*, judging from the vast number of letters that reached us from delighted friends.

We are grateful to the very large number who have written to us anent the October issue and wish that we might print all of the wonderful letters that have come to us from old friends, telling us how much the Etude has meant to them for ten, twenty, thirty, forty years. We thank you all for your cordial good wishes.

We resolved to print the first letter of congratulations that came to us as a type of the many, many greetings. Strangely enough it came in advance of the *Anniversary* itself and from our overseas contemporary, *The Musical Standard* of London.

"We note with great interest the announcement of the 40th anniversary of the founding of 'The Etude' and venture to congratulate our contemporary upon forty years of splendid work on behalf of the lovely Art of Music.

"The Etude, in its great work of encouragement to the American Composer and Artist, while ignoring no phase, no development of musical progress abroad, follows a policy we have tried to adhere to in our own Journal.

"The Musical press of any country should be the patron of native composers and executants, altho' unhappily enough this is not always so. It should be the earnest desire of all thinking American and British musicians to seek in every way to advance and assist each other, since in many senses the music of these two great English-speaking nations does not occupy the strong world position it undoubtedly should.

"The Etude seems ever ready to publish the views and teachings of English as well as American creative musical artists. It is of much importance that this is so in a magazine which by virtue of its extremely high aims and its splendid literary quality must penetrate into American home life and thus disseminate the ideals of its editors and proprietors. We wish The Etude continued prosperity and success." H. A. Dean, Mgr.

The Musical Mark of a Gentleman

John Wesley is quoted as saying "The Welsh are as ignorant as Cherokee Indians." Like many pulpit utterances this was flagrantly erroneous. The Welsh in Wesley's day may have been short on the kind of book learning that he deemed necessary; but in folklore, husbandry and in other ways they showed a wisdom which their English brothers often missed.

While the Englishman considered his sword the mark of a gentleman the Welshman considered the harp the mark of a gentleman. It remained for a Welshman, Lloyd George, to have the supreme position in Great Britian during the greatest of wars. It was a case of the gentleman with the harp directing the policies of the sword holders. In ancient Wales no one could be considered a gentleman who could not play upon the harp. For this reason it was expressly forbidden to teach slaves to play the harp. Only the King's musicians and gentlemen were allowed to own harps. Moreover it was illegal to seize a gentleman's harp for debt, because that would have reduced him to the rank of a slave.

Musicians and Tobacco

Musicians are accused of inordinate use of tobacco. Many are inveterate smokers; but many more are total abstainers. The use of smoking tobacco in various forms has increased prodigiously during the last few years. The anti-tobacco crusaders attack the use of the weed with Volstedian ferocity. Are their attacks well founded or necessary? We purpose discussing this question, not determining it in this short editorial.

America is responsible for the weed and the habit. How long it had been used by our native Indians before Columbus discovered them smoking it wrapped in cigarettes of corn husks, no one knows. In less than a century its use spread all over Europe and parts of Asia. Its consumption has always increased, never decreased. The plant is a first cousin of the Irish potato, the egg plant, the jimson weed and the tomato. It gets its generic name, *Nicotiana*, from Jean Nicot, French Ambassador to Portugal, who, in 1560, sent seeds of this popular member of the nightshade family to Paris.

Tobacco is a sedative and a narcotic. Our interest in it at present is to give our musician readers a means of judging for themselves whether its moderate use is likely to injure them in their professional work. Medical opinion in the past has been varied. For instance, many years ago some Dr. Richardson, in the London *Lancet*, said of it: "It is innocent, compared with alcohol; it does indefinitely less harm than opium; it is in no sense worse than tea; and by the side of high living it contrasts most favorably." Nevertheless, it is a drug; and the enormous increase in its consumption makes careful attention at this time desirable.

The best work we have ever seen upon the subject is the recently published volume, *Tobacco and Mental Efficiency*, by M. V. O'Shea (The Macmillan Company). The author is professor of education at the University of Wisconsin. He has for years been carefully collecting statements from physicians, university presidents, psychologists, scientists, literary men, artists, musicians, presidents, judges, schoolmen, financiers, military and naval officers, and other public men. Ninety-five per cent of the men of distinction thus consulted say that they have been unable to detect any mental or physical injury from the use of tobacco. All, however, seem to take a positive stand in the matter of smoking in youth, which they concede to be very injurious.

Now, let us look at the reports of delicately contrived scientific apparatus which, with the faithfulness and veracity of all machines, tells the actual facts. Prof. O'Shea, who cannot be accused of being illiberal, devotes the second half of his book to this subject.

The reports of investigations made by public school teachers among students have indicated that the advantage is overwhelmingly in favor of the non-smoker. He stands higher in his class, is more healthy, more energetic, has better memory, better reasoning powers, is braver, more obedient, more truthful, more attentive, less irritable; and, in fact, is in every way a superior individual. University statistics also show a great superiority of the non-smoker. At Columbia University, New York, one hundred per cent more smokers failed than non-smokers. Indeed, in schools and in high schools, as well as universities, the cold facts show that the student who has maintained a good average when a non-smoker has gone down steadily and infallibly when he has become a smoker.

The results of all the laboratory tests, conducted with scientific apparatus with mature persons, show that, taking a large number of individuals (mature), tobacco will slow down and disturb the intellectual processes in a majority of them. More particularly, for the musician, the pianist and violinist—whose executive ability at the instrument is of greatest importance in rapidity of tapping, muscular fatigue, steadiness of motor control, memory span and facility in learning—tobacco shows detrimental effects, reducing the efficiency of the individual from .35 to 42.12 per cent. Therefore, it is obvious that, for the musician and the music student, smoking is a hindrance to progress.

Because some of the great musicians and performers of the past have been inveterate smokers does not mean that they might not have been even greater if they had not smoked.

Pre-digested Music

ARE we having an era of too much pre-digested music?

By pre-digested music we mean pieces and editions in which all suggestions of difficulties are so carefully screened out that the student has as little work as possible in assimilating the piece.

Expert dieticians have found that some of our many bodily ailments are due, without question, to the too great refinement of foodstuffs. Foods are clarified and purified and beautified until the food value is gone. We require the valuable bran and mineral salts in wheat, for instance; and there are thousands now who demand whole wheat and bran bread, who were brought up to believe that the whiter bread was the better it was.

In music the student often selects pieces in which there is so little to do in the way of fingering or in difficulties of any kind that the pieces "play themselves." Publishers all know that such pieces "sell best." The teacher and the student call for them "pre-digested." In this way much extremely delightful music is side-tracked. Very often just a little more earnest practice would master certain apparently intricate pieces and put the performer in possession of many interesting additions to the repertoire. If the performer does not do this he is likely to go on playing pieces that have been worn threadbare, just because they are pre-digested.

Take, for instance, the delightful *Valse Christine* by Rudolf Friml, which appeared as the first number in the July ETUDE. Here is a piece which is comparatively simple; but it does not "fall under the hands" as it might if Gustave Lange had developed the theme in conventional style. It contains slightly different chords and passages; and, because the performer has not played them over and over again thousands of times, they do unquestionably present difficulties to some students. However, none of these difficulties are such that they cannot be readily mastered by a little earnest practice. Two or three hours may be needed by some; but at the end, instead of having a piece that sounds like everything that everybody else has played for years and years, you have a piece with the kind of freshness that comes with unconventionality.

Much of the music of Schumann, Brahms, Debussy, Mrs. Beach, Schütt, and some others, strikes into unconventional and wholly delightful lanes. In the masterly set of pianoforte pieces by Mrs. Beach, called "In Grandma's Garden," as in the delightful *Nocturne in F Sharp Minor* of Josef Hofmann, there are passages that do not immediately fall under the fingers. They require a little work but they amply repay the student for all such labor.

The editor recently played through the Brahms Album just issued. There are few measures in Brahms that do not contain unconventional hand positions. Brahms composed with his brains and not with his fingers, despite the fact that he was a pianist of ability and often performed in public. Because the fingers balk at certain passages some lazy students are done with them at once. For this reason many of the works of Brahms have been very slow in securing world popularity.

Just as the athlete grows by seeking new opposition to his muscles, new weights to lift, new tests of strength and agility, so the musician will grow, not by dodging difficulty but by courting it and mastering it.

What's the Matter With Jazz?

FIRST, Jazz, at its worst, is an unforgivable orgy of noise, a riot of discord, usually perpetrated by players of scant musical training who believe that their random whoops, blasts, crashes and aboriginal tomtoming is something akin to genius.

Second, Jazz, at its worst, is often associated with vile surroundings, filthy words, unmentionable dances and obscene plays with which respectable Americans are so disgusted that they turn with dismay at the mere mention of "Jazz," which they naturally blame for the whole fearful caravan of vice and near-vice.

Yet, in the music itself there is often much that is charming and genuinely fascinating when written and played effectively. There is no more harm in well written Jazz than there is in a Liszt Rhapsody. Some of the tunes employed in Jazz could be manipulated by a master into a composition of world currency and permanence. On the other hand, many of the Jazz arrangements made especially for the talking machine records are among the most ingenious and fresh bits of original orchestrating we have heard in years. Surely there is no harm in such things. They provide rhythmic and melodic stimulation for thousands of people to whom such a musical prod is a real god-send. What a humdrum life this would be without inspiriting music. True, you and we may get it from the Rimsky-Korsakoff *Schéhérazade*, the Chabrier *Spanish Rhapsody*, or the Dukas *Sorcerer's Apprentice;* but there are others whose musical taste may demand a more primitive form of syncopation and fantastic orchestration. We have no quarrel with "Jazz" when it is artistically worked out, effectively played and done among decent surroundings.

Along in September, the Mayor of Philadelphia, Hon. J. Hampton Moore, one of the finest executives the city has ever had, revoked the license of a leading theater playing a musical review based largely upon "Jazz" extravaganza. The performance was so objectionable in its intent that even the calloused noses of the hardened theatrical critics turned up with disgust. Naturally Jazz was blamed. The money loss of the producers was reported to be immense—possibly $75,000. Some theatrical managers are never brought to their senses until they get a good stiff kick in the pocket-book.

If the makers of Jazz desire to continue their success and provide musical entertainment that is inspiriting without being offensive, they may take a lesson from experiences like this which are likely to increase in number with the accumulating public indignation over the evils of Jazz.

Good Jazz can be a wholesome tonic; bad Jazz is always a dangerous drug.

Rhythm, even before melody is the basis of music. Certain African tribes carry the mastery of rhythm so far that they have been known to communicate with each other for great distances by means of various rhythms beat out upon their drums.

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The Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World-Famous Diva

MME. AMELITA GALLI-CURCI

Biographical

The success of Galli-Curci has often been described as "meteoric," but familiarity with her biography reveals that, as in the case with all really great artists, it is the result of long and hard work combined with extraordinary gifts. She was born in Milan. Her early ambition was to become a pianist. After her graduation from the Milan Conservatorio, with the first prize and diploma, she made many very successful concert appearances as a virtuoso pianist. Her repertoire was comprehensive, her technic brilliant and her tonal coloring brought high encomiums from the critics. After hearing Busoni at a concert, however, she was so overcome by the enormity of his technical skill that she went home, closed her piano and decided to abandon her musical career. It was then that she "discovered" her voice. It is more truthful to say that it was discovered by Pietro Mascagni the famous composer who was a friend of her family. Exactly six years after her debut as a piano virtuoso in Milan she appeared as Gilda in "Rigoletto" at the Teatro Costanzi in Rome with pronounced success. The marvel of it was that she had received no vocal instruction but had studied everything by herself. True, she had attended opera since childhood, and her family was musical; but what she achieved by herself is one of the startling instances of self-instruction in music. After her successes in Italy, Spain, South America and Cuba, she came to America. still a comparatively unknown singer in this country. When she was brought to the attention of Campanini, then impressario of the Chicago Opera Company, he immediately recognized her immense possibilities. Her debut in Chicago, November 18, 1916, as Gilda, was one of the most sensational appearances in American history. Since then her successes have been a continual procession of triumphs. Mme. Galli-Curci is a woman of exceptionally broad culture, remarkably well read, possessing a library in various languages (with which she has an uncanny familiarity) which would be the envy of many a college. Her husband, who accompanies her at all her concerts, is Mr. Homer Samuels, a well-known American composer of Welsh ancestry. Mme. Galli-Curci spends her summers at her palatial home in the Catskills, hard at work every day with Mr. Samuels and her mentor, Franz Proschowsky, continually endeavoring to expand and develop her art. Note that Mme. Galli-Curci speaks as an American, as she is very proud of her American citizenship. Demand for records of her voice is world-wide.

Are Singers Born, Not Made?

"It has always been my very decided impression that while only hard, long, unremitting work can make an artist, singers are unquestionably born with certain throat formations and certain mental and emotional endowments which are the essential basis for the superstructure of labor and persistence which in the end brings success.

"It would seem silly to me to think otherwise. One can never make a crow sing like a thrush although they are both birds, both have throats and both make noises. You can never make a bass sing like a soprano nor a tenor sing like an alto. Their throat formation makes it impossible. In a less degree the throat of every human being differs just as the features of everyone is slightly different from others.

"Singing teachers, pointing to some singer with a poor natural vocal equipment but with great mentality, great soul and great persistance, who by dint of unremitting labor, attains success, preach, 'voices are made not born.' Naturally it brings them pupils; but it has been also the source of the cruelest kind of disappointment to thousands of students who, after years of study realize that they have spent their time and money chasing an *ignis fatuus*—a will-o-the-wisp through the swamps of musical despair.

"Probably every voice can be improved by sensible, skillful instruction in the hands of a real vocal master, but every voice has its limitations that came to it with birth; and no singer and no teacher can pass beyond those limitations. If this were not true there would be a hundred thousand prima donnas in America now instead of a very few. The honest teachers know this and do not hesitate to state the truth to their pupils.

"A musical and vocal ancestry does not always insure vocal success. Patti's parents were opera singers, as were Malibran's. My own mother was a singer but not a professional. My grandmother, Carolnia Galli-Rota, was a well-known opera singer, but her husband, Giovanni Galli, was an operatic conductor of note. I was eleven when I last heard my grandmother. Her voice is still in my ears. I heard her sing once the famous aria from *"Il Barbiere di Siviglia" Una Voce poco Fa,* and the smoothness and brilliance with which she sang was unforgetable. I am sure that I absorbed a great deal sub-consciously through hearing my grandmother and other singers at the opera and at our home.

Language and Singing

"Italy has produced a great many singers of world renown. Some have attributed this to the climate, some to the diet, some to the open air life. These may have helped; but it seems to me that the most important element in the success of the Italian-born singer is the Italian language itself. Its lovely open vowels, *Ah, ay, ee, oh, oo,* emitted from a perfectly open throat, tend to avoid from birth the obstacles with which many singers of other lands have to struggle. I often wonder why, on the threshold of vocal art, the voice teachers do not teach their pupils to read aloud sonorous sonnets and beautiful prose, giving each vowel its most beautiful quality. I am sure that a half hour or an hour a day, spent in cultivating a sense of vowel beauty, would be quite as valuable for many singers as time spent in so-called vocal exercises which are worthless because the vowel sense has not been developed. I would even urge them to learn the beautiful Italian language for this purpose; because the Italian poets and authors make a conscious effort ot have all of their sentences rich and beautiful in sound.

"Of course poets in other tongues, Tennyson, Heine, Racine, Lowell, all strove to have their verses musical; but there is something about the Italian language that lends itself to the free emission of vowels so that the mere recitation of some of the Italian verse is as beautiful as a song. Mme. Elonora Duse is an instance of this. Her voice is music in itself.

MME. GALLI-CURCI'S LATEST PORTRAIT

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American Singers and the Vowel Sense

"America, like Italy, is a land that has produced many lovely voices; but the American singer on the threshold of her art must learn to speak with an open throat. Americans do not realize it, but the observer coming here first from a foreign land notices first of all that many of the people seem to talk with mouths almost closed. The jaws are stiff and there is no other thought than that of expressing oneself forcibly and lucidly. The educated Italian, on the other hand, tries to show his culture by talking beautifully. Such habits have come down to him for centuries. He has very little to overcome. The American, the German and the Englishman, on the contrary, often has to upset his vocal ancestry before he begins his vocal work.

Beauty as the Basis of Singing

"The realization of beauty transmits itself to the voice without question. America is a glorious country and its natural beauties are unsurpassed. On the other hand there is still a great deal that is ugly in its cities. During the last twenty-five years the country has made great strides in beautification. This in time will show itself upon the American voice. In the Italy of Caruso and Gigli and other great masters of singing, the child is taught to love beauty—beauty in nature and beauty in art. Beauty is emphasized everywhere. America, until recent years, has been famed largely for its business prowess. The art instinct has been here as evidenced by the early American painters and by the poets, architects and others. But America had more serious business for its welfare on hand. Its great problem was to build, to utilize its territory, to assimilate the multitudes that were pouring in from all the countries of the world.

The American Renaissance

"Whether you realize it or not, America is now at the period of its Renaissance, its spiritual rebirth. The great war gave us a wonderful national quickening of our ambition to become a cultural as well as a commercial nation. America's attitude toward the unfortunate in other lands, even in enemy lands, has been ennobling. It has commanded the admiration of the world. We still lack in contemplative moods, in serenity, calm and in the observation of the beautiful. There is a conspicious neglect of poetry. Americans do not seem to understand the value, the inspiration, the refreshment that is to be derived from poetry. All these things take time.

"If we are to consider the thresholds of vocal art, it would be absurd to talk learnedly upon the subject and fail to treat upon these principles of life upon which all great ultimate success must depend. All these things have a phychic effect upon the voice and upon the art of singing. They are of vastly more importance to the future of vocal art i our country than are solfeggios and teachers with big names.

The Singer's Musical Knowledge

"The singer's musical knowledge is also fundamental. The time is coming when the vocalist who has the voice of an angel and the musicianship of a poll-parrot will have difficulty in drawing large audience.

"Learn an instrument by all means. The singer cannot well begin vocal work in earnest before the age of eighteen or nineteen; but during the previous years she can perfect herself as the performer upon some instrument and ever after have the great advantages that this will bring her. I began the study of the piano at the age of five. I heard practically all of the notable operatic performances at La Scala until I was seventeen. At first I practiced piano about one and a half hours a day, eventually practicing three hours a day. At the Milan Conservatory I had to learn the major works of Beethoven, Haydn, Mozart, Schumann, Chopin and Bach. I played the Chopin *E Minor Concerto* and all of the "Forty-Eight Fugues of Bach." After graduation, in addition to my work as a concert pianist, I taught pianoforte for four years. This experience, as well as that of having the guidance of musical parents, was of incalcuable value to me. I can well remember my father playing over the score of such an opera as "Tristan and Isolde" before going to his office. In such an atmosphere it was difficult not to be a musician.

This conference will be continued in the next issue of The Etude Music Magazine, in which Mme. Galli-Curci will present some of the very exercises she used in her own work when she was training herself without a teacher for her vocal career.

Berlioz's Pot-Boiling Period

By Lynne Roche

Berlioz's father, himself an eminent physician, was anxious that his son should succeed to his laurels. Hector's precocity in music was discouraged, and for a time he became interested in anatomy. But in his father's library were also scores by Gluck, Haydn, Mozart and others, the reading of which led him almost to revolt.

However, parental resolution won temporarily, and at nineteen he was lodged in the Quartier Latin of Paris to pursue his medical studies. Here visits to the opera so fired his musical propensities that he applied for admission to the conservatoire. Imploring letters, begging his father's consent to the change, brought a cutting off of his allowance.

Admission to the conservatoire was gained by a cantata for voices with orchestra, but poverty stood gaunt at his door. He slept in a bare old garret, slept under scant bedding, and ate his bread and grapes on the Pont Neuf.

After some months a vacancy occurred in the chorus of the Théatre des Noveauteaus. Of his competition for the appointment he gives a racy account which at the same time discloses a view of his musical qualifications at this age.

Butchers, bakers, shop-apprentices and non-de-scripts, each with a roll of music under his arm, made up the unpromising lot.

The manager-ogre of this third-class theatre scanned the raw-boned youth. "Where's your music?" he snarled.

"I don't want any, I can sing anything you can give me at sight," came the reply.

"The devil!" retorted the tyrant, "but we have no music here."

"Well, what do you want? I can sing every note of all the operas of Gluck, Piccini, Salieri, Rameau, Spontini, Grétry, Mozart and Cimarosa, from memory."

At this other applicants slunk away, and the fifty francs a month thus earned greatly relieved Berlioz's situation. Though he sometimes made vague reference to his dramatic career, the truth of this engagement was disclosed only after Berlioz had risen to distinction.

Meyerbeer's Industry

Meyerbeer, a man of large personal resources, received great returns from his operas, and was probably the wealthiest of the master composers. He lived in sumptuous ease, yet worked with intense zeal for a regular period of each day.

To a friend who begged him to take more time for recreation, he replied, "If I should leave work, I should rob myself of my greatest pleasure; for I am so accustomed to work that it has become a necessity."

What a lesson to students who dream of the time when cognition of their achievements is to come!

Chats With Serious Piano Students

By Sidney Silber

General and Special Education

Luckily the day has passed when a person who played a musical instrument acceptably was considered a musician. This notion is no more current than that a person who is able to extract teeth can be considered a dentist. In all of the professions where state control is imposed before the individual is permitted to practice, he is required to have a general education before taking up his specialty. The dentist, for example, must have a knowledge of anatomy, physiology and hygiene before he can intelligently perform his operations in dental surgery. But, even before he takes up the study of anatomy, physiology and hygiene, he is required to have a general literary education. So, too, the musician who would build his musical structure aright will seek to gain a general literary education along with his general muscial education, before launching upon his specialty. One does not become a virtuoso by merely manipulating the keyboard. Nor does the composer gain in creative inspiration by simply studying the traditional rules of harmony, counterpoint, form and composition. In the arts, above all, there is hardly any knowledge pertaining to the intellectual, emotional and spiritual evolution of the race which may not serve to inspire the creative as well as recreative musician and pedagogue.

Building the Musical Structure

The successful and efficient musical life, then, should have architectural features. It must first have a firm and durable foundation to sustain properly a structure which will serve some useful purpose. As there are innumerable buildings conceivable and possible, serving useful ends, so, too, the musical structure has its attributes conforming with well-established rules and traditions. The competent architect begins with a definite conception of his task and builds according to his needs, using his experience and enlightment, adding his original ideas of execution. How grotesque would that piece of architecture appear which contained all styles jumbled together, without any idea of unity, symmetry, balance and proportion? Even though it stood on a firm and durable foundation, it would have no real reason for being. If the architect plans a railway station, every portion should serve the needs of a railway station, and, above all, the first glance should reveal that the structure was intended for a railway station. If a church, or a department store, or a dwelling, the same should hold true.

Foundations of the Pianistic Structure

Briefly stated, they are: Tone, touch and technic. With these, the individual possessed of sufficient intelligence and talent rears his musical edifice, voices the spirit of music and of his personal interpretative needs. His mastery of these foundation stones enables him to invest his interpretations with style; with these he gives what seems to him the proper proportions to the three fundamental elements of the tonal art: rhythm, harmony and melody, in the presentation of which we feel the effects of time and tempo.

Technic

Von Bülow once said, in characteristic terseness, that to make music three things were necessary: Technic, technic, technic. That was indeed an all-inclusive statement, clear enough to those able to interpret, but very vague to those who have not pondered and meditated concerning his inner meaning. Technic is not limited to the business of "finger-wiggling," velocity and clearness. It includes the entire domain of manipulating the keyboard and the pedals. There are as many different kinds of technic as there are means to express the intentions of intellect, emotion and spirituality. Technic is mechanical insofar as it is physical. It becomes automatic insofar as the conscious mental processes merge into the subconscious. In other words, in proportion to the acquiring of habits does the individual attain the power to use his means to express his intentions. Every adequate technic must be conscious before it can become subconcious. Is there any one and only way to attain technical proficiency and mastery? By no means.

An Exploded Theory

For many years, large numbers of instructors have pursued a false theory for the equal development and control of the fingers. They argued that before one could attain mastery of the keyboard, he must make his fingers equally strong and equally independent. The aim was to correct nature which gave us a pair of hands, no two fingers of which are equally strong or independent. Technic was, according to these preceptors, limited to "finger-wiggling." Their philosophy was just as false as that which assumes that a man of great means may be the happiest and most efficient citizen. For, while money is the technic of life (or may become so) and, while each of us must possess enough of it to keep body and soul together, still it does not necessarily follow that the possession of money tends toward the enjoyment of the most abundant life. It is indeed a misspent life which concentrates its entire energy upon the acquiring of money, in the hope that with the advent of old age the individual will be able to enjoy life. The time to enjoy life is NOW. The time to make music is NOW. So, too, with music students there must be some interpretative problems which you can adequately solve with your existing technic, incomplete though it be. This does not mean that you should give no thought concerning additions to your technical equipment. Specialization over extended periods, in the purely gymnastic side of piano playing is sure to blunt the finer sensibilities. Rather carry out the words of Robert Burns: "As we go through life, let us live by the way."

An Ancient Musical Faction

By S. M. Charles

The history of music during the last three hundred years, records a number of rivalries and antagonisms which arose from time to time between composers, singers, or virtuosi. Probably the most familiar is the contest between Handel and Buononcini, in 1720, in which the former scored the victory. About 1780, Gluck and Piccini, both writers of opera, put all Paris into a ferment by their rival schools of composition. Cuzzoni and Bordoni, two vocal favorites brought to England by Handel, engaged in open and disgraceful warfare, which resulted in factions headed by countesses, who exerted such an influence over society that ladies refused to receive visits from adherents of the opposite musical party. In 1836, the pianists, Liszt and Thalberg, contested for popular favor. This rivalry assumed such proportions that, to maintain a standing in society, it was necessary to declare in favor of one or the other. This notable controversy terminated in an overwhelming triumph for Liszt.

An Interesting Rivalry

Ancient history also records an interesting rivalry or faction, namely, that between the Pythagoreans, or Canonists, and the Aristoxenians, or harmonists. Pythagoras, about 600 B. C., made the first attempt to ascertain the relation of the tones of the musical scale with mathematical accuracy. He experimented with strings and weights and discovered that two strings of equal length and thickness produce the octave, when the weights maintaining the tension were in the ratio of 2 to 1. He also found that shortening the string by one-half produces the octave, and that the proportion of the perfect fifth is 3 to 2, and of the perfect fourth. 4 to 3. These ratios, together with that of the whole step, which he fixed at 9 to 8, are recognized at the present day. Pythagoras next tried to ascertain the true place of the tones falling between these intervals, but was unsuccessful. He divided the tones into groups of four, called tetrachords, but not knowing the true ratio of the major third, the result was a scale which to modern ears would be intolerably out of tune.

Aristoxenus, B. C. 300, a pupil of Aristotle, wrote two treatises, one on harmony, and one on rhythm, which serve as the source of the greater part of our knowledge of the Greek musical system. Opposing the theory of Pythagoras, who declared that number is the regulating principle of everything, including music, Aristoxenus asserted that hearing is the sole criterion of tone-relationship. A spirited controversy arose, and musicians divided themselves into two factions, the one clinging to the old theory of Pythagoras, the other accepting that of Aristoxenus.

It remained for the followers of Pythagoras, Ptolemy, the Egyptian astronomer, about 150 A. D., and Euclid, of geometric fame, to give to the world the true ratio of the major third, *i. e.,* 5 to 4. Ptolemy published the determinations of Didymus, of Alexandria, B. C. 63, which gave us the true tuning of the first four tones of the major scale, in much the same manner as we accept them to-day.

> *Artists are the priests, not the servitors of the public.*
>
> —Brahms.

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What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the first article, will show you.

THOUSANDS of young and aspiring musicians are planning to be teachers. Some, from excellent schools or teachers, perhaps have a good technical foundation and a repertoire of standard and classic concert numbers; but do they know how to give the very first lesson?

Types of Pupils

There is Jenny Jones, nine years old and a beginner. She is taking lessons for no reason whatever except that all the other other children do. Then, Bobby Smith, a rosy-cheeked, healthy, out-of-doors boy, brings his roller skates to his lesson—his music is purely incidental, an annoying interruption of his sports. The adult beginner follows the six-year-old tot—in one case the mind moving faster than the fingers, and in the other just the opposite. The "nervous child;" the sub-deb whose mind is entirely on beaus, movies and dancing; the adolescent boy who is so "difficult" to manage; the foreign child (frequently Jewish) who is learning a new language, going to school, helps at home with the babies and housework, works in the store after school and Saturdays, but finds time to practice two and a half hours a day and brings in the best lessons in the class.

Music and "Service"

The modern cry in all lines is for *service*. A child who has been taking music lessons for three or four years and cannot play a hymn or read at sight an easy accompaniment for his parents, no matter how well he plays his "pieces," is a failure.

The majority of piano pupils are in their first year. Your class is apt to be much larger if you specialize in teaching children. They will lead into more advanced work.

The Musical Education of the Child

Before attempting to understand the workings of any educational system, it is advisable that we ask ourselves. "What is Education?"

Education is a matter of first-hand individual observation.

No one can educate another person. We may assist; but we cannot do the learning any more than we can eat and digest a meal for another.

If we go back to our original question, "What Is Education?" and insert the word "musical," we have, musical education is a matter of first hand individual observation. It follows, naturally, that the child must be trained to *observe*.

How?

By interest.

How shall we arouse this interest?

By attractive material attractively presented.

Can *you* do this?

Yes? . . . . Success!

No? . . . . Failure!

Ponder the foregoing paragraph. Are your pupils interested; or do they "enjoy" a good lesson about as much as having a tooth pulled? Is it a matter of the pupil being nagged every day at home, and a mixture of coaxing and bullying on your part; or is it spontaneous action on the part of the child, engendered through interest.

Duty of the Music Teacher

Ask yourself, then, "What is the first duty of the music teacher?" Answer: "To arouse the interest of the student."

Bartholomew says: "The prerequisite of all education is the interest of the student." Joseph Cook said: "Interest is the mother of attention, and attention is the mother of memory." Our problem, then, is to interest the student—the average child, remember, not the genius. It is the child who should be considered; not the teacher, because a piece of music by Bach interests the teacher is no reason to suppose it will interest the small pupil.

Importance of the First Book

The next thing is, "How shall we arouse this interest?"

In the first place, choose the first instruction book very carefully. Many excellent "beginners' books" are on the market; but there are also antiquated volumes, to survive whose study a child would have to be a music lover indeed.

Human beings, or at least those of us who are musical love "tunes." Choose a book that has an abundance of tunes. The melody arouses the interest of the pupil, sugar-coats the pill, so to speak, and the work is done—but the benefit is derived just the same.

The Test of a Beginners' Book

What is the test of a good instruction book, or of a piece? The child, himself, is the court of last resort. If you are able to arouse his interest in the exercises or "tunes," the book is good; if you cannot, it is bad for him.

The material in the book should be very, very easy. Why? Because we need technically simple material, so that the mind of the pupil may be focused on correct playing conditions instead of on notes, rests, and such details.

How shall we teach these things to a six or eight-year-old child in a lesson of thirty minutes?

The Problem of the First Music Lesson

A child coming to its first music lesson is all excitement and anticipation. He expects to learn "to play a piece" or to "make music" in some fashion or form; and if he leaves the studio the first time, and all he has heard is "lines" and "spaces," "table work," "names of keys" and "hand position," he is going to be disappointed. A disappointed child is very apt to be a rebellious child, and a rebellious child is generally a bad pupil.

Hence the very first lesson is tremendously important, and the teacher cannot put too much time or thought on the preparation of himself or herself to become competent to give this lesson.

Music is the only art which cultivates three senses simultaneously, sight, hearing and touch. On this account it is invaluable for training the facilities, but this also makes the first lesson a difficult proposition for both teacher and pupil.

Let us see what the pupil has to do.

First—Learn the names of the keys.

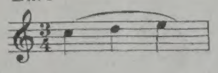
Second—The names of the notes.

Third—The value of the notes (counting).

Fourth—Find the correct fingers on each hand and use them on these notes.

Next, he must correlate these four efforts. In other words, to play even the simplest tune, for instance, requires of the pupil four separate and distinct mental impulses, not to say a word about correct playing conditions.

Ex. 1



Teaching the Keys

Draw the attention of the pupil to the fact that the keys of the piano are of two colors, black and white.

The black keys are divided into groups of twos and threes.

The white keys are named from the first seven letters of the alphabet, A, B, C, D, E, F, G.

Teach the location of the different D's on the keyboard. Explain "high" and "low."

Before D comes C. After D comes E. Teach the group, C, D, E, in different positions on the keyboard, having the pupil name the keys aloud as he plays them.

Next, teach A; then the group, A, B, C; later E and the group, E, F, G. These may be called the "Groups of Three." It is important that the child correlate these and think of them in groups instead of isolated sounds or keys.

Next take the "Groups of Fives," C, D, E, F, G, and A, B, C D, E.

Now the entire seven in rotation, A, B, C, D, E, F, G.

Correlating Sound and Symbol

The teacher should now use a keyboard chart. By this means the pupils grasp the subject much more readily. These charts may be made at home, or they may be obtained from the publisher at so little cost as to render their making an almost useless trouble. To make one, cut a piece of cardboard twenty-nine inches long, outside measurement, and five inches high. From the first note in the bass, low C, to the highest note in the treble, high C, is exactly twenty-six inches, the same as on the keyboard.

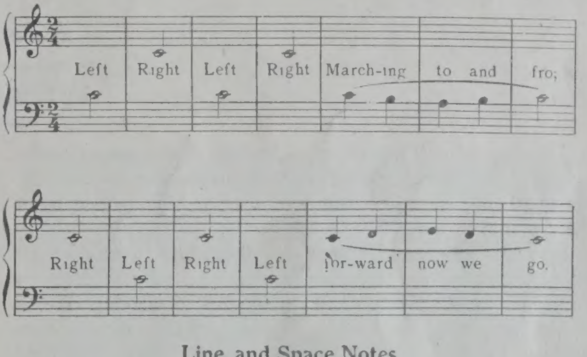
Place this chart directly back of the keys, in the niche between the keys and the name-board, and the notes on the chart will correspond exactly with the keys they represent on the keyboard. The pupil will thus get a correct idea of the grand staff from the very beginning.

Do not try to teach the names of the lines and spaces yet; the pupil learns them later, by absorbtion. However, show the child, in his music book, the different kinds (whole, half and quarter) of notes.

The Grand Staff

Explain the Grand Staff, consisting of eleven lines and the spaces between them. The top five lines belong to Mrs. G. or Treble Clef, who has a numerous family of children (represented by the treble notes). The bottom five notes belong to Mr. F, or Bass Clef, who also has a number of children (represented by the bass notes). But Mr. Bass Clef and Mrs. Treble Clef also have a child (note) Middle C, which sits on an imaginary line between them. Use the following little exercise to help to teach the location of Middle C.

No. 2



Line and Space Notes

Draw attention to the difference between Line notes and Space notes. The line goes directly *through* the middle of a line note, while the space note is *between* the lines.

Place the Chart on the music rack, or directly back of the keys if you prefer. Explain the difference between high and low on the keyboard and show that, as the notes are placed higher on the chart they are higher on the keyboard, and *vice versa*.

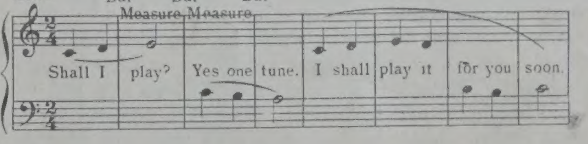
Call attention to the fact that Middle C on the keyboard and the middle line of the Grand Staff are one and the same thing. (The symbol represents the sound.)

It is not necessary to teach the names of the notes on the lines and spaces (F—A—C—E and E—G—B—D—F); nor is it desirable that the pupil study the notes away from the piano. He will absorb this knowledge naturally and easily. He learns by *doing*, not by *telling*.

Teach the numbering of the fingers of the hand. With small children, an excellent idea is to pretend that the fingers of each hand are "five little pigs," and that each little pig has a house in which he *must* stay. They must *not go visiting*.

Now Teach the First Little Tune

Ex. 3



Do not use the notes for this. Teach it by rote. While he watches the keys, play it correctly. Let him imitate you. Do not count—*sing* it. When he can play this, show him the notes he has been playing, either on the chart or in the book. When he can play it easily, watching the notes on the chart or in the book, and getting the general idea of *up* and *down*, and of the relative values of the notes, draw his attention to the fact that he is playing a piece *by note*. He has been led "from the known to the unknown," a sound pedagogical principle.

Note Values, Bars, Measures, Time Signatures

The pupil can now play something correctly by note; but we have yet to explain the *values* of notes, the bars, measures, time signatures, and so forth.

Show how:

Bars divide the Lines into Measures; and

From one Bar to the Next is a Measure.

[NOTE: Here the housewife's measuring cup may be used for illustration. A Measure in music measures off a sufficient number of notes to make up the necessary number of counts.]

In the time Signature $\frac{2}{4}$ the upper number, "2," tells how many counts to a measure; and the lower number, "4," tells what value of note gets one count.

Draw pictures of:

Whole Note (whole apple) is sounded 4 counts.

Half Note (a Hallowe'en apple with a stick in it) is sounded 2 counts.

Quarter Note (with a black face) is sounded two counts.

Play Each Exercise Three Ways.

From now on it is necessary to play each exercise (for at least the first three weeks) three ways:

First way: Play and Count Aloud.

Second way: Play and Names the Notes Aloud.

Third way: Play and Sing.

When the pupil can do this perfectly the teacher should put a gold star on this exercise. The same procedure should be followed with each exercise.

How Much to Practice

This will be sufficient material for the first lesson. If the child will spend, say, five minutes a day on learning the keys and ten minutes for practicing the first exercise—thus learning about Bars, Measures, Time Signatures, The Fingers of the Hand, the Names of the Five Notes (two on either side of Middle C which he learns through *using* them in a little tune, not by studying them away from the piano), and the values of the quarter and half notes, considerable will have been accomplished before the second lesson. This is quite a lot for one lesson; but fifteen minutes a day of practice will easily master it.

Importance of Materials or "Tools"

I truly think I should have to quit music teaching if my No. 4 Dennison's Gold Stars, my red pencil and lesson slips were taken away. Children love a reward—"even as you and I." A gold star properly placed will do more toward getting a good lesson than all the scolding that can be done in a half hour.

"When a piece or exercise can be played perfectly three ways—Counting, Naming the notes aloud, and Singing—place a gold star by its side. Sometimes a number may be passed before it is thoroughly learned; but there is no gold star until it is played perfectly—Three Ways.

On the Lesson Slip write all remarks in regard to the lesson—the things for which to watch, faults to be corrected, the main points to be desired. A pupil learns to play the piano at home, not at the teacher's studio; so it is important that during the practice time he have reminders of the main points to be remembered. Not one or two half-hours with the teacher, but several hours per week of practice at home is where the pupil develops most. *Correct practice* makes perfect; and this is facilitated by the proper use of a note book, or slips, carefully written out and underscored with the invaluable red pencil. Make the note book or lesson slip take the teacher's place during practice periods.

Praise of a Poor Piano

A Paradox

By Eugenio Pirani

To you, fellow artists, who during your summer vacation are condemned to put up with an inferior instrument, let me bring some consolation, singing the praise of a poor piano.

Just this summer I discovered the advantages of such an instrument. In former years it was very difficult to transport an excellent grand piano up to the top of the hill, where my bungalow is located, so this year it was decided to have a small upright instrument. Its tone proved to be as tiny as its appearance and, when touched for the first time, it produced discouragement, yea, dismay.

How was a decent tone to be gotten out of that little "flivver"?

Everybody, of course, is able to produce a voluminous tone with a modern concert grand. He needs only to glide gently over the keyboard. The tone is ready made; the pianist needs only to use it.

But here was a serious problem. Only a considerable amount of pressure could ring out of this kind of instrument a half-way sonorous tone. It was like trying to extract out of a dwarfish little lemon a large quantity of juice. It must be squeezed hard.

Notice the first advantage! Your touch will become more substantial, you have almost to *create* the tone, instead of simply *reproducing* it.

But another problem you will have to face. The comparatively acceptable tone evolved is of a very short duration; it is a *point* instead of a *line*. It ceases as soon as you have struck the key. Here again skill and ingenuity are needed to *sustain* the tone, especially in melodic passages, partly through a very intense pressure, partly through the help of the pedal.

And again, how is a *fortissimo* to be obtained? Here your art is put to a severe test. You may, of course, pound the piano and chastise it, as you would do with a restive mule, but the results would be very unsatisfactory indeed. The quality of tone would be stridulous and offensive. The task is to produce a big tone and still to avoid harshness and roughness. This is a problem for a great artist. It can be done only with a proper mixture of muscular strength and moderation. The tone must be loud and still not transgress the boundaries of beauty. You ought to have fingers of steel, lined with velvet.

No great skill is required to produce a roaring deafening sound with a concert grand; but try to do it on one of these little rattle boxes!

These and other problems go toward sharpening the dexterity of the pianist and are liable to make of him a greater artist than he was before.

And, last, how happy he will feel, when his vacation is ended, and he will return to his favorite grand! The first thing he will do is to play a couple of majestic thundering chords, like a "Jupiter tonans." What difference indeed between the pigmy in his cottage and his superb instrument! It seems almost to play alone without the help of the pianist! He never before appreciated so much its merits. To whom is he indebted for this unprecedented artistic enjoyment? To his humble upright.

The same thing often happens to vocal artists. There are singers who are possessed of a very little voice.

Ludwig Wüllner, a great baritone who toured the whole world, in spite of the fact that his vocal powers were very limited. Somebody called him "the singer without voice." He understood, however, how to use his little, undersized voice with exquisite art and obtained with it artistic effects which other singers, although endowed with a powerful voice, are not able to produce.

Also, Pauline Viardot Garcia, the famous singer, to whom I was introduced in Paris as she was in her eighties. She sang a difficult coloratura aria and I was utterly surprised that at her age, and with the exiguous thread of voice which was left to her, she was able to bring about such charming effects.

No wonder that the millionaire, with his unlimited income, can revel in easiness and luxury. The person who can manage to enjoy life with a diminutive income is the one who commands our admiration.

The following motto should be added to Emerson's "Compensation": "The poorer the piano, the greater the art!"

Let us, therefore, sing a hymn of praise to the poor pianos!

"Your fingers falter on the keys, I know,
  And every little while you strike a chord
  That was not made in Heaven when the Lord
First played the songs we echo here below.

Sometimes the running music does run slow—
  What of it? If perfection of bright sound
  Were all, a needle and a disc spun round
Might give what your hands never could bestow.

The Half-Hour a Day

By Yetta Kay Stoddard

"I'm not doing anything with my music now—I haven't the time!"

Time! If you added up the number of times you've said something of this sort, how many minutes would you now have at your disposal for music? And if these were augmented by the other wasted little fragments of eternity that have been yours, would you not—now, honestly!—have one half-hour out of each twenty-four for the development of that musical talent that was most certainly given the most of us—you included.

Yes, of course. What then shall be your use of that half-hour? Shall you spend it all on scales? All on showy work? All on sight-reading? Well, here is a way which works out very well and which covers a wonderful amount of musical ground.

First, determine to concentrate, to let nothing and nobody interfere with your musical half-hour—so precious, now that you have managed to squeeze it out from between all the other tightly-packed periods of time. Next, find out (and no one can do this so well as you yourself) just how large a part of the week's lesson-work, or work that you have assigned to yourself to get through with, can be practiced away from the instrument. Perhaps it is your thumb agility that needs attention this week. Well, think of speeding up those thumbs as you go back and forth between all sorts of duties. Perhaps it is a tight wrist that is giving trouble. You will find other ways of loosening it than by actually sitting down to the piano and striking octaves, long and hard and noisily. Perhaps it is a baffling passage that you can't read. Why not close your eyes, as you are being whirled along the street in street-car or auto, and *see* that passage? Look at it in imagination so long, so intently, that it reveals its intricacies to you!

Third: During actual practice-time—divide the lesson into thirds. On Monday and Tuesday determine to learn the first third of it. *Learn it,* during that sixty minutes! Don't attack any more of the lesson unless you are satisfied that you actually do know it. Wednesday and Thursday, give to a quick review—merely a mental review, possibly—of the first third and then, catching the spirit of the compositions, the etude, the finger-stretching, pounce upon the second third of the lesson and subdue that. *Get it.* You can, if you are determined enough, if you make sure of the elasticity of that thirty minutes that is yours. So, on Friday and Saturday, you will find your two half-hours sufficient to make the last third of the work wholly your possession.

Practice of this kind is a stimulant. It reacts upon every other task that you undertake. You get the value of a single minute in such a way that months and years are added to you.

If Sunday offers an opportunity for practice, the whole week's work can be reviewed. But Sunday is a good time in which to develop the artistic side, to go over old work from a new angle, to test results and discover how much gain has been made since you began really to have time to practice.

This method of dividing one's work into small bits works wonders. You do not sit in stupefaction before a mountain of new technicalities. You say, "Oh, that little thing! Watch me subjugate it!" A half-hour of this kind of practice—yes, fifteen minutes of it—is, in result, like the growth of plants on a warm, moist tropical night. Your technic, musical feeling, understanding and power, mount higher towards perfection during such periods than during years upon years of undirected, unprepared-for work.

What Is the Signature?

By Caroline V. Wood

It is no exaggeration to say that nine times out of ten, if a teacher should ask a pupil for the signature of the piece he is trying to play, he could not tell. Many pupils start a new piece without ever stopping to consider what the signature is. Frequently the teacher herself does not realize this; but it is a great detriment to a pupil's reading.

Before letting a pupil start to play or read a piece, have him look well at the signature and name over the sharps or flats two or three times without looking at the music, as well as play the scale in that particular key. It is sometimes well also to stop him a time or two while he is playing, if the piece is new, and again ask him in what key the piece is written and to name the sharps or flats in the signature. Gradually he will come to realize the importance of noticing this detail and getting it fixed in his mind before attempting to play.

The Humor of Richard Wagner

Written Expressly for The Etude by the Son of the Great Master

SIEGFRIED WAGNER

Siegfried Wagner was born June 6th, 1869, at Triebschen. His parents wished him to become an architect, and he studied this subject at a Polytechnic School. Later he studied music under Kniese and Humperdinck. He became a concert conductor in 1893 and later became conductor at the Bayreuth Festivals (1896). He has written eleven operas, of which the best known is "Der Bärenhäuter" ("The Bearskins"). Suffering the greatest handicap imaginable by being the son of a musician of transcendent genius, his works were immediately compared with those of his father. As the grandson of Liszt and the son of Wagner he has inherited traits of genius that many in his native land believe will some day entitle him to recognition as a great composer, which critics who insist upon comparing his works with those of his father refuse to give to him at the present. It is his ambition to have his work judged individually and not as the son of a great master. As a conductor Siegfried Wagner has met with wide success. He conducts without score and with his left hand. He is now touring America in the interests of Bayreuth.

SIEGFRIED WAGNER TO-DAY

THE underlying trait of my father's character was a lofty artistic earnestness. Along with this, however, there poured forth an illuminating humor and a sunny happiness which, notwithstanding the difficult life situations and the disappointments, rarely resolved into satire or irony.

How highly he prized that gift of God, a wholesome laugh, is revealed in his advice given in a letter to his old friend, Uhlig:

RICHARD WAGNER AND SIEGFRIED

From a picture made in Naples in 1880. Wagner was then sixty-seven and Siegfried was eleven years old. The father died three years later.

"Rely absolutely upon humor. Cultivate thereby, more and more definitely thy excellent gifts. Do not write another serious word but keep on laughing and laughing. That is the only way to get along in life and prove useful to others."

That Wagner himself was in possession of this Godlike gift and intentionally cultivated it is manifested very beautifully and strikingly in his *Beckmesser* and *Mime*.

The humor of my father was in common with that of all genius. He, for instance, had a very intimate appreciation of the humor of Schiller. As an example of this, he wrote to Mathilde Wesendonck:

"Schiller has a distinctive humor which possesses a geniality and wholesomeness which I have never been able to discover in the works of Goethe."

About Shakespeare he writes:

"These wonderful witty laughs in Shakespeare. This divine scorn. It is really the highest point a human being can attain."

In his remarks about Beethoven he says:

"We cannot fail to see a basic relationship between Shakespeare and Beethoven. Further, it may be said that in the quickness of grasp, in the peculiarity of the humor, we recognize in the expression of the humor of Shakespeare's characters an inexplicable spontaneity, that in an exactly similar manner gives the types of motives of Beethoven the highest ideality; that is, they are the unavoidable melodic forms demanded by the mood."

Later Wagner remarks:

"Never has the art of the world produced any happier or livelier works than Beethoven's symphonies in A major and in F major, and others of the intimate creations of the master written in the time of his complete deafness."

In connection with the A Major Symphony, which was loved by my father above everything, may be given the two following anecdotes of a lighter character:

In the year 1873 Wagner attended a rehearsal of the A Major Symphony which was to be given under the baton of Zumpe. When it came near the end of the third movement, Wagner rushed to the conductor's desk, grasped the bâton from Zumpe, and besought the orchestra to play the movement over again. Little by little Wagner increased the tempo. The orchestra, gradually led by the master into a dancing and fluctuating whirlpool, gladly obeyed his flying baton. The movement closed with a wild whirlpool—the fastest possible tempo. With the last note of the orchestra, Wagner threw the baton on the floor, whirled around joyfully upon the little conductor's stand and then leaped back at least two yards. Turning aroung instantly, he rushed back to the dumfounded musicians, exclaiming, "Do it like that. Mach's nach!"

When Wagner Danced a Beethoven Scherzo

At the last meeting of Wagner with Liszt, in Venice, the latter—my grandfather—played the Beethoven A Major Symphony. My mother, the Princess Hatzfeld, and some others listened. We children sat in the adjoining room. Suddenly, with the beginning of the Scherzo, my father entered and, unnoticed by Liszt and the audience, commenced to dance in the most elegant and graceful manner. He appeared like a youth of twenty years. We children had difficulty in refraining from showing our joy by loud outbursts of laughter. One thing is certain, Beethoven could never have wished to have his Scherzo danced more beautifully.

The admiration of Liszt for my father was so deep and his comprehension of his character, which was so very often misrepresented, so great that little jokes like this were accepted in a friendly spirit.

Once, after my grandfather had played a religious composition, I do not recollect whether it was from his "Christus" or not, my father said:

"Your God makes a great deal of noise." (Dein lieber Gott aber viel Spektakle.")

On All Fours

Most of the time when Liszt played Bach and Beethoven, Wagner listened with prayerful silence. Suddenly he would rise and, going to Liszt, would pet him like a child. This he did quite often; and Liszt used to look at him with a stern glare in his eyes. Once, after Liszt had played, Wagner crept over to him on all fours, saying:

"Franz, to thee, one must creep on all fours."

In the presence of his family and friends, and particularly with artists, happiness and joy always affected his mood. Very often upon the arrival of an unexpected but very welcome guest, upon any joyous occasion, or from mere exuberance of good spirits, he would stand upon his head.

Gustav Adolf Kietz, who was working on a bust of Wagner, relates the following which occurred after a pianoforte rehearsal at Bayreuth, in the year 1875, when Wagner was sixty-two years old:

"Once when I was working upon Wagner's bust and looked over to him to get the proper expression, I was frightened to see his face turned into a horrible grimace, his mouth open at least an inch, his eyes distorted, the veritable countenance of a Leipzig street rowdy."

My sisters received lessons in French daily from my mother, in one of the upper rooms of our house. A spiral stairway led directly to this room. Every now and then my father would appear upon these stairs, unseen by my mother, and make faces and all kinds of fun for my delighted sisters.

At the Bayreuth rehearsals Wagner took the liveliest interest. If all went well, that is if it went as he wanted it, Wagner manifested his thanks in the kindest and most humorous manner. At one of the "Parsifal" rehearsals he addressed himself to the interpreter of *Amfortas,* who had performed the rôle as he wished it done. "To you I have a ten-mark piece. You can accept it in good grace. When Schnorr sang *Tristan* in Munich, I gave him only three marks."

After the rehearsals of "Das Rheingold," Karl Hill, who played *Alberich,* received a bottle of champagne, and the *Rhine Daughters,* because of their courage in trying out the somewhat hazardous apparatus employed to make them appear as though swimming, each received a beautiful bouquet.

SCENE FROM WAGNER'S GLORIFIED COMIC OPERA "DIE MEISTERSINGER"

This humorous work is regarded by many as the composer's masterpiece. Wagner was fifty-four when he completed this momentous composition.

During the time of the rehearsal of the "Nibelungen Ring" in Bayreuth the dog tax of the municipality was considerably increased. The celebrated violinist, Wilhelmj, at that time was our concert-meister. He heard of this and, being a great lover of animals, feared that many owners would find the tax so high that they would let it slip by and permit their animals to be destroyed. To save the poor animals from this fate, he bought about a dozen of the dogs and confined them in a wooden shack next to the theater. With the first pianissimo of the orchestra the whole bunch began to bark and bay and howl in an unbearable manner. Of course, they had to be liberated at once. At the close of Wilhelmj's "Rheingold" solo, Wagner slowly walked down the stage and said to Wilhelmj in the orchestra, "Very beautiful. Very beautiful. You shall have a new dog."

Wagner delighted in sitting down with his artists after rehearsals and engaging in jovial chats. At such times his irrepressible humor was evident. Upon one occasion, when a group of his artists were remaining rather late in a restaurant they were amazed to see Wagner appear in the gallery, with a bear skin over his shoulders, a helmet on his head and a spear in his hand, singing the famous lines of the *Night Watchman, "Hört ihr Leut und Lasst euch sagen."* ("Hear me people and let me say to you.") One who was present reported, "The effect was a riot of laughter and amusement."

Mottl and the ballet master, Fricke, describe in similar manner a garden fest in honor of Mme. Materna, at Wahnfried. This was followed by a satirical play—really a burlesque at the Hotel "Zur Sonne." It was a veritable vaudeville in which Lilli Lehmann danced a two-step (pas de deux) with Fricke, while Mottl played the piano and Hermann Levi accompanied him on the bass drum. Wagner remarked at the end, with extravagant explosions of good humor, "We artists are an irrepressible lot. Such an evening as this is incomprehensible to others and is therefore falsely criticised. Therefore it is best to live to ourselves."

Wagner often discussed himself and his works, in a thoroughly humorous fashion. Thus at an after-dinner speech in Dresden, where he had been Kapellmeister in his youth, he fell into one of his humorous moods. He gave a review of his youth in Dresden, when he was an unknown musician, when he had presented himself at the opera house with a very thick manuscript of "Rienzi." "It was my poor 'Rienzi,' which still every now and then is presented here like a plucked chicken." (Translator's Note:—Wagner here refers to the innumerable cuts made in the usual performance of his very lengthy original manuscript of "Rienzi.")

When "Lohengrin" was being revived in Vienna Wagner sat upon the conductor's stand making remarks to *Elsa* and *Ortrud* about their duet at the end of the second act, permitting the orchestra to continue to play the remainder by themselves. Wagner was amazed at the beautiful warm tone of the Viennese violinists, who of course united to make the ensemble very effective under such conditions. He turned to them and said:

"You have played it much more beautifully than I have composed it."

When he came to the same passage on the evening of the performance he laid down his baton and let the orchestra continue alone, he laughing heartily to himself over his joke, and at the same time indicating his great confidence in their orchestra, to the Viennese public. This was greeted with such stormy applause that Wagner was forced to rise and acknowledge it with a bow. Turning to one of the musicians nearby, he remarked: "It appears that the public is even better pleased when I do not conduct."

Then he laughed heartily and gave the signal to continue the performance.

In his memoirs he comments with keen humor upon his first tragedy, "The plot was really quite remarkable; forty-two of the characters died during the course of the piece, so that it was necessary to bring them back as ghosts in the last act—otherwise I could not have had a last act."

Many anecdotes of this first tragedy have been recounted by Wagner's sisters. In one occult moment, one of the living personages approached one of the ghosts who shouted in caution, "Back! Touch thou not my countenance, because my nose will crumble in dust as soon as one touches it."

A visiting friend once asked the youthful dramatist how far he had proceeded with his drama, and the reply was: "Thus far, I have killed all the characters."

Once with the celebration of his birthday, which fell upon the twenty-second of May, he made the following amusing verse:

"Ja, ja, es war im Mai
Da war ich auch dabei,
Man zog mich bei den Ohren roth,
Drum bin ich musikalisch geworden."

Freely translated:

Yes I was born in May
And I was there they say;
Some one took me by the ear
And made me musical I hear.

On another birthday he wrote:

Im wunderschönen Monat Mai
Kroch Richard Wagner aus dem Ei,
Es wünschen viele, die Ihn lieben,
Er wäre besser drin geblieben.

Freely translated:

Ah 'twas the lovely month of May
That hatched the Wagner egg one day;
They wish, who loved their Wagner best,
The egg had perished in the nest.

Visitors with whom he was unacquainted were not as a rule welcome. Once when he returned from a walk he said:

"Alas, one cannot even walk out in peace. Some one asked me on the street to-day if I was really Wagner.

"'No,' I replied, 'I am not Wagner.'"

Another curious person met him once, just as he was leaving the apartment house in which he lived.

"Does Richard Wagner live here?" asked the sight-seer.

"Certainly," replied Wagner; "Two flights up, go right up," and Wagner went upon his way.

When he purchased the lot on which to build Wahnfried an amusing episode occurred. All points of the sale were settled but one. On the middle of the lot there lay a huge pile of manure which Wagner wanted and which the former owner was loath to give up. Finally it was settled by Wagner sitting at the piano and playing for the seller the *Blue Danube Waltz* of Straus.

An instance of his sarcasm and irony was his brilliant description of the French dramatist Scribe.

"One encounters Scribe, dressed in a most elegant silk dressing gown, sipping a cup of chocolate. He requires this refreshment because he has just left his workdesk after two hours' hard ride in his romantic wonderland where he has laughed at the works of all the great authors. Do not think, however, that he is resting while he is drinking his chocolate. Look you, in every corner of his gorgeous room one may see, upon chairs, settees divans, all the leading authors and composers of Paris. With each one of these worthies Scribe is engaged upon some different piece of business. With one he plans a new play, with another a new opera or a new comedy or a new vaudeville, with this one he invents a brand new intrigue, with another he discusses the effects of a new opera, with another he has planned in a second a double marriage. At the same time he is busy writing a great number of beautifully styled letters, or perchance he has just paid five hundred francs for a dog. During all this he has gathered material for his next production, laughingly studied the characters, welcomed and dismissed various strangers, ordered a frame for himself and made a new drama which no one had hitherto suspected."

Before closing this little sketch of the humor of my father I would like to add by way of an "Epitaph" which he wrote with pessimism but unconstrained sarcasm, shortly before the turn in his life when his fortunes rose:

Hier liegt Wagner, der nichts geworden,
Nicht einmal Ritter vom lumpigsten Orden,
Nicht einen Hund hinter'n Ofen entlockt er
Universitäten nicht 'mal' nen Doktor.

Literal Translation;

Here lies Wagner, who is nothing,
He has not ever received a knighthood of the meanest kind;
He has not been able to coax a cur from behind a stove,
Nor a degree from any University.

Life Helps and Inspiration from Noted Contemporaries

Experience is a servant whose value depends upon her master.—Norman Hapgood, *Editor.*

Throughout my life I have always found that events which seemed at the time disastrous ultimately developed into positive blessings.
—Elizabeth Marbury, *Noted Play Broker.*

Life is pretty bad; at times it is almost unendurable; but its very difficulties and complexities make it fascinating.—Arnold Bennett, *Essayist, Novelist, Dramatist.*

The future lies with the nation that most truly plans for the future.—Karl Pearson, *British Scientist.*

What is good education unless it makes for racial progress, unless it produces a class of men that can bear the burdens of the nation rather than live their own selfish lives!—Charles M. Schwab, *Manufacturer.*

Poor Beethoven!

Beethoven became deaf when he was about twenty-seven years of age; and his malady grew increasingly worse so that most of his later thirty years were spent largely in tonal isolation from the world save for those glorious musical conceptions of his imagination. How he suffered is recorded in a letter quoted below. Like many true geniuses his great accomplishments were done in spite of terrible obstacles which would suffice to discourage the ordinary man.

". . . But health, the envious demon, has thrown an ugly stone into my life; for the last three years my hearing has gradually decreased, and in addition to this defect the state of my stomach which, as you know, was miserable, and which has become worse, is said to be the first cause. Frank wished to give my stomach the 'tone' with strengthening medicine, and apply to my ear oil, but *Prosit!* nothing came of it, my hearing became worse, and my stomach did not become better. That lasted until autumn of last year, when I was sometimes in despair. A medical *asinus* advised a cold bath, a cleverer one the ordinary lukewarm water of the Danube. That accomplished wonders, for my stomach became better, my hearing remained stationary or became still worse. . . . Thus it remained until four weeks ago, when I went to Vering . . . he gave me no medicine, except about four days ago pills for the stomach and a tea for the ear. My ears hum and rush day and night. I may say that I pass my life miserably, for nearly two years I avoid all company, because it is impossible for me to confess to people: I am deaf. If I had another calling, it might be bearable, but with my profession this is a terrible state; and then my enemies, whose number is not small, what would they say to all this?"

Overture Hints

Overtures usually follow the form of the sonata but omit the repetition of the first section.

The variations of the form are numerous. Mozart, in his overture to "The Magic Flute," uses the Sonata Form but develops a fugue on the first subject.

In Beethoven's first "Leonora Overture" to "Fidelio" a slow movement takes the place of the free fantasia.

For Handel's "Messiah" and Mendelssohn's "St. Paul," the overtures are composed of stately, slow introductions followed by well-developed fugues.

von Weber was the first to construct overtures developed systematically from themes which were to follow later in the opera.

Personal Glimpses of the Masters

Mendelssohn was an expert horseman, an expert chess player, an expert billiard player, and an expert swimmer.

Turgeniev wrote that "fifty countesses claimed that Chopin had died in their arms."

Wagner's craving for luxury is shown by the fact that even when he was a virtual pauper he wore silk next to his skin.

Tschaikowski's platonic friendship with Frau von Meck (Nadeschda Falaretovna) is one of the most curious episodes in musical history. She provided Tschaikowsky with an income of $4,500.

When Bach died his salary was $65 a year. His wife died in the almshouse.

Haydn was so dark that he was mistaken by some for a negro.

Gluck used to have his piano placed out of doors so that he could compose in the open air.

Mozart was so sensitive and so nervous on the days when he composed that his wife cut up his meat for him so that the composer would not run the risk of cutting himself.

Beethoven never married but was "always in love"—his love affairs were almost always with persons in high station in life.

Weber was very fond of animals and kept a small-sized menagerie, including a raven, a starling, a monkey, an Angora cat, and a huge dog.

Necessary Points in Gaining Control

By HARRIET BROWER

Many little points in getting a grasp upon the practical phases of pianoforte playing, by adopting sensible devices.

THAT distinguished pianist and pedagogue, Sigismond Stojowski, once remarked: "The most vital point in piano study is learning to think. Has it ever occurred to you what infinite pains people will take to avoid thinking?"

The Polish musician is right, a hundred times right, as teachers of piano everywhere know full well. If they are clear-headed and resourceful themselves, they are ever on the lookout for some such qualities—or a glimmering of them—in their pupils. It is difficult for such teachers to realize the mental density exhibited by some of the students in regard to music study. These students may stand high in school studies. Why do they not use the same mental effort in music?

One of the neglected points, which comes up frequently in my class, is a curiously unthinking one. It is found much oftener among those who have not been trained by me from the beginning, yet it seems to be a common fault with everybody. It might be called, for want of a better term,

Lack of Hand Adjustment

Suppose there is a group of four notes, played as a broken chord. We will illustrate with left hand. The first three keys to be depressed are white, the last, played with the thumb, is a black key. Would it not seem common sense, since the thumb must play on the end of the black key, to place the other fingers in line with that one? But no; nine times out of ten, the other three fingers are used on the ends of the white keys. Then, when the black key is reached, the hand must necessarily be pushed up on the keys, to allow the short thumb to reach its key. By this means the hand is suddenly twisted all out of shape, and there is a corresponding jerk between the tones, preventing any possible smoothness of utterance.

When the player's attention is called to this fact, it seems to be an entirely new idea. Even then the fault is seldom corrected without the most strenuous effort on the part of the teacher, each instance having to be pointed out and corrected various times before any improvement sets in. At the bottom of it all is a lack of thought; thinking along this line seems too much of an effort.

To even the more thoughtful students, who sometimes try to do some thinking, the idea of adjusting the hand to the note forms to be played seems a business wholly foreign to their makeup. One young student, who had already taken piano lessons several years, asserted that she had never been told to play up among the black keys; so how could she possibly have known it was the right thing to do!

The illustration given is only one of many. Suppose the group of four notes begins and ends with a black key, and there are two white keys between. Invariably those two white keys will be played on their tips, the hand being jerked out to do this and pushed back again to reach the final black key. A little thought would correct this evil.

Prolonging Bass Tones

A young girl brought Mendelssohn's *Spring Song*—that free, jubilant pæon of joyousness—to her lesson. But the song did not soar and sing: it was very much held down by earth weights. What was the matter? The left hand was like lead, because it held on to that bass octave which begins each measure, and was, therefore, always late in reaching the little group of notes to be played on the third eighth of the measure. Would you think that anyone advanced enough to study that piece would be so careless about note values and effects? Just a little thought would have prevented this error.

What the student should have done was to play that octave with free-arm movements, lifting after each first beat and bringing the hand and arm into position for the group of notes to follow. Then there would be no hesitation and no stumbling. And it is not only in the piece mentioned that one must take thought, but also in any piece where such examples occur. These little problems of adjustment are constantly coming up to be solved. Surely the student should not ask his teacher to do all his thinking for him.

Some Points of Fingering

Students do not seem to see the connection between fingering and phrasing. A group of legato notes should be conveniently fingered to observe and carry out the desired effect. But the average pupil fails to notice such little things as phrasing marks and fingering, much less the connection between the two.

Let us suppose there are three legato tones in bass, D, G, and G below. The pupil puts the thumb on D; and then, of course, it's all up with the other two notes. If the second finger had been used on the D, all would have been well. Do not be alarmed; we are not going into a subject so deep and wide as that of fingering in general. These illustrations alluded to are culled at random from many which occur in my workshop, and will doubtless be recognized by every teacher.

Speaking of fingering, there is chord fingering, which seems to be a poser for many a pupil. No matter how carefully he is instructed that in four voiced chords, whether broken or not, the fourth finger—*not the third*—is used when there is but one white key between that and the fifth; in spite of all that can be said on the subject, the unthinking pupil, if left to himself, invariably uses the third after the fifth. After he has practiced this form a week, of course it may seem more natural than the weak and unused fourth, which would be the correct one. An example to the point would be the double-chord passage in the *Volkslied* of Mendelssohn. Here both hands have a succession of octaves with one key between, which should be taken by the fourth finger. The careless pupil plays this between-key with the third instead of with the fourth finger, thus cramping the hand and putting it out of shape. If the teacher is easy-going and "doesn't notice such small errors," the false fingering becomes a habit, almost impossible to break. It will remain fixed, unless some other teacher is courageous enough to undertake its correction, when this teacher will have many tribulations. A little forethought in the beginning would have prevented the trouble.

Preparedness

How often the word comes to mind, when teaching the principles of our art! The essence of preparedness is to think before you act. If your hand is lying in your lap, it is not ready to act—it is not prepared to act. Suppose one hand has a few beats of respite—or even a measure or so. That is no reason why it should be entirely inert, with no action until the very instant it is needed. If the player waits till that instant arrives, he will invariably be too late. It is impossible to wait till the very last gasp and then imagine the hand is going to lift, poise, descend on the right key in an easy graceful way, and do it on time. The thing cannot be done. But students who are not very far advanced seem to imagine it can. At least they take no pains to prepare for the attack, and so they are not on the spot at the right time. The whole thing seems so simple, hardly worth mentioning, and yet it is just these little things that make for accuracy and lead to artistic performance. When they are neglected the playing at once becomes uneven, uncertain and inartistic.

THIRD OR FOURTH FINGER—WHICH?

When shall I use my third or my fourth finger between the "outer" notes in four voiced chords. Miss Brower discusses this mooted point. One rule runs: "If the distance between the outer fingers is a fourth use the third finger; if the distance is a third, use the fourth finger." But what about such a chord as B D sharp, F sharp B played with the left hand way down in the bass. Try to put your fourth finger on D sharp and the strain is at once apparent. The best rule is to count the number of intervening white keys. One intervening white key, use the fourth finger; two white keys, use the third.

To remedy this special fault, the unemployed hand must be held up over the key, poised for the fall, drop or spring, as the case may be. Then it is prepared. This, though so simple, is a far reaching point, and applies to passages where hands alternate quickly as well as slowly.

To be prepared for what is coming means to think, to plan for each move before it comes. Careful training in the early stages should fix these principles in the mind, and there need be no errors to undo later on. Suppose one is playing scales extending four octaves, for each hand alone. The left hand begins and travels more or less quickly up the keyboard; the right lies idly in the lap. It should, however, be raised in plenty of time (at least an octave before needed) poised in air, ready to drop on upper C at exactly the right instant, when the left hand has played its B. But is this usually done? Not once in a hundred times, unless the student is thoroughly drilled and carefully watched by an observant and competent teacher. And even if the principle is learned as applied to scales, constant vigilance is necessary to see that it is also used in pieces.

What is the good of a correct principle, unless it is actively applied? Watch the great artists and see with what freedom they move up and down the keyboard. Their fingers are always prepared for the next move, their arms are constantly poised over the keys, or are carrying the hand from place to place. The student may imagine that this freedom is the peculiar possession of the artist—a special gift—and cannot be acquired by amature or pupil. That is where he is in error. Anyone can learn the principle of free movements. Care and thought will see that they are properly applied. A good principle is not learned to be thrown away. A little thinking will teach one how and when to use it. The difference between the artist and the amateur is not entirely one of talent, but rather one of mind. The artist uses his mind, thinks the thing out, applies the principle, and masters the passage.

Remedies

Remedies for these and many other shortcomings ought to be in the piano physician's kit. The one great remedy is the one we started out with—to use the mind—to think! But there are definite aids to this all desirable and vital quality, some special forms which may, through repetition, become automatic, and so smooth the way.

For skips there is a little exercise recommended by Hans von Bülow. It consists in practicing intervals of tenths, first hands alone and then together. Begin with the left hand, taking lower C and then E, ten keys above. Use the fifth finger and thumb, and make the spring from one key to another with loose, free arm, arched hand and firm fingers. Continue up the keyboard and then return. Change hands and exercise the right in the same way. When playing together, it is possible to start in four ways, namely with lower or with upper key; with inner or with outer keys.

To correct lingering too long on initial bass key or octave, when the hand is required elsewhere quickly practice chords, interspersed with single notes, wide intervals apart, making wide, free arm movements, not throwing the hand back from the wrist, as so many inartistic young players try habitually to do, but rather letting the arm and wrist lift the hand from the keys. If the hand is thrown back at the wrist, the arm is apt to remain stationary, which leads to stiffness and lack of ease and effect.

Some such technical stunts as these, and others like them, should help in gaining control. But the fact always remains that the principles must be applied to pieces, if they are to prove of value. How are they to be applied unless thought goes with them directing the result? It is the weight of mentality behind the artist's playing which makes it great. When we learn to think with as much care and attention to detail as the artist, we shall play with some of the same arresting mastery.

Style

By Francesco Berger

THE beginning of all musical interpretations is, of course, *right notes*—and there must be right notes *only*. An admixture of a few wrong ones with many right ones will *not* do.

After right notes come three or four other requisites, all equally important. Pace (tempo) is one; correct fingering (which renders the execution easy for the hand, secures certainty, and leads to correct phrasing) is another; coloring is a third (which includes light and shade, *nuances* of every kind, touch and pedalling). But besides all these, which may be called the *fundamental* essentials, and which we divide roughly into "right" and "wrong," there remains one other ingredient recognized by the word "style." This includes "reading" or "interpretation." The absence or presence of this quality does not amount to so much as "right or wrong," because it is the outcome of personality, and is largely a matter of taste and experience.

We have all agreed long ago that nothing is gained by disputing about matters of "taste." Taste in music is not confined to what the composer has set forth for the performer to do, but consists rather in what the performer is capable of adding to the composer. However crowded a composition may be with instructions and directions from the composer, there is still a margin left for the exercise of the performer's individuality. This margin is the true test of the executor's artistry. It is as easy to overstep it into exaggeration as to completely omit it. Both extremes are to be condemned.

Shakespeare is Shakespeare; but there is a huge gulf between the *Hamlet* of a Macready, and the *Hamlet* of Jenkins. It is scarcely too much to say that to hear the identical Beethoven Sonata played, as I have heard it, by Sterndale Bennett, by Halle, by Rubinstein, by Clara Schumann, or by Paderewski, is like hearing five different sonatas. And, probably, if I heard the same work interpreted by Busoni, by Lamond, by Pachmann, and by Godowsky, I should have to chronicle four more interesting and varying readings.

If asked which of the two extremes, exaggeration or total absence of all personality is the greater offense, one would reply that the rock to be most rigidly avoided is exaggeration. And it is unfortunately but too true that many pianists, whose performance is in other respects commendable, commit this error. They take their quick movements too fast, their slow ones too slow; their *forte* is always *fortissimo*, their *piano* is a mere whisper in which many a note is inaudible.

It should be borne in mind, that since the days of Mendelssohn, the interpretation of *tempi* has become considerably accellerated. The ordinary "allegro" of to-day is much quicker than it was formerly—what we call "allegro" to-day, would have been considered "presto" a century ago. Equally so, our "andante" does not mean the slow pace of other days; what was "andante" to Scarlatti, we should call "adagio" now.

There are certain masters of the so-called "classical school, Mozart, Haydn, Handel, Scarlatti, but *not* Bach, the rendering of whose music has become traditional. No great departure from the printed text of their works is needed. The larger share of what they call for (not equally so in all cases) is provided by the composer himself. It is *there*, on paper. Very little is allowed to the performer's imagination, just as very little elbow room is needed for its performance. But this is not so with composers of the "romantic" school—Beethoven, Mendelssohn, Schubert, Shumann, Weber, Chopin, and (hold up your hands in dismay, ye pedagogues) Bach! In these an amount of personal license is not only permissible, but also desirable. Bach becomes another Bach when his dear, old, dry bones are electrified into breathing life, and surcharged with scintillating color by the genius of a truly gifted executant. But the performer must have himself well in hand; his Pegasus must be "well tempered." Wild bulls are not welcome guests in a china shop. And even Chopin, who is frequently treated as the composer with whom one may "take liberties," is known to have been personally intolerant of too much *a piacere, ad lib., rubato,* on *senza tempo*.

Until quite recently there were artists living who had learned from the great masters themselves how they wished their music to be interpreted. They transmitted these wishes to their pupils, and these have left us a record which should largely guide us to-day. I have had the rare good fortune to hear Moscheles, the friend and pupil of Beethoven, play some of the immortal master's sonatas, and I have little doubt that his readings were such as Beethoven, himself, desired. I have also heard Clara Schumann, in some of her husband's pieces. Some others (probably Hiller and Reinecke) have gloried in the same tradition, which may be summed up as strict adhesion to prescribed text, with a *modicum* (note the expression) of personal liberty.

Not only has each truly great performer his own interpretative "style," but also style of some sort is conspicuous in the works of all truly great composers. In a few cases it has degenerated into mannerism, and such music has very properly died a natural death. But every thinking musician will recognize the style of Beethoven as distinct from that of Schumann, Mendelssohn, as distinct from Chopin, and will rejoice that this is so. There are moments in Sullivan's "Pinafore" absolutely redolent of the British tar, and yet so truly Sullivanesque as to be obvious examples of their composer's "style."

In the fertile fields of our beloved musical art, in her scent-laden gardens, and in her blooming orchards, there are inexhaustible riches for every one who has an atom of individuality, or anything approaching cultured taste. Some may gather life-giving grain, others may call sweet smelling blossoms, others again may pluck refreshing fruits. Music can and should speak from soul to soul, and the speakers "style" can convert even a common-place thought into meaningful eloquence. Language fails in its noble mission if it does not clothe thought in elegant terms, and music is but a cold repetition of somebody else's ideas if not infused with individual "style."

Helping Neglected Muscles

By Leonora Sill Ashton

TECHNIC—the mechanism of playing—in other words, the ability to strike the right note, in the right way, at the right time—what a mountain of careful work must be climbed before this ability may be called our own. And yet the ascent need not weary us; if, like the experienced mountaineer, we learn to achieve by careful, steady, patient steps.

Physical fatigue is the usual cause of depression and discouragement. This exhaustion generally results from attempting too much. The child does not learn to walk, eat and talk, all at the same time. Each little effort, in one particular direction, is attempted singly. How much more simple and effective would practice be, if this child habit were kept in mind. Take one member of the playing apparatus at a time and see how it may be developed.

Begin with the finger-tips—the points that come in direct contact with the keys. Some people are born with the ability to place their finger "on the right spot," in the literal sense of the word. Every pianist should seek this power as one of the first and finest requisites needed. A sure touch! This comes from a good ear, with fine coöperation between brain and fingers. It is acquired and enriched by constant practice; but is it, as often as it should be, a matter of single thought? The "blue notes" of later years, of nervousness and lack of practice, all are the fruits of the neglect of this topic during lesson and practice.

The simple illustration of picking up a needle from a thick carpet, or any other soft, fuzzy material, serves the purpose of explaining how the mind must be concentrated on the finest tip of the fingers, and how sure and certain those tips must be to do the work. The fingers should take the same position over the keys, strike on the middle of the ivory, slowly, surely, as though picking up the key, and then deliberately go on to the next. The greatest artist will tell you that he gains the most from slow practice. What is that but cautiously fixing the mind on the finger-tips and allowing them, instinctively, to do their finest work. The Scotch scale, beginning on G-flat, is an excellent exercise for this special purpose. With its omission of the fourth and seventh tones of our key, it keeps the fingers continuously on the black keys, a more difficult position than when part or all of them fall on the white ones.

Just now we are thinking of the mature student who is trying to "go on" with his music by home-study, but has found the technical equipment very rusty. Devote ten or fifteen minutes a day to this exercise, banishing every other thought from your mind. At the end of a week you will notice a great improvement in your sureness and sensitiveness of touch.

The "vital hinge" in piano playing is the knuckles, the bridge of the hand. Here it is that the musical energy and intelligence, traveling down from the brain, through the shoulder, the upper arm, the fore-arm and the wrist, must disperse itself into five separate fingers. How strong must be the resistance of this bridge; and at the same time how great must be its suppleness and sensitive response. Flexibility and strength upon these two requisites in the bridge of the hand does much of piano playing depend.

How to gain these two ends is a glowing question. Now, again, and again, let us say that the great exercise for strengthening and enlivening the whole hand, and especially this part of it, is the elastic staccato described by Dr. Mason, in *Touch and Technic;* that is, the snapping of the whole finger from the joint, off the keys. I would like every pupil of mine to practice everything in their lessons, from finger exercises to pieces, with this touch. No special, written page need be mentioned. It may be applied to every note struck.

Another gymnastic for the strengthening of this bridge of the hand is to rest on the keys—or on the table, or any other surface—the finger-tips, with the whole weight of the arm, heavy but limp, upon them.

Next comes the wrist. First and foremost, here we must have mental control. *Think* looseness. Avoid rigid wrist muscles in all things. The mental attitude will do more here than days of practice. But, of course, there must be practice of all the technical materials.

Finally, the arm must be considered. Perfection in this, as in wrist control, depends largely upon the mental attitude. Its use is a matter of letting muscles of the arm and hand relax, abolishing all resistance, and allowing the strength of these muscles to slip down—down—until it is concentrated on the finger-tips. Then, merely apply this muscular adjustment to all playing.

To conclude, concentrate the mind upon one part of your playing anatomy at a time. Devote a certain portion of your practice hour to the development of that special organ. Then, one by one, the muscles will become drilled to a firm, dependable technic.

A Community Teachers' Recital and How It Works

By Elsa Eckhardt

MUSIC teachers are always willing to do something for the betterment of their city musically.

In Hamilton, Ohio, the teachers decided that they could do more for their city by working together, so they tried out the experiment first by having a students' joint recital.

Each teacher was represented by one pupil chosen from her class, and each played or sang only one number so that the program would not be too lengthy. This proved such a success and was so much enjoyed by the Hamilton public that it was planned to give another which again met with great approval.

In the meantime the teachers organized the Hamilton Music Teachers' Association, which, even though it is still young, is proving to be a foundation for much good for Hamilton, musically.

The social side is not overlooked; for besides the several meetings the organization has already enjoyed a banquet and an outing thus bringing the teachers closer together and helping all to become acquainted.

Their work is truly proving to be successful and this is written expressly for those who might be contemplating doing the same.

Teachers felt that their art should lift them above the petty prejudices, which are so common.

Benefits of Percentage Grades

By Earl S. Hilton

GIVE a pupil percentage grades and watch what happens! That statement sounds like a command, but its application gives results; for, indeed, a teacher will notice a very pleasing difference after giving a percentage grade according to the pupil's interpretation of his piece.

A good method of arranging percentage degrees follows:

Let 100 per cent. stand for "perfect," and 90 per cent. for "good." All studies that have a grade *below* 90 per cent. must be reviewed. And as soon as the pupil plays them at 90 per cent., or *above*, the study is "good" enough to be passable. All pieces must have a grade of 100 per cent. before they should be passable or substituted with a new one. By letting the pupil understand that these grades must be attained before a study or piece will be "passed," he will make more real effort. The passing grade, 90 per cent., is just the same in quality of merit, as a lower one would be. The higher grade stimulates the *pupil's* pride, and in turn increases his courage. To be accurate in grading, take 3 to 10 points off 100 for every kind of mistake and hesitation.

What Must I Know to Become a Good Accompanist?

An Interview with the Distinguished Conductor, Composer and Teacher

RICHARD HAGEMAN

One of the Most Noted Accompanists of Our Time

Biographical

Mr. Richard Hageman was born at Leewarden, Holland. His father, Maurice Hageman, a Dutchman, was the director of the Amsterdam Conservatory of Music. His mother, Francesca de Majowski, a Russian, was the court singer of Holland. Mr. Hageman was the protege of Queen Wilhelmina, of Holland. He studied music in different European countries. At the age of sixteen he became assistant conductor of the Royal Opera House at Amsterdam and at eighteen was made first conductor. His versatility has proven immense as he has become celebrated in four branches of the profession, as an operatic conductor, as a symphony conductor, as a vocal coach, as an accompanist-pianist and as a composer. No one in the field of accompanying is entitled to speak with more authority upon the subject of accompanying than Mr. Hageman. No one can read this very lucid interview without the desire to try out some of the practical suggestions given by Mr. Hageman.

"I do not play well enough to become a solo pianist, so I though I would study accompanying."

How often have I had pupils tell me this, when I asked why they wanted to take up the study of this most difficult and, it must be said, ungrateful, art. How erroneous the thought that a bad pianist would make a good accompanist. Not only must the good accompanist have a technic brilliant enough to cope with the difficulties of accompaniments, like those of Strauss, Wolf, Debussy or Wagner, to name only a few; but he must do that which the solo pianist never has to do, be able to transpose these accompaniments into different keys, and sometimes without a moment's notice. Many a time, at the last moment, does a singer feel unable to sing an aria in the accustomed key and ask the accompanist to transpose the piece into a lower one. Only with great patience and hard work can this be learned; but it is one of the necessary requirements of the good accompanist and should be mastered.

I always suggest to my pupils that they begin by transposing the easiest kind of songs, preferably songs they know, like "The Last Rose of Summer" or "Annie Laurie," and to gradually increase the difficulties. The human mind accommodates itself to such matters very readily if you work *enough*. Success in this, like in all things, is largely a matter of persistence. Don't give up until you get it.

It is the same with reading music—the good accompanist must be able to play any piece placed before him at first glance. It is doubtful if any accompanist can play all the notes of a difficult modern song when seeing it for the first time, but he or she must be able to read so well and quickly that the principal harmonies and melodies are played, and so sustain the singer. I do not mean to "fake" an accompaniment but to leave out the too great difficulties at the first playing and be able at a glance to see which are the necessary notes and harmonies and play those.

This being able to read well is another matter of the most persistent work, and should be done daily. Instead of going to the "movies," or whatever your favorite pastime is, read everything you can borrow, rent or buy. The public libraries are full of music, there are several musical magazines which print one or more pieces in each copy (The Etude, for one, does this), and there are a number of inexpensive albums of music. One of the most delightful ways of reading is to ask some friend pianist to play four-handed arrangements with you. Not only will the main goal be obtained but you will broaden your musical outlook considerably. Then we come to the languages.

Knowledge of Languages a Necessity

The knowledge of the language in which your artist sings is, in my mind, an absolute necessity. The accompanying of the *word* is the first requisite of the good accompanist. The piano must always underline and illustrate what the singer says; the background of the picture must be in absolute sympathy with the principal object; and it is the accompaniment which must draw the picture's background.

Another reason why you must know the language your singer uses is that it is absolutely necessary for the accompanist to *breathe* with the singer. I mean just that—to *breathe* when the singer breathes, not only physically but mentally as well, and to let the piano breathe with you, so again to underline the dramatic, the poetic, the sarcastic, or whatever feeling there is in the poem, with the accompaniment.

And to really accompany well, to give full value to the musical beauty of the composition, to help your artist find the greatest support in your playing, you must *orchestrate* your accompaniment. The next time you hear an operatic aria accompanied by an orchestra, listen well to the tone color of the different instruments; retain that color in your mind; and then "try it on your piano." You must find different ways of striking the keys to make the piano sound like a horn, a 'cello, a flute, a trumpet, or whatever instrument would play that same phrase, if the orchestra was used. If the piece you play does not exist for orchestra, then orchestrate it yourself to your own taste, but do not merely "play the notes." Use your imagination.

Bain News Service Photo
RICHARD HAGEMAN

When you play the *Erlking*, you must follow the father and his sick child rushing on horseback through the dark woods. You must see them, must feel the agony of the child, the hidden fear of the father, the insinuating sweetness of the *Erlking*. You must see the horse finally stumbling to the house, too late; and the brutal finality of the two closing chords. What a wonderful chance for a poor accompanist to spoil the whole picture by an indifferent "plunk," "plunk," that's "done," instead of holding the dramatic tension to the very last note.

Master Accompanists Rare

Great accompanists are very rare. It is said that only three men of the present day, in the United States, command a fee in excess of $200.00 for accompanying at a recital. Of these three Mr. Hageman is one. He has accompanied many of the great singers of our times, including Alda, Farrar, Homer, Hempel, Ivogun, Melba, Casals, Elman, Kubelik, Kreisler, and many others. His opinions upon accompanying should be invaluable to "Etude" readers.

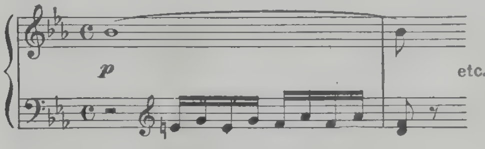
Piano and Orchestra

To go back to the accompanying of operatic arias. Most piano scores of operas give only a faint idea of what the orchestra in reality plays. It is impossible, of course, to execute everything that an orchestra plays, with only ten fingers but it seems that most arrangements of orchestral accompaniments have been made a little too easy and, therefore, have lost all the color the composer had in mind.

Let me give you a few examples:

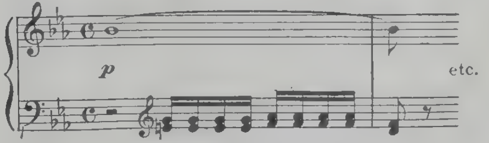
Piano score Aria of *Micaela* from "Carmen:"

Ex. 1



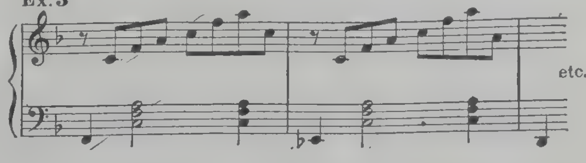
The orchestra really plays

Ex. 2



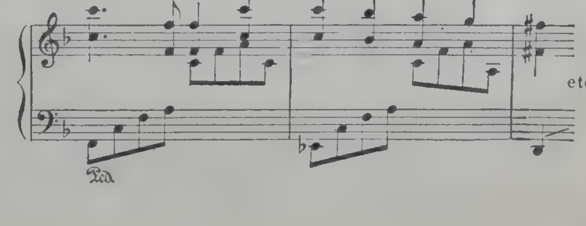
It is only a small change, but how differently it sounds. In "Jean D'Arc," Tschaikowsky, the piano score reads:

Ex. 3



The orchestra plays:

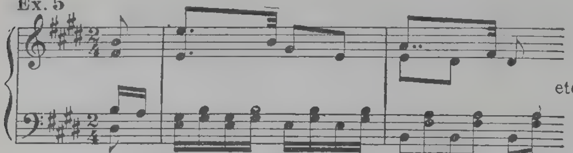
Ex. 4



Quite a different thing, isn't it?

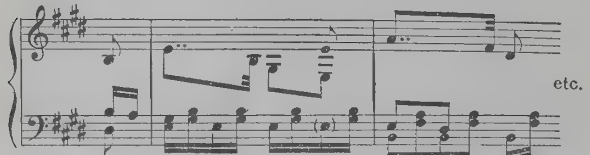
In the Aria of *Leonore*, in "Fidelio," the piano score reads:

Ex. 5



The orchestra plays:

Ex. 6



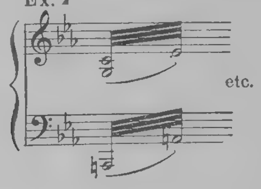
It is a little more difficult to play this way, but that is what Beethoven wrote.

I could quote hundreds of examples along the same line, but space forbids.

Another important thing in playing orchestral accompaniments is the "tremolo." Few accompanists realize that every note in a chord played as a tremolo is begun at the same time.

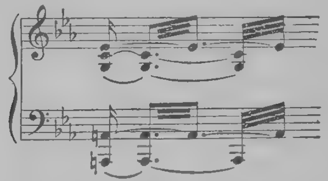
For example, a tremolo written like this

Ex. 7



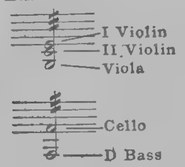
must be executed like this:

Ex. 8



In the orchestra it would probably be divided as follows:

Ex. 9



and every one of these instruments begins to play at the same time, so that the ear hears the entire chord completely at the first attack.

Don't Invite Attention

Avoid attracting attention. The good accompanist learns, among his first principles, not to draw attention to himself. Like Richard Wagner's Verstectes Orchestra (concealed orchestra), the accompanist must be so inconspicuous that the audience virtually forgets about him. The accompanist whose attitude to his art is not subservient to his personal vanity, will never get very far. The best accompanist is the one which the audience forgets until the end of the program, when it realizes that the artistic effects of the soloist were greatly enhanced by a proper accompaniment.

Particularly do I refer to unnecessary movements of the arms or hands or, as I have seen sometimes, a rocking back and forth with the entire body, probably meant to indicate uncontrollable feeling. Remember, once your finger has struck the key, no amount of "vibrato" (a moving or rather rubbing with the finger over the key) is going to change or improve the tone. It is *how* you strike the key that will give you the color you want, *nothing* (except the use of the pedal) can change it afterwards, and no amount of contortions will make an ugly sound beautiful. You only succeed in drawing the attention of the audience away from the singer, which turns the tables and makes you the soloist, which should never happen.

I mention the use of the pedal—what an inexhaustible subject! In a later article I am going to tell you some of the effects that can be obtained with those three pedals of our modern pianos.

Before closing this article I want to say a few words about traditions. What is known as "tradition," is a bugbear to the accompanist, and I have heard of people learning "tradition." The truth is that the traditions are so numerous and so far-reaching that few people can expect to master them all. The accompanist, if he goes to a real master of the art, will learn about these traditional performances of special arias, little by little. If he has experience with many singers, who are familiar with the traditions, he will learn more. There is in print but scant record of many of the traditions. Traditions like folk-lore are passed on from one to another, some traditions surviving and some disappearing with time. Some fine collections of modern oratorio arias have footnotes giving the traditions.

Most so-called traditions find their origin in the fact that the singer who sang the aria or song for the first time, at the initial performance, found it easier or perhaps more effective to change the original score to satisfy his or her personal taste or singing capability, and those that came afterwards did not dare, or care, to go back to the original.

Now, as a last word, play whenever and wherever you can, accompany as many different people as possible, have patience, read all you can, and work, work, work.

Thinking Scales

By G. F. Schwartz

The Musical mind, like many natural forces, has a strong tendency to seek the course of least resistance. This may be good economy, so far as temporary saving of time and effort is concerned, but it is a poor principle upon which to build broad and resourceful mental habits.

The music student need not waste time in laborious and fruitless complexities, but on the other hand he should be on the alert for opportunities to give his mind some real work to do, remembering that the fingers and vocal chords of themselves are not provided with brains and that the thinking processes of a musician become more and more elaborate as the student advances.

One of the most prevalent "sources of least resistance" is the purely mechanical or transpositional method of scale study (scales for themselves alone and not applied to any particular instrument). Many students in fact are likely to be nonplussed if asked to write or play the scale commencing with any note other than "do" or the tonic. Such a state of musicianship (?) is almost hopeless while it lasts. As a means of overcoming this deficiency the two following suggestions are offered:

(1) Construct orally or in writing all the scales which may commence with C: Thus—

c d e f g a b c (c major)
c d e♭ f g a b♭ c (b♭ major)
c d e♭ f g a♭ b♭ c (e♭ major)
c d e♭ f g a♭ b c (c minor)
c d♭ e♭ f g♭ a b♭ c (b♭ minor)
c d e f g♯ a b c (a minor)

etc., etc. C, chromatically raised or lowered, as well as other letters, both natural and chromatic, should also be used as commencing letters (not as "do" or the tonic).

(2) Prepare two sets of cards (about an inch square). The first set of (thirty) cards will have written on each a letter representing a certain key; the keys may extend from C major and A minor up to C♯ and C♭ major, and a♯ and a♭ minor (capital letters may be used for major keys, and small letters for minor keys). The second set of cards, six in number, will have written on each the name or abbreviation of one of the scale degrees (the tonic being unnecessary). From each group a card will be drawn; the combination will indicate a certain scale degree. Suppose the cards drawn to be b SM the letter or scale degree indicated is G, the sub-mediant in the key of b minor. A limited amount of conscientious work with both, but especially the latter of these suggestions, will gradually change the study of scales from puzzling drudgery to not only an interesting task, but also, what is more important, a real working knowledge of the fundamental element upon which subsequent musical understanding must rest.

The "Pay" of the Musician

By W. F. Gates

When one stands outside of the musical profession, looking in, a world of beauty and enjoyment is seen. But from the inside of the profession he sees a world beauty without—and endless hard work within.

But, at that, what is there in life that is worth while but work and love? Of all the vapid, tiresome, unsatisfactory, useless forms of existence one can imagine, it would be a life of all ease and no work. Nor is it work for one's self which produces happiness; work for others, not paid for in dollars, is the corner stone of enjoyment of life. It is only by kindness, work and sacrifice for others that the highest ideals of life may be reached.

While this may be a homily too trite for some, too unselfish for others, to whom can it apply more than to the musician? He can not hope for more than a moderate competence, at best, as the result of his labors. The printer, the policeman, the dressmaker or milliner may earn more than the professional musician; the lawyer, the real estate dealer, far more.

But one form of payment which the musician may take as his own is the knowledge that he has made life broader and happier for many with whom he has come into professional contact. He has helped to mold the lives of young people into channels of appreciation for and joy in one great form of beauty.

He has worked with and for others. The world is better for his life and labors. And in this, the musician must take much of his "pay."

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Basic Principles in Pianoforte Playing

SECTION IV

Secured Exclusively for THE ETUDE by Interview with the Famous Virtuoso Pianist

JOSEF LHEVINNE

This Series Began in the "Etude" for October. Each Section May be Read Independently

Acquiring Delicacy and Power

In the last section of this series the all important matter of securing a fine tone was considered. In this the reader will remember that, in addition to the ability to conceive a beautiful tone mentally, attention was called to the fact that richness and singing quality of the tone depends very largely (1) upon the amount of key surface covered with the well-cushioned part of the finger and (2) upon the natural "spring" which accompanies the loose wrist. While the following remarks may be read independently of the foregoing sections, the student will do well to re-read them to fix certain fundamental principles in the mind.

In the matter of delicacy, the student may well give earnest attention to anything which will contribute this exquisite quality to his playing when the composition demands it. To be able to play with the delicious lightness and beauty of Cluny lace should be the ambition of all students. A beautiful lace shawl is the best comparison I know to what I mean by delicacy in playing. There is lightness, fineness, regularity of design, but without weakness or uncertainty.

The Technical Side

The technical side of the problem is not so difficult to explain. In the first place the upper arm and the forearm must feel so light that the player has the impression that they are floating in the air. The mental attitude here is very important. Delicacy is inconceivable with a heavy arm. The least suggestion of tightening or cramping of the muscles is literally fatal to delicacy. One may say "relax" the arm; but if the arm is completely relaxed it will do nothing but flop limply at the side. On the other hand, it can be held in position over the keys with entire absence of nervous tension or stiffening, with the "floating in the air" feeling that makes for the first principle of delicacy.

Before proceeding further it might be well to note that the player can actually think moods and conditions into his arm and fingers. His mental attitude means a great deal in the quality of his playing. Just as the voice immediately reflects in its quality the emotions of great joy, pain, sorrow, scorn, meanness and horror, so do the fingers and the arm in somewhat similar fashion respond to these emotions and represent them in playing for those who have mastered the technic of playing so that they are not concerned with details which should become automatic. Anyone heard Rubinstein play will realize how the emotions can be conveyed to the keyboard in an altogether marvelous manner. No audience is immune to this appeal. The non-musical auditors, in fact, come more for this sensation than for any understanding of pure music. They know instantly when it is present and go away gratified and rewarded. They do not understand the musical niceties; but they do comprehend the communication of human sensations and emotions when sincerely portrayed by the pianist who feels that he has something more to do in his art than merely to play the notes.

Floating in the Air

To return to the matter of delicacy. If the student has mastered the principle of the "arm floating in air" (and it is something to be gained more by the right mental attitude than by any specific practice), the next step is to realize that delicacy does not consist merely of lightness. There are thousands of students who can play with some degree of lightness but who miss or slight so many notes in the course of a composition that their playing is really irritating, even to the non-musical listener. Delicacy must not be secured at the sacrifice of completeness. For this reason, even in the most delicate passages, every key struck, black or white, must go all the way down to key bottom. This is most important. Don't have your lovely lace shawl filled with holes or worn places.

The third principle in the practical matter of securing delicacy is to play with the fingers on the surface of the keys. That is when you raise your fingers you do not take them perceptibly away from the surfaces. This simple matter insures the player against to forceful a stroke and makes the playing more uniform. It is difficult to do, especially with impatient students; but the matter of delicacy should be studied at a slow tempo so that the student can analyze his finger and arm conditions. He should repeatedly interrogate himself:—

JOSEF LHEVINNE

Important Questions

Is my arm floating?

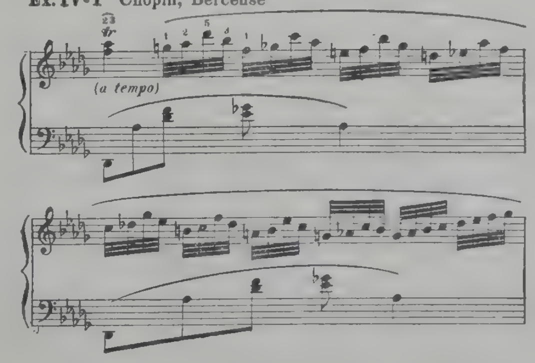
Am I striking each note to "key bottom"?

Am I keeping my fingers on the surface of the keys?

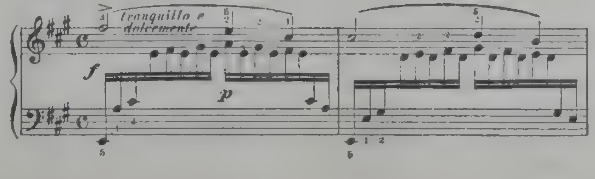
In playing for delicacy the key is struck with the finger tip rather than with the fleshy ball as when producing the full round singing tone. I also notice that when I am trying to secure a "floating arm" condition, my elbow extends very slightly from the side of my body

Practice for delicacy may be accomplished through thousands of pieces and exercises. The following passages are examples of particularly good material for use in this connection.

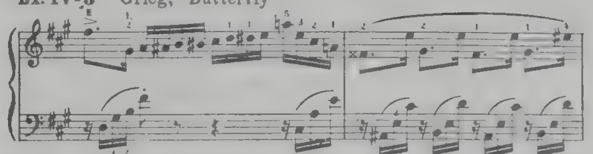
Ex. IV-1 Chopin, Berceuse



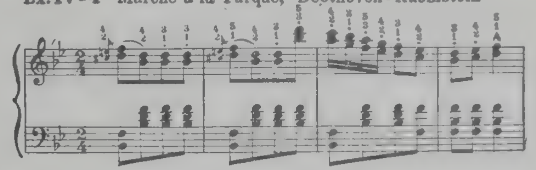
Ex. IV-2 Raff's La Fileuse



Ex. IV-3 Grieg, Butterfly



Ex. IV-4 Marche a la Turque, Beethoven-Rubinstein



Power in Playing and What It Means

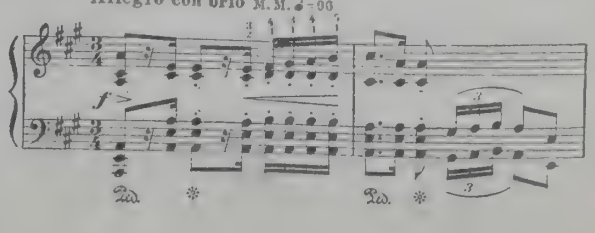
Every teacher encounters pupils who are physically very strong and who can easily produce noise at the keyboard. On the other hand there are pupils who are not particularly strong, but who play with very great power. What is the reason? Of course strength, real physical strength, is required to play many of the great masterpieces demanding a powerful tone; but there is a way of administering this strength to the piano so that the player economizes his force. I know of one famous pianist who has always inclined to the immovable torso or body in playing. He sits like a rock on the piano chair, producing all his effects by means of strokes or blows to the keyboard. Much of the great playing I have heard has been produced by altogether different means. Consider, for instance, the picture of Rubinstein presented herewith. The artist has caught something here which the photographer has missed in most of the portraits of Rubinstein at the keyboard. This was probably because Rubinstein may have posed when he knew he was before the camera. But, this sketch is Rubinstein as I knew him. Notice that instead of sitting bolt upright, as the pictures in most instruction books would have the pupils do, he is inclined decidedly toward the keyboard. In all his forte passages he employed the weight of his body and shoulders. This was most noticeable; and the student should remember that when playing a concerto, Rubinstein could be heard over the entire orchestra playing fortissimo. The piano seemed to peal out gloriously as the King of the entire orchestra; but there was never any suggestion of noise, no disagreeable pounding.

Natural Shock Absorbers

Why no noise? Because Rubinstein's wrists were always free from stiffness in such passages and he took advantage of the natural shock absorber at the wrist which we all possess. He employed in principle the touch we have discussed in previous sections of this series and his playing assumed a power and a grandeur I have never heard since his time, but to which I always aspire as my life Ideal in my public performances. He did not pound down upon the keyboard but communicated his natural arm and shoulder weight to it.

There is a vast difference between the ordinary amateur hammering on the keyboard for force and the more artistic means of drawing the tone from the piano by weight or pressure properly controlled or administered. Take the first movement of the Chopin *Military Polonaise,* for instance.

Ex. IV-5 Military Polonaise
Allegro con brio M.M. ♩=90



Play this first with stiff wrists and forearms, and notice how bangy and disagreeable it sounds. Now play it with the wrists loose, employing the fleshy parts of the fingers and feeling that the weight and power are communicated to the keyboard from the shoulder. This beautiful composition is often ruined by banging, whereas it may be delivered with a lovely tone and rich singing quality. The same is true of the *B-flat Minor Scherzo,* which is another of the musical anvils of the typical conservatory. If Chopin could hear how this is murdered, he would turn in his grave. Instead of being given with nobility and grandeur, its opening passages are banged out with sledge hammer blows that are altogether unforgivable.

There is an acoustical principle involved in striking the keys. If the blow is a sudden, hard, brutal one, the vibrations of the wires seem to be far less pervading than when the hammers are operated so that the wires are "rung" as a bell.

Accuracy in Playing

Because in his later years Rubinstein was now and then inclined to miss a note or so in the course of a recital, indulgent students have assumed that since the message of the master composer is so much more important than the little matters of technical details, they can improve upon Rubinstein and leave out a great many more notes. Rubinstein's playing in his youth was doubtless immaculate from the standpoint of accuracy. In his last years the bigness of his musical conceptions and the greatness of his soul were such that he burst all bonds to give his great message to the public. We can forgive Rubinstein anything; but in these days of keenest competition the student must look upon inaccuracies as unpardonable. The subject of accuracy is so important that we shall require more space for its discussion and it will be taken up in the next Section along with "The Basis of Fine Staccato."

This notable series by Mr. Lhévinne will be continued in the next issue of The ETUDE Music Magazine. We are delighted to inform our readers that we have secured a number of articles of this character from the greatest authorities. Each article sheds new light upon the subject of better pianoforte playing. The ETUDE has for years aspired to be the bridge between the student and the teacher and the great concert artists. Every article has a thoroughly practical bearing.

Magnifying the Memory

By E. Constance Ward

To be able to perform from memory the works that have been studied certainly should be the ambition of every musical executant. Frequently the lack of ability in this line is because of insufficient self-confidence; but an even more common reason is the want of training.

To look upon memory as a matter of chance is too discouraging for those who feel themselves to be in the class without the "gift." Memory is a living part of the brain of every human being, and its state of development depends very largely upon whether we foster and nourish or neglect and starve it. Let us consider how the average, earnest-minded, keen student may cultivate it to the point where performing from memory becomes as second nature.

Suppose we wish to memorize a musical work with a view to its performance. If possible, hear it played or sung by a proficient executant, so that the first impression shall be an aural one, and this as perfect as can be. Then, at leisure, try to recall its general form and any striking phrases which attracted attention. Try to hear it again, mentally. Now get the printed copy and traverse it visually, at the same time making an effort to hear it mentally. This will be found to be excellent practice and will doubtless restore some of the faded portions of the first impression. It now remains for us to go through with it again, applying our technic as far as we have mastered the instrument being used.

Absolute concentration is necessary whilst memorizing. Weak points must be strengthened till all are equally good. Test your memory often; but as soon as it fails, refer to the printed page. Do not waste time in guessing at what the music might be; for memory has a nasty trick of recording faults just as strongly as the right thing. If a measure is played once incorrectly, once correctly, and then again incorrectly, the incorrect impression will be much the more vivid. This is but natural; so the only safe method is to have the proportion at least six to one in favor of correct executions.

How to Think Intervals

By Lawrence D. Andrews

Here are some intervals: G-D, F-B flat, E-G sharp, A-C, D-E, F sharp-G. We shall assume that you understand why they are called a perfect fifth, perfect fourth, large (or major) third, small (or minor) third, large second, and small second. Now try to hear these intervals mentally. Do not go to the piano and play them. Listen mentally. Probably the process you use is somewhat as follows: "Let's see. The first interval is G to D—a perfect fifth. That reminds me of the key or G, (G what? G whiz, G haw, G major or G minor? when you mean G major, say so). These tones are 1 and 5 in G major. (Singing mentally) Do, re, mi, fa, sol—do, sol—do, sol. There! I hear that interval." If you are not familiar with syllables, perhaps you simply hum the scale tones, using numbers, or a neutral syllable.

Then you probably follow a similar plan with the other intervals. You think the interval in the key of the lower tone, or, if the upper tone of the interval is not in the key of the lower tone, you think it in relation to the diatonic tone of the same name. For instance, the interval A-C is thought first as A-C sharp— 1 to 3 of A major—and then the C sharp made natural or possibly you think this interval as 6 to 8 of C major.

Now all this is good, for you are able thus to hear the interval. But the trouble with the plan is that it makes you think the interval in one certain relationship, whereas several relationships are possible. For instance, the third interval above, E-G sharp, is not only 1-3 of E Major, but it is also 4-6 of B Major, 5-7 of A Major, 3-5 of C sharp Minor, 5-7 of A Minor, 6-8 of G sharp Minor.

Considered as a separate interval in itself it is as much in one of these keys as another. But the process of thinking the interval, say as 5-7 of A Minor, is considerably different from thinking it as 1-3 of E Major. In the former case, one feels a desire to have the interval resolve thus: sol, si, *do,* or 5, 7, 8. But in the latter case, the interval does not create a demand for something to follow—unless one feels the second tone coming on a weak beat rhythmically, in which case it is the rhythm that creates the demand, and not the interval itself. The reason for all this different feeling is a matter which we are not going to discuss in this article. But anyone with musical feeling will recognize these demands.

We should be able to think intervals without putting them in key; that is, without thinking them as belonging to some particular key. It is true that they are generally used in key; but in much modern music they are not used with reference to any tone center. They are simply intervals without any definite key-relationship. If we would think and hear modern music mentally, we must be able to think intervals without resorting to key-relationship.

This can be done by *sensation* and *feeling* rather than by calculation.

Following is a list of the above types of intervals, with the sensation which they produce when heard as isolated intervals:

Perfect fifth: Hollow sounding. It will absorb another tone within itself. G-D suggests and will absorb B or B flat.

Perfect fourth: Also hollow sounding. But though it can absorb another tone, it most naturally suggests another tone outside the interval. F-B flat suggests D or D-flat. The fact that the perfect fourth can absorb another tone within itself—A flat, in this instance—does not lessen the force of the fact that most naturally the additional tone is felt outside the interval. What we want is the most natural sensation.

Large (major) third: This interval has a *bright color.*

Small (minor) third: *Dark color.*

Large second: Dissonant; that is, "sounding apart."

Small second: Also dissonant, but more so than the large second. Some would say discordant.

If you will play these intervals you will feel the effects which are mentioned. Play the intervals from many different pitches, and listen to the effects. Then practice singing them, using feeling to judge the interval in advance, and testing yourself with the piano.

Here is a suggestive plan of practice. Choose some tone, using the syllable "loo." Decide what interval you are going to sing, say a small third. Having played a number of small thirds before beginning this singing drill, and having come to feel the dark color which they suggest, you call up in your mind this feeling, and hear mentally the tone which you are going to sing. In this instance it will be G. *Do not sing until you can hear the tone mentally in advance.* Then sing the small third above E while sustaining the E with your finger or with the pedal. Then test out your answer by playing the small third, G. Use the same plan with the other intervals, remembering always to judge by feeling, and to hear mentally before singing. You will in time acquire the ability to hear these intervals without reference to any key, and this ability will be very valuable to you. It will also help you in the many cases where the intervals are in key to begin with.

No mention has been made of other intervals—sixths, sevenths, and the diminished and augmented intervals—because you should not bother about them until these that have been described can be felt with ease and accuracy. When you have acquired this ability, you can learn to feel the other kinds of intervals by playing them as isolated intervals, and analyzing their effect. To do this, you must listen—really listen, not simply hear. One example will suffice. Play a diminished fifth, say the interval E-B flat. This interval is dissonant, but very pleasing. It wants to contract. It seems to call for and suggest another interval which is within itself: the interval F-A, or possibly F-A flat. Do you feel this call of the diminished fifth? It is true that it does not always do this in music, but the tendency is there just the same. It is not necessary that you should know what tones are demanded by a diminished fifth, though that is a valuable aid. The important thing is to feel the effect of the interval and to use this feeling as a means of judging and hearing the interval in your head. You may follow the same plan with other intervals, but do not try to do it all at once. If you do, you will become confused, and you will then think that this idea is no good. But it is some good if you will *use* it. At first it may seem to work rather stiffly, like a new automobile, and you may make many mistakes in judgment. But if you keep at it you will be rewarded.

Do You Give Lessons or "Hear" Them?

By Marion G. Osgood

Of course, giving a lesson implies hearing it. Does hearing it imply that the lesson is really given? Not by any means. Nine times out of ten, the teacher whose custom, in speaking of his pupils' lessons, is to say, "I hear" instead of "I give" such and such lessons today," uses his profession as a mere makeshift.

I was present while two lessons were in progress, each under a different teacher. The first teacher spoke of his business of teaching thus: "Oh dear! Four lessons I must hear this afternoon. How I dread it! Teaching is a bore, a nuisance. I take it as easily as I can, of course, yet pupils are such impostors, you know, with their foolish questions. Believe me, half the time I feel like a wreck when I'm through."

I observed this man's first lesson. Throughout, the teacher sat back in his chair, listless, uninterested. He "heard" scales, etudes, a piece played through, as he sat, frequently consulting his watch, making few comments, and these few were vague, non-helpful, non-constructive ones.

"That goes badly; practice it another week," or "This is pretty good; take the following page for your lesson *next* week."

The "piece" he played through for the pupil's benefit, telling her in an indifferent tone to practice it till it sounded "so," then, glancing again at his watch, he dismissed her and perfunctorily greeted the next pupil.

The next day I observed the method of another teacher. It happened that this lesson was the fifth consecutive one, yet no trace of fatigue or nerve fag was visible. I could not but admire the genial, encouraging atmosphere created between teacher and pupil. I marked the skill, the tact, the resourcefulness shown during the entire lesson. The pupil was not especially musical; she was shy, afraid to do her best. With what kindness and interest this teacher gently pointed out errors and the best and quickest way to overcome them. Praise he gave, too, where praise could aid or could stimulate. In a word this lesson was constructive, a lesson *given,* not *heard.*

"Are you through for today?" I asked this teacher.

"Two more lessons," he replied, cheerfully, "this next one is a little late."

"You seem unfatigued," I remarked, "yet teaching must be hard work."

"Why so?" he asked quickly. "No work so vitally interesting, so constructive as teaching seems hard to the lover of his calling, the true teacher."

"Are not the pupils' many questions wearing?"

"The more questions the better," he answered promptly. "I encourage them. Questions mean desire for knowledge; they mean also a sure approach to the mind of a pupil I look upon a pupil's questions as a mutual asset, helpful to them, interesting to myself."

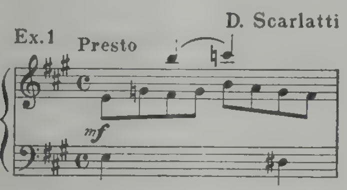
"Well," thought I, as I left the studio, "here is a teacher who really *gives* lessons."

Crossing the Hands on the Piano

By CLEMENT ANTROBUS HARRIS

An Interesting Phase of Piano Playing Discussed in Interesting Manner

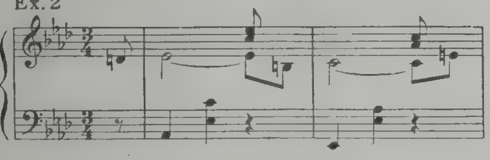
Probably we shall never be able to determine definitely just which composer was the first to write clavier music which called for the crossing of the hands. Certainly Domenico Scarlatti (1685-1757) was the earliest to acquire fame for the extent to which he practiced the device, so the following extract from his *Sonata in A* is in all likelihood among those instances which have the best claim to priority.


Ex. 1

This expedient is continued for eleven measures in succession.

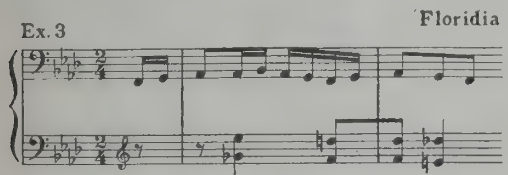
Whoever the inventor was, the pianist owes to him a great debt; for he vastly increased the resources of the instrument, by a means at once graceful, useful and easy. His originality has rendered possible movements consisting of a compact passage in the middle of the keyboard, with an attendant part alternately below and above it; and either or both of these outer parts may be at a wide interval from the central section.

When the structure of the piece is either purely harmonic or somewhat contrapuntal in character, as in the quotation from Scarlatti first given, both parts are, of course, of equal importance. But in the case of an accompanied melody they are not so, and in such instances the compact middle portion may be either the integral or the attendant part. In Raff's *Waltz in C Major,* second movement, the melody is assigned to the right hand.

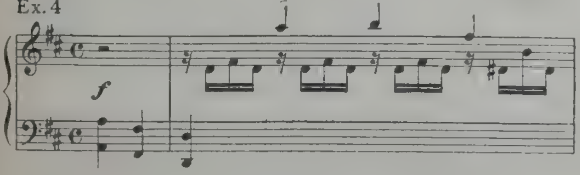

Ex. 2

In the writer's opinion the quarter rest in the bass should have been omitted and an eighth rest have been placed after the eighth-note chord in the treble staff. The treble-clef passage can be played entirely by the right hand, but it would need a hand large enough to stretch an eleventh in some measures, and such a method is extremely awkward.

The melody is given to the right hand also in Floridia's captivating *Passage de la Caravane dans le Desert,* while the left hand plays a highly original and beautiful accompaniment in sixths. These sixths extend for eight measures and, with one exception, from the longest unbroken passage—that is, one without rest—for either hand over the other that is at present recalled. Perhaps it should be added that the right hand part is not confined to the middle of the instrument but begins the little melody at a low octave, then ascends, and afterwards descends, an octave with repetition.

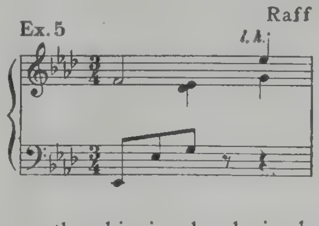

Ex. 3

There are, of course, many instances of accompanying a melody in this way; and perhaps the most familiar is in Roubier's *Marche des Troubadours.* Conversely, the stationary hand may have the accompaniment and the skipping hand the melody. Mozart gives us an example of this in the *Tema con Variazioni* from his *Sonata in D.*

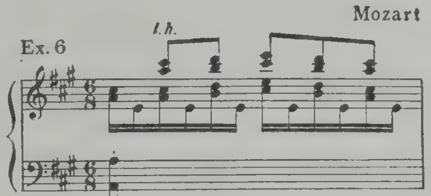

Ex. 4

Elementary students sharp enough to notice that, there being no rests in the bass-staff, the time is incorrect, should have it explained to them that this is intentional, since the left hand is not resting but playing notes written on the treble staff.

Sometimes the harmony is divided between the two hands, as in the following ingenious example from Raff's *Bolero,* in E-flat.

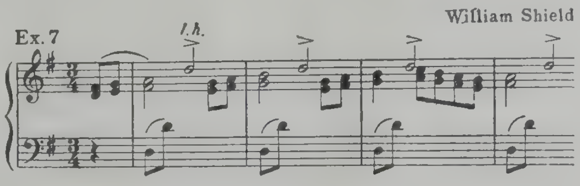

Ex. 5

In other cases the skipping hand simply duplicates a melody played by the stationary one. Of this, one of the best known of Mozart's sonatas Key of A gives an interesting instance.

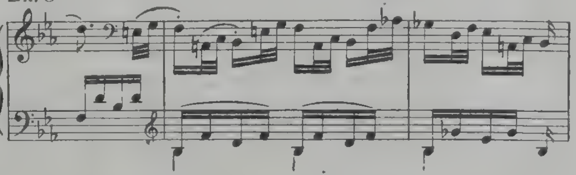

Ex. 6

Dussek's *L'Adieu* affords another case very familiar to a former generation.

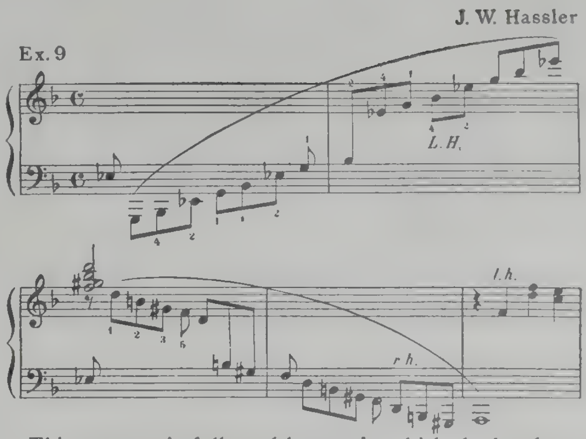
However, more frequently the superimposed part is independent, as in all the examples preceding the last one. To make this upper part consist of a single note repeated several times, somewhat after the manner of an inverted pedal-point, and thus give a bell-like effect, is such a favorite device that special mention must be made of it. Domenico Scarlatti does it in the sonata already quoted, repeating the dominant (B) of the key (E) six times. And the eighteenth century English composer, William Shield (1758-1829) makes good use of the device in his minuet, *The Countess of Westmoreland's Delight.*


Ex. 7

It can hardly have escaped the reader's notice that in all the examples so far given the left hand crosses over the right, not the reverse. This is the case in the great majority of instances. A little reflection will show the reason; a characteristic feature in the left hand part of pianoforte music is a single bass note (though it may be in octave form, on the first beat of the measure, followed by chords, or broken chords (Alberti bass), on the less accented beats. The note on the strong beat gives the harmonic foundation. Often the chords can be dispensed with or taken by the right hand, and the left hand spared to cross the right and play notes in the higher octaves of the keyboard. So great is the preponderance of left-over-right as to make instances of the converse action interesting. Observe the following striking example from von Weber's *Rondo Brillante.*


Ex. 8

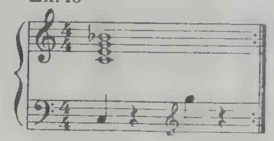
An entirely different class of passage which often occasions a crossing of hands is that which may be described as the cascade type. This consists of a series of groups of notes proceeding in one direction (more often down than upwards), in which the hands take alternate groups, thus, by appearing to tumble over one another, adding a visual to the aural effect of a cascade. The best known of J. W. Hassler's pieces, his *Gigue in D Minor,* affords a good and fairly early example—he was born in 1747.


Ex. 9

This passage is followed by one in which the hands remain crossed without a break, counting from the last measure above, for nine measures, thus exceeding the example quoted from Pietro Floridia. The purpose of the crossing of hands in these nine measures is difficult to see, unless it is to give a chromatic scale to the right hand and a much easier part to the left one. Lovers, if there still are any, of that indispensable of our grandmothers, Thalberg's *Home Sweet Home,* will find several examples of this method of hand-crossing therein.

When a passage in single notes is divided between the hands, it is usual to turn upwards the stems of notes to be played by the right hand and downwards those intended for the left hand. In the case of eighth-notes or shorter ones, this grouping is often at cross purposes with the rhythm and creates a pitfall for the unwary. At first sight, for instance, anyone might accent the quotation just given from Hassler in groups of three. This is not, however, what was intended; rhythmically it is in groups of four.

By way of practical comment, perhaps it should be added that the hand which crosses over the other should rise well above it, describing approximately a half-circle, rainbow fashion. There are three reasons for this: It avoids the danger of one hand colliding with the other; it enables the moving hand to descend vertically upon its key instead of striking it sideways; and it is more graceful. Indeed, the movement, if well done, is one of the most attractive to the eye in pianoforte playing. A good exercise is to hold a chord down with one hand for a length of time and play notes alternately below and above it, with the other.


Ex. 10

The sustained chord should be played at first by the right hand, and afterwards by the left while the right one crosses over it. The distance of the extreme notes should be extended as the study proceeds.

A Double-Acting Question Box

By Rena I. Carver

Most question boxes are receptacles into which the curious place their queries to be answered by some human oracle.

Did you ever think of a box full of questions from which members of the class may draw slips at random? It is one of the best and fairest ways of conducting tests.

Write the questions in theory, history and harmony upon separate cards. Let each pupil draw six. Give a count for each question correctly answered. When a pupil can not answer a question correctly, let the neighbor to her right try; and keep going around the circle of the club or class until the question is answered or discarded (in which case the teacher or leader gives the proper answer). If one of the pupils, however answers the query properly, she takes the slip or card from the one who could not answer it.

At the end of the game the student having the largest number of cards wins the prize.

The game may be made a little more inviting if the teacher decorates the question box with paper with musical designs or musical pictures.

Russia in Music

By Wilson G. Smith

To fully appreciate and understand the music of a country whose nationalism forms the basic principle of its art, as does that of Russia, it is necessary to become familiar with its intimate life. Geographic situation, social conditions, religious influences, and political tendencies, are potent factors in molding the trend of popular thought, aspiration and endeavor.

Art evolution, like the cosmic forces, requires years of ceaseless working to formulate a solid basis upon which the superstructure of artistic achievement is erected. It is a question open to argument as to the real value of nationalism in musical art.

Nationalism is circumscribed by geographic limitations, and at best represents but a segment of the universal circle of art. It is much like a dialect as compared with a language of universal import. For this reason an art that has a universal significance and appeal is more far-reaching in its influences.

Inspirational Cosmopolitanism

The older classics—Beethoven, Mozart, Haydn, Schubert—while tinged to an extent with nationalism, nevertheless possesses a certain inspirational cosmopolitanism that appeals to all nationalities alike, presupposing, of course, a certain amount of artistic culture. Racial types and customs are the outgrowth of environment and are amenable to change when surrounding conditions change. History tells us of distinct nationalities being lost through the dominating influence of conquering hordes. Customs that prevailed for centuries were so modified by invading influences that even the purity of language became dialectic and of mongrel type. The invading barbaric hordes of the north changed at one time the map of Europe, and resulted in the degeneration of Greece and Rome. The language of Homer and Virgil became in time an extinct tongue, and the art of Praxitiles a relic and survival of the once golden age of art's supremacy.

I mention this to show the uncertainty of nationalism in art. True, it survives as historic records, but once the protecting walls of environment are broken, the mighty influence of alien forces soon disintegrate and dissipate, until what was once a distinct nationalism becomes either a shadow, or a stronger cosmopolitanism. It is another instance of the survival of the fittest.

Strong Racial Characteristics

Among existing nationalities there is perhaps none with stronger racial characteristics than Russia. With the Czech, Pole, Moravian, Serbian and Bulgarian, Russia belongs to the great Slavonian family of languages. These in turn, with the Scandanavo-Saxon and Latin families belong to the Indo-European branch of the Aryan race, which had its origin in Asia Minor—the cradle of humanity. It is in Southern and Western Russia that the Folklore, with its tinge of oriental imagery, and the folk songs with their exotic colored melodies, are most dominant. Nomadic Tartars brought to the further north in fable and in song the traditions of their people. Oral transmission of these, colored by local environment and tradition, worked in many modifications, but the fundamental ideas and basic elements recall their common oriental origin. The far-reaching steppes with their almost illimitable monotony of space, impress the mind with the same imaginative stimulus as did, to the oriental, the trackless Sahara. Elemental forces suggest to the human mind the presence of unseen folk; and forests, streams, mountains and valleys are peopled with creatures of the imagination. The Russian peasant mind is full of images of strange things. Desolate steppes, sombre pine forests, the parching sun in summer, and the dread white monotony of snow and ice in winter—all these are stimulants to the imagination. Lives that pass in the empty monotony of ceaseless labor, days that succeed days in toilsome slavery, days without hope of betterment and without one bright ray of aspiration.

Can we wonder that Russian literature is based upon tales of hopeless agony, and Russian music echoes the despairing cry of endless grief? This elemental life is one of mere animalism enslaved by ignorance and superstition. Little wonder, then, that the peasant mind is a rich soil for weird and uncanny imaginings. The Russian peasant, brutalized by his animal existence and drunk with vodka, reels home to his hut, making, through force of superstition, the sign of the cross to ward off the evil influences that his imagination pictures as besetting his path.

The condition of the Russian peasant is a survival of the dark ages when feudalism made might right, and the strong arm of force overpowered the gentle hand of justice. This, then, is why the folk tale and song took for its theme the unutterable sorrow of the oppressed, and the impenetrable gloom of crushing and hopeless despair. For literature and song are but the reflection of prevailing conditions. Freedom of speech being denied them, the poor folk sang their grief in heart-broken melodies. Siberia—that modern Nemesis—hung over their heads like a pall of darkness—a living exemplification of Dante's inferno.

There is a fable that passes current among the Russian peasants that seems to typify the lowly life of serfdom, and permeates the life, literature and art of the great nation. It shows, too, how orientalism has penetrated the Slavic character.

A Flower of Subtle Fragrance

Somewhere out in the illimitable steppes there grows a flower of subtle fragrance and exotic bloom. It knows neither fading nor decay, it is deathless. Its presence is hidden by overgrowing vegetation and remains unseen until the sear breath of autumn with its blighting, chills all else but it. Then, when the seeker wanders in search of it, he may discover this flower of wondrous beauty. Its fragrance is unlike any other flower—ineffably delicate and odorous. Its delicate efflorescence is quite in keeping with its exotic perfume. And to one who finds this flower and breaths its enchanting fragrance, behold the secrets of life are open to him.

The stars commune with him in visible language, sermons he finds in trees and running brooks, elemental forces reveal to him the secrets of unending creation, the murmuring trees and singing birds commune with him; he learns the mystery of good and evil; he fathoms the depths of bitter woe and anguish, the wings of inspiration are his; hypocrisy, with its thin veneer of pretense, becomes an open book. Wealth with its delusive vanities, and poverty with its servitude—all the good and ills of life he understands.

But the finder of this flower, although he becomes superman when he breathes the fragrance of it, becomes a man of sorrow. He knows the tragedy of living. This fragrant flower is not one of happiness—this perfumed song of universal knowledge—it is the song of pessimism—the national song of Russia.

Beethoven's Program Music

By Sidné Taiz

In most of his writings there is such a skillful balance of form and spirit that many music students have been content to look upon Beethoven as a pure classicist. Probably the fact that his works almost invariably fill the classic mold of his immediate predecessors has had much to do with the formation of this opinion. And yet we have many proofs, and some of them from his own lips, that he at times had in mind more than the expression of pure, formal beauty.

Among his thirty-two piano sonatas, the *Sonata Pathetique, Op. 13,* and the *Sonata in E flat Major, Op. 81,* the three movements of which are designated *Farewell, Absence* and *Return,* certainly have unmistakable emotionality.

Among his larger works for orchestra which have a "story to tell," are the *Eroica* and the *Pastorale* symphonies. To these might be added the Op. 91, often known as the *"Battle" Symphony,* the four overtures to "Fidelio" ("Leonore"); the overtures to "Egmont," "Coriolanus," "The Ruins of Athens," "King Stephen," and the ballet, "Prometheus," and others less well known.

The superscription, "The hard-made decision," of the last division of the *String Quartet, Op. 135,* indicates the attitude of mind of the composer toward the work.

Schindler asked Beethoven as to his poetic intent in the *Sonata, Op. 31, No. 2, in D minor,* and the *Sonata, Op. 57,* in F minor, and received the reply, "Read Shakespeare's 'Tempest.'" To a query about the *Lichnowsky Sonata, Op. 90, in E minor,* Beethoven responded that he intended it to picture the love story of the Count and his wife.

Beethoven told his friend Amenda that, when composing the *Quartet in F major, Op. 18, No. 1,* he had in mind *Romeo* and *Juliet* in the Tomb Scene.

Intimate acquaintance with the works of Beethoven but emphasize the impression that in them there is usually a rather definite meaning, though this often cannot be put aptly into words. One of the secrets of the greater artistic and permanent value of Beethoven's compositions is that their emotional element is not so obvious as in such composers as Berlioz and Liszt, thus having in themselves greater universality.

How to Increase the Practice Time

By Grace White

MUCH has been said about the benefits or harm of a certain number of hours of practice. But how to make the most of whatever time is given to it is the point.

Occasionally a student, increasing his practice time an extra hour, is perplexed to find that it is irksome and mechanical and that consequently very little additional benefit is derived from the increase. The student has been accustomed to a certain routine in practicing and is at a loss to know how to use any additional time wisely. The question of physical endurance is, of course, a matter of individual decision. Anything is easier to do when we have a definite aim in doing it. The aim in practicing should always be kept uppermost.

Many musicians, with much concert discipline behind them, do first the thing they least like to do. Some days this is scales and technic, other times it is the concerto they have played for years. But they do it bravely and then go on to whatever interests them more. Others devote the first hour to memorizing, feeling that they will develop more sureness when mind and fingers are fresh.

Alternating Exercise

I know a musician who plays about five minutes of technical exercises, then a difficult page from a piece; another five minutes technic and again the difficult page, keeping up this alternating until the stubborn page has been played ten times without a mistake. This occupies an hour or two. Then at the next practice period the things best known are played, first slowly with the music, then from memory with the metronome, and finally as in concert. Another day this same musician will specialize on some one point in everything studied—picking out all the scales and passage work or all the chords in a number of pieces and will work the first two hours that way, afterwards playing the compositions through with special attention to the difficulties worked out. Again, the day will start with the heaviest composition; the performer plays through slowly with the music; repeats each difficult passage ten times; then plays the whole work from memory. This is followed with purely technical exercises, the lighter numbers are merely played through once.

The number of ways of arranging one's practice is unlimited. The same music may be used every day, but if the order of practice is changed and a definite aim for each minute's work kept uppermost, one will have the satisfaction of not merely using so much time for practice, but of making actual progress.

The Littlest Pupil in Recital

By Ruth L. F. Barnett

I ONCE knew a little girl who, when asked to play would always answer: "My teacher says I musn't. You see I an just just beginning; but when I really know how, I'll love to play for you."

Years afterwards I saw her again; and this time she played, but with apologies, for she was still painfully conscious of her shortcomings.

Now it is all very well for a teacher to strive for perfection, and from a business standpoint many teachers would rather be represented by their advanced pupils; but from a professional standpoint it is not the way to make players.

The pupil who must not play to Mother's callers, is getting no enjoyment out of what she has accomplished and is giving no pleasure to others, which after all should be the aim of those who undertake the study of an art.

There must be always something unattained, but let that be a goal to strive for, not a stumblingblock in the way of progress.

See that your little pupils have something memorized to play for their friends; and when you plan a recital, by all means look up some tiny tune for the littlest one of all to play. If you choose material within the pupil's grasp and insist upon thorough preparation, you need not fear for the success of the performance. The audience will be delighted and you will have made a profitable investment in good will. Then when your pupil is able to do more ambitious things she will not be overcome by that awkward shyness that so often forces a capable player to make a very poor impression.

ART is the child of feeling and imagination; science, the child of reason.

—MOORE.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Arthritis and the Pianist

A young lady of twenty-two writes in part as follows:

> During the past ten years I have taken lessons for six seasons. Have had arthritis for a year and a half, and my left hand has become very stiff, so that I am unable to straighten or raise my middle or fourth fingers. Also I cannot bend the left hand back from the wrist. The other fingers are, however, O. K., and my right hand is in good condition. I feel that I have advanced considerably during the past year, although I cannot play rapidly. How much do you think I can accomplish with these handicaps?—E. F. F.

Most of us who attempt to play the piano labor under some sort of handicap—fingers too limber, too stiff, too short, too long, and other deficiencies. But let us learn of Demosthenes, who triumphed over apparently insurmountable physical obstacles and became the greatest of all Greek orators. After all, it is not mere technic that counts, but genuine musical temperament and enthusiasm. Fortunately, the range of piano compositions is very large, and by choosing those that are best fitted to one's own pecularities, one can find plenty of excellent music to play.

If your left hand is so limited, for instance, learn pieces such as Schubert's Impromptus, which depend mainly on the right hand. In other words, fix your attention on compositions which you can do well, and leave the others to those who are better fitted for them. Many people make themselves miserable by hankering after the unattainable when they might have a happy time applying their special abilities to the best advantage.

Of course you can hardly hope to become a virtuoso unless your hand recovers from its stiffness. But you ought to be able to play in a manner that will give much pleasure to yourself and your friends. Also, if your talent lies in that direction, you may become a good teacher. Meanwhile, try in every possible way to minimize your limitations. Exercises for relaxing hand and arm should be continually practiced, for such relaxation is the first condition toward fluent playing. Do not worry over mere rapidity, since the ability to scamper over the keys is not of primary importance. But strive to put meaning into your music, and to bring out its hidden beauties, together with the inspiration which prompted the composer to write it and your playing will make up in significance what it may lack in technical expertness.

In regard to other questions which you ask, I suggest the following answers:

1. Grieg's *To Spring* is of about the fifth grade.
2. Mason's *Touch and Technic* is an excellent book for finger work. Any good five-finger exercises, properly applied, will strengthen the finger joints.
3. So far as I know, Leschetizky did not himself publish any book on technic, although expositions of his "method" have been put out by some of his pupils.
4. Purely technical studies, such as those of Czerny, may profitably be alternated with modern interpretation studies, such as Foote's *Nine Études*, Op. 27, or MacDowell's *Twelve Studies*, Op. 39.

The Stammering Habit

Two letters ask for advice about that pernicious evil, the stammering habit. Here is number one:

> I have a pupil who was at first painstaking, but as time went on and she paused wherever a difficulty presented itself I realized that something must be done to break up this habit. I have tried everything I know, even telling her to make mistakes rather than retard the time, playing on a higher octave to keep her steady, and other devices, but she still stumbles and stops. Do you think her trouble is temperamental and incurable?—W. H.

The other letter is as follows:

> A number of my pupils are in the habit of playing carelessly. They will strike the note above or below the correct one and then immediately shift to the right one. What am I to do?—M. K.

Stammering in speech is the result of a nervous attempt to talk faster than the person can properly adjust his vocal organs. Just so, stammering on the piano means an attempt to go faster than one can formulate the proper finger motions. And the cure for both is found in slow and distinct utterance. Calm the pupil down, and set for her a tempo so slow that there is plenty of time to think out each movement before it is produced. Have her practice a new assignment for at least a week with one hand at a time, counting slowly and evenly. Then, in putting the hands together, have her play each measure by itself—four or eight times—until it can be perfectly rendered. Have it understood, too, that if she should "stutter" over a note she must play the measure in which it occurs at least four times correctly, in succession.

Supplement such work by playing each week with her some duets that are well within her ability, insisting on absolutely strict time, even if it is very slow. And in general, be careful to assign music that is not too difficult, keeping her on easy music until she learns to "watch her step."

Classic Teaching Pieces

> Please give a list of a few teaching pieces in grades 1, 2 and 3 by the great composers, such as Schumann and Chopin.—M. K.

Except in simplified editions, the compositions of the great masters are mostly in the advanced grades. Chopin, for instance, has written practically nothing in the grades you mention. I suggest the following, however:

	Grade
Bach—*Twelve Little Preludes*	2-4
Beethoven—*Sonatines* in F and G	2
Minuet from *Sonata, Op. 49, No. 2*	3
Mozart—*First Three Compositions*	2
Schumann—*Melodie, Op. 68, No. 1*	1
Soldiers' March, Op. 68 No. 2	1
Hunting Song, Op. 68, 7	2
Wild Horseman, Op. 68, No. 8	2
Curious Story, and *Happy Enough,* from *Op. 15*	3

Counting Time

> Is it necessary to count aloud if the rhythm is very simple or after a piece has been practiced a while? My pupils, especially the older ones, lose interest if required to count continually.

A pupil should always *be able* to count everything aloud, and should be required to do so as long as his tempo is fitful or irregular. Otherwise, the continual droning of *1-and-2-and-3-and-4-and* is distressing to both performer and neighbors. Teach the student to realize the time-beat by proper phrasing and accent, and he will need no further artificial stimulation.

Studying Without a Teacher

A lady writes that she has advanced as far as local teachers can carry her, and asks for advice as to continuing by herself. She says further:

> I have finished the Twenty-nine Selected Studies from Clementi's *Gradus ad Parnassum*, which I am able to play fluently and in rapid tempo, and am now studying Henselt's *Characteristic Concert Studies*, Op. 2. Would like to take up some pieces that are not more difficult than the last-named studies. Can you suggest a selection?—A. M.

In his *Memories and Milestones*, John Jay Chapman gives this keen definition of what constitutes an artist:

"An artist is a man who has had the good fortune to receive sufficient instruction at one time, and to be sufficiently left to himself at another. Severe training and utter neglect—he must have had both. Depth of feeling, accuracy of intellect, experience in the vehicle—all these things go together, and there is no royal road to them. And behind them is the force that somehow works its will and releases a new personality into the world."

If you have had this "sufficient instruction," it is perhaps a streak of good luck that you are now left to your own devices, so that you may acquire self-reliance and may develop individuality of expression. But to succeed, you must pin yourself down to system. Plan out and observe your hours of practice just as carefully as though you were preparing lessons for a teacher. Set yourself certain stunts of learning new pieces, memorizing portions of them, reviewing and perfecting material formerly studied. In this way build up a program of pieces, and when these are learned, play them somewhat formally to a group of friends in a little recital. Before this last event, if possible, go to some experienced teacher and get him to criticize your program. Or, if this be not a practical plan, have some frank and sincere musical friend pull your performance to pieces; and profit by his suggestions.

I append a short list of compositions for you to start on. The first five furnish good program material, and the last two are for more extended study:

Alabieff-Liszt—*The Nightingale.*
Chopin—*Nocturne in C sharp minor, Op. 27, No. 2.*
MacDowell—*Polonaise in E minor.*
Paderewski—*Theme and Variations.*
Rubinstein—*Fifth Barcarolle, in A minor.*
Bach—*Chromatic Fantasy and Fugue.*
Beethoven—*Third Concerto, in C minor.*

The una corda Pedal

> In the August issue of THE ETUDE you state that the soft pedal in the grand piano shifts the action along so that the hammers each strike on *two*, instead of three things. I have always understood that the action-shift causes the hammers to strike on *one*, not *two* strings, as you state. Please explain.—M. B.

In early grand pianos the soft pedal had an attachment which made it possible for the player to shift the action so that the hammer struck either two strings (*due corde*) or only one (*una corda*), instead of the regular three. This shifting pedal was introduced by Johann Andreas Stein (1728-1792), the "founder of German pianoforte-making," who first used it in his *Saitenharmonica*, in 1789. He called the one-string attachment the *Spinettchen* (little spinet). In some of Beethoven's later works he specified minutely whether the *una corda* or the *due corde* are to be employed.

For some time, however, the real *una corda* has been relegated to the limbo of other obsolete devices, such as the *bassoon pedal*, the *céleste pedal* and the *drum pedal*. But the term *una corda* has illogically still been retained, notwithstanding that the hammers now strike *two* instead of three strings, when the soft pedal is depressed. For further details, I refer you to the *History of the Pianoforte*, by A. J. Hipkins.

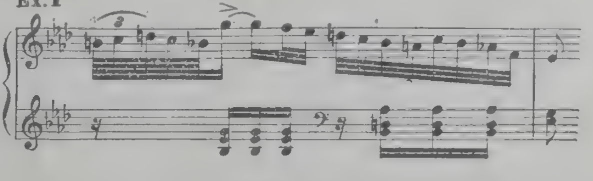
The Sonata Pathetique

> (1) Please explain how to play the 22nd measure in the second movement of Beethoven's *Sonata, Op. 13*. Also (2) should the part beginning in measure 37 be played at a faster tempo than the first part? F. C.

(2) Taking the first part of the metronome pace ♪ =60, this rate may be quickened during measures 37-50 to ♪ =66, or possibly ♪=72. The prevalent tendency to play this restful *adagio* movement too rapidly should be carefully avoided. We are prone, in these hectic days, to hurry up the leisurely pace of the classic epoch until it becomes a travesty on the composer's original idea.

(1) Measure 22 should be played by beginning the first of the three grace notes directly on beat 1, thus:

Ex. 1



Do You Know?

THAT the bagpipe dates from classical Greece and Rome? Irish bagpipes are known to date from the fifth century.

That the first form of bars were not straight lines drawn across the staff but V-shaped marks? This was followed later by oblique lines drawn across the staff. It was not until the middle of the seventeenth century that bars appeared in music issued in England.

That the word burden, so often found in old literature relating to song, was really the nonsense syllables used as a kind of chorus, such as "Hey, trolly, trolly, "Hey Nonny, Nonny?" It has no connection with the word burden meaning to carry, but is derived from the French Bourdon (late Latin *Burdo* a drone bee), the drone of the bagpipe. Our ancestors used to sing "Het, trolly, trolly," little dreaming of the twentieth-century meaning of the word.

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WHAT GOETHE WROTE OF MENDELSSOHN

MENDELSSOHN visited Goethe, the great German poet, for the last time in 1830, when he was in his twenty-second year. He stayed a fortnight. After the visit, Goethe wrote to Zelter, Mendelssohn's teacher, and said, as reported by M. E. von Glehn in his book, *Goethe and Mendelssohn:* "His (Mendelssohn's) coming did me a great deal of good, for my feelings about music are unchanged; I hear it with pleasure, interest and reflection; I love its history, for who can understand any subject without thoroughly initiating himself into its origin and progress? It is a great thing that Felix fully recognizes the value of going through its successive stages, and happily his memory is so good as to furnish him with any number of examples of all kinds. From the Bach period downwards he has brought Haydn, Mozart and Gluck to life for me, has given me clear ideas of the great modern masters of *technic,* and lastly has made me understand his own productions, and left me plenty to think about in himself. He took away with him my warmest blessing."

It is significant that Goethe omits the name of Beethoven as among those whom Mendelssohn "brought to life" for him. Mendelssohn tried hard to make Goethe love Beethoven's music, but the good German poet found Beethoven puzzling and even terrifying. Beethoven and Goethe had met, but no friendship followed. Beethoven had been three years dead when the above letter was written, and the greatness of his genius was no longer open to question.

Fortune is not on the side of the faint-hearted. Sophocles.

BACH'S KEYBOARD TECHNIC

"JOHANN SEBASTIAN BACH is called the greatest clavier-player of his time, perhaps of future times as well," wrote Adolph Kullak in *The Aesthetics of Pianoforte-Playing.* "The chief characteristic of his style is said to have been extreme distinctness of touch. This was attained through the following method. Bach held the five fingers so bent that their tips were brought into a straight line, each finger being held in this position over its key, ready for striking. The method of touch accompanying this position, (according to Forkel) was that no finger fell, or was thrown upon the key, but must be borne down with a certain sense of power and mastery over the movement. This power, bearing upon the key, or the degree of pressure, must be sustained in equal strength, namely by not lifting the finger directly up from the key, but causing it to slip away from the front end of the key by gradually drawing in the finger-tip towards the palm of the hand.

"In passing on from one key to another, this degree of power or pressure bearing on the first tone is thrown, by this slipping away, with extreme swiftness upon the following finger. This method, by means of which Forkel seeks to explain the great precision of Bach's touch, stands in direct opposition to our modern style, which founds the principle of touch upon the movement of the whole finger (not as Bach did upon the finger-tip alone) requires a distinct lift, and allows a drawing-in of the finger-tip only in special cases. The further statement that Bach played with so easy and slight a movement of the fingers that it was hardly perceptible, can be explained only from the light action of the instruments then built. . . . Bach's method likewise developed all the fingers to perfect equality. All were alike in strength and usefulness, so that double-notes, and runs, simple and double trills, even trills with accompanying melody in the same hand, were executed with equal ease."

THE IMPORTANCE OF SIGHT-READING

READING music at sight would seem to be as necessary for the musician as reading literature at sight is for anybody; yet many pianists make little effort to develop this important branch of their training. No doubt much more effort is involved. A pianistic sight-reader has to solve riddles of fingering, rhythm and chord-structure, such as we do not meet with in reading prose. But it can be done by far more pianists than is thought. "Reading (at sight) is of no less importance than execution, especially for the amateur," says H. Parent, in *The Study of the Piano.* "A time comes, indeed, when there is no longer leisure to devote several hours a day to an accomplishment.

"If once the repertory is exhausted, if reading instead of being a pleasure is only a laborious study, music is given up, and the piano closed not to be reopened.

"The good reader, on the other hand, can keep up his music all his life. He may have only a few minutes daily to give to his instrument, but they are sufficient for him to understand a new work, to recall the symphony heard the previous night, or to give him beforehand a taste of the opera to be heard on the morrow. A good reader is always prepared to take part, without previous study, in ensemble playing; he can accompany a song, he is always ready under all circumstnces.

"It is only by work that we can attain this end. No doubt a pupil's natural ability must enter in a great or less degree into the results obtained; but without work, the ability, however promising it may be, will produce nothing serious or lasting."

Half an hour a day, given to reading new music not too difficult, will work wonders. Also practice with an orchestra or choral society, even with a singer or violinist, will provide excellent routine drill in keeping time. Try it.

MEYERBEER'S INSPIRATION

"THERE is music in the growling of the gale," wrote W. S. Gilbert in "the Mikado" and apparently Meyerbeer, composer of "Les Huguenots" and many other notable operas agreed with him. From a press clipping we learn that "Meyerbeer gathered his thoughts amid the rumble of thunder, the flash of lightning and downpour of rain. In order more fully to expose himself to the stimulating effects of the elements he had constructed for himself at the top of his house a room whose sides were entirely of glass, and here he would hasten at the approach of a storm and amid its fury would have a rush of musical thoughts.

"There is a story about him to the effect that once when entertaining friends at dinner he heard a distant rumble of thunder just as the soup course was served, and to the astonishment of his guests he hastened from the room to his musical chamber and left them to take care of themselves for the rest of the evening."

It reminds us that Beethoven was also tremendously influenced by storms and loved to walk bare-headed in the rain. He even "invented" the rain upon occasion and was in the habit while composing of pouring cold water over his wrists and head from a pitcher regardless of where it fell. From this arose much of his trouble with his landladies, no doubt. But we who listen to his music have reaped the benefit of it in his "Pastoral Symphony" and in many other works. Beethoven loved nature in all her moods. Chopin is said to have written the *Raindrop Prelude* as the direct result of being storm-bound by rain.

SH-SH! CATS!

IN his highly entertaining volume of reminiscences, *A Quaker Singer's Recollections,* the late David Bispham tells the following: "During the autumn and winter of 1895 I gave a number of concerts of old English music with Arnold Dolmetsch, accompanied by the old-fashioned instruments, the harpsichord, the lute and the viola da gamba. . . . It happened that once while Dolmetsch was accompanying me on the harpsichord, as I sang Henry Purcell's remarkable 'Let the Dreadful Engines,' I observed a cat quietly walking across the back of the hall. He glanced up the middle aisle and caught sight of me, in whom he doubtless recognized a sympathetic friend, for I am fond of animals. A dog has come upon the stage to me, two rats have played at my feet for a considerable time in the glare of the footlights, and at a concert a bat kept flying about my head—much to my discomfiture, for to that sort of creature I am not partial. But at this concert the cat walked up the aisle, leapt upon the stage, arched his back, rubbed his fur against my leg, elevated his tail, and purred with great satisfaction as he made a series of figures of eight between my feet.

"Dolmetsch, seated with his back to me, saw nothing of what was going on. I had to continue with my song, but when a young girl burst into a giggle of merriment, the whole audience went into shrieks of laughter.

"Presently the distinguished Belgian harpsichordist, turning to see the cause of the disturbance and catching sight of the cat, hastily snatched from the piano-desk the whole volume of music and hurled it at the beast, which with a savage yowl sprang into the air, almost into my face, and dashed away. The laughter of the audience continued so long and loud that we performers were obliged to leave the stage, not to return for many minutes."

Among the vast number of readers of THE ETUDE there must be thousands who come across clippings which should make very interesting reading for this department. Why not assist Mr. Garbett by sending them in—always stating their source—*Editor's Note.*

THE MENTAL DISCIPLINE OF MUSIC

MUSIC teachers who occasionally confront the parent who asks scornfully, "What's the Use of Music?" may find interest in some remarks made by W. J. Fay in a speech to the New York State Teachers' Association. Mr. Fay is supervisor of instrumental music in the schools of Rochester, but has also taught Latin and algebra, the last and admittedly "useful" study. "As a mental discipline, music is invaluable," he says, "and in my opinion, the most effective of any subject in the curriculum, without exception. . . . In no subject taught in our schools is there required such promptness and accuracy in the solution of a given problem as in instrumental music. Take a violinist reading an orchestral part at a moderately rapid tempo. The pitch, duration and intensity of a note, together with its particular expression, must be determined in the fraction of a second and the solution of the problem given almost instantaneously, or the opportunity has passed and will not return. And all of this with a nicety of muscular co-ordination and a precision of bow-arm and finger that shames the finest of the manual arts. Compare the results which we all see attained every day with the solution of a problem in Latin or algebra. Having taught both, I delicately draw a veil over the contrast."

There is great truth in this—a truth that should be brought home to more parents and school teachers. It would be untrue to say that musicians as a class are "more intelligent" than any other trained and educated people; but quickness of perception, and quick mental adjustment, are perhaps the most common attributes of well-trained musicians. A musician who is slow-witted is rarely met.

WHAT natural qualifications must a song-accompanist possess? Firstly, he must be earnestly musical; secondly, *earnestly musical;* thirdly, EARNESTLY MUSICAL!—CARL REINECKE.

MUSICAL NOTES AND NEWS

"WE may do without many things; we may deny ourselves much of the comfort of life; but music we must have or shrivel up," says "Uncle" Joe Cannon, the veteran politician.

The *Scientific American* says that almost the first parlor car used on American lines was especially built for Jenny Lind, when she made her tour into the wilds of the United States under the management of P. T. Barnum. She jokingly called it her "parlor car," and the name has stuck. The seats of an ordinary car were removed and replaced by chairs, tables and other furniture.

The Department of Phonetics at University College, England, has discovered a window cleaner named Strathie Mackay, who can sing the ordinary C in the treble clef, while also singing the C in the bass. Professor Jones says he makes one of his vocal cords vibrate at half, a third, a fourth or fifth the rate of the other, at will. He ought to get a vaudeville job singing duets with himself.

The New York *Times* reports an instrument has been invented to arrange perfumes in an order corresponding to the musical scale. The instrument is called an "odophone." The heavy odors such as vanilla represent the lower notes. The higher notes are peppermint and citronella. "A harmonious blend, for instance, would be the chord of C." Fine! Now tell us, what would the smell of a diminished seventh be like?

Truthfulness is an indispensable requisite in every artistic mind, as in every upright disposition. Wagner.

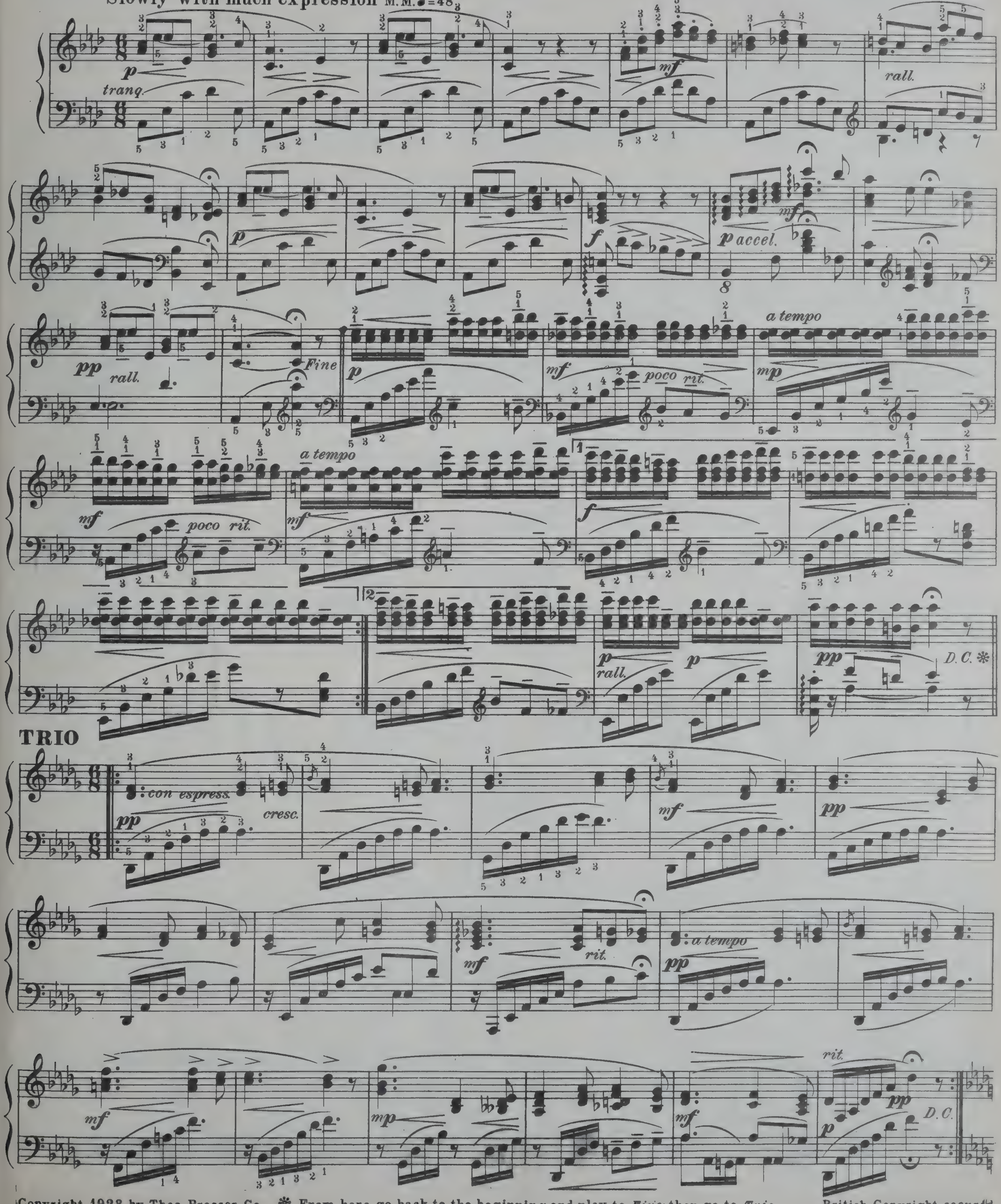
To Blanche

TREASURED MEMORIES

An expressive reverie requiring a clear singing tone. Grade 3½.

WALLACE A. JOHNSON, Op. 102

Slowly with much expression M.M. ♩=48



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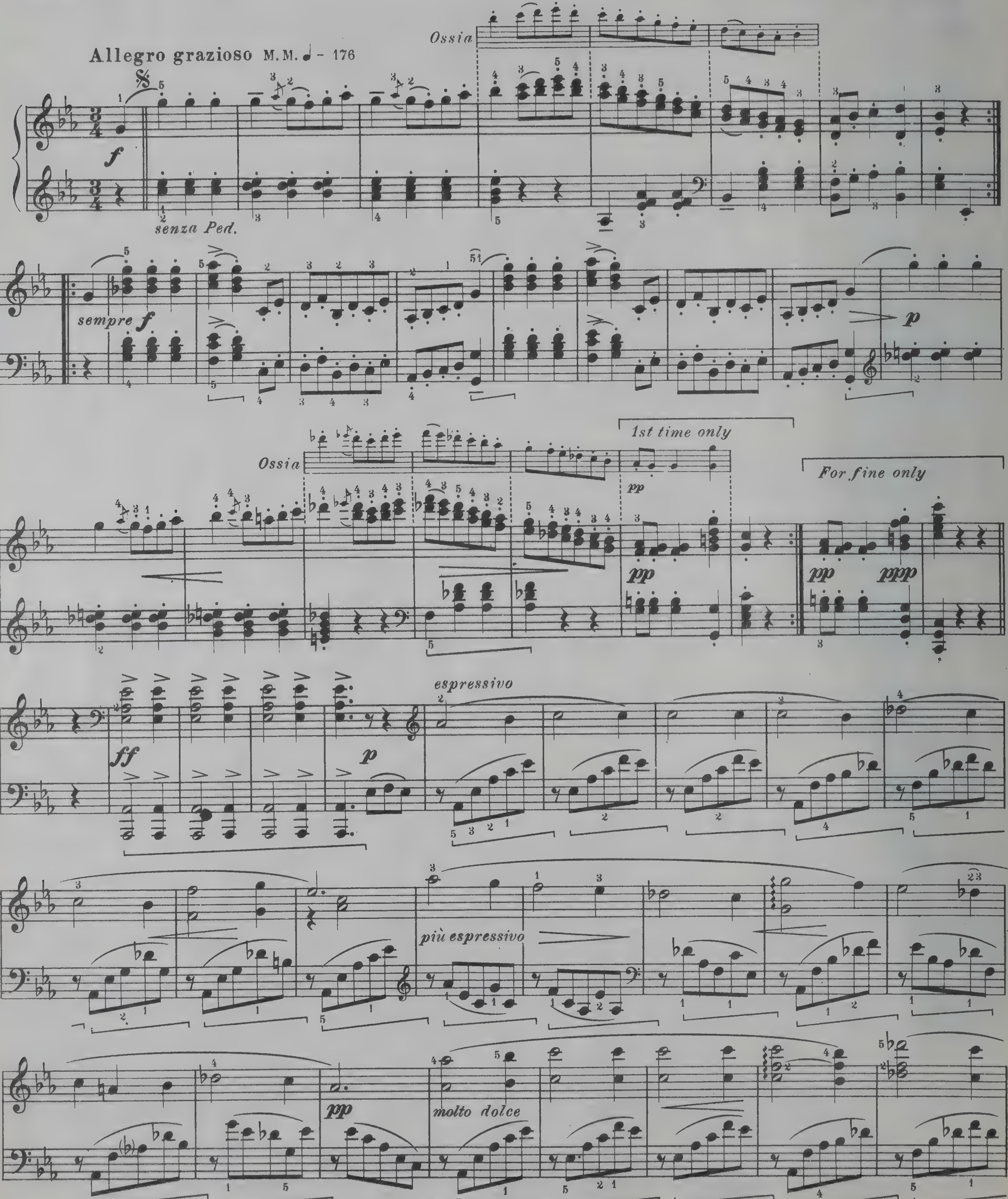
MENUET DE L'ARLESIENNE

DE BIZET

A new and most effective transcription of a very popular *ballet* number. Grade 5.

Transcription for Piano by
EDOUARD SCHUETT



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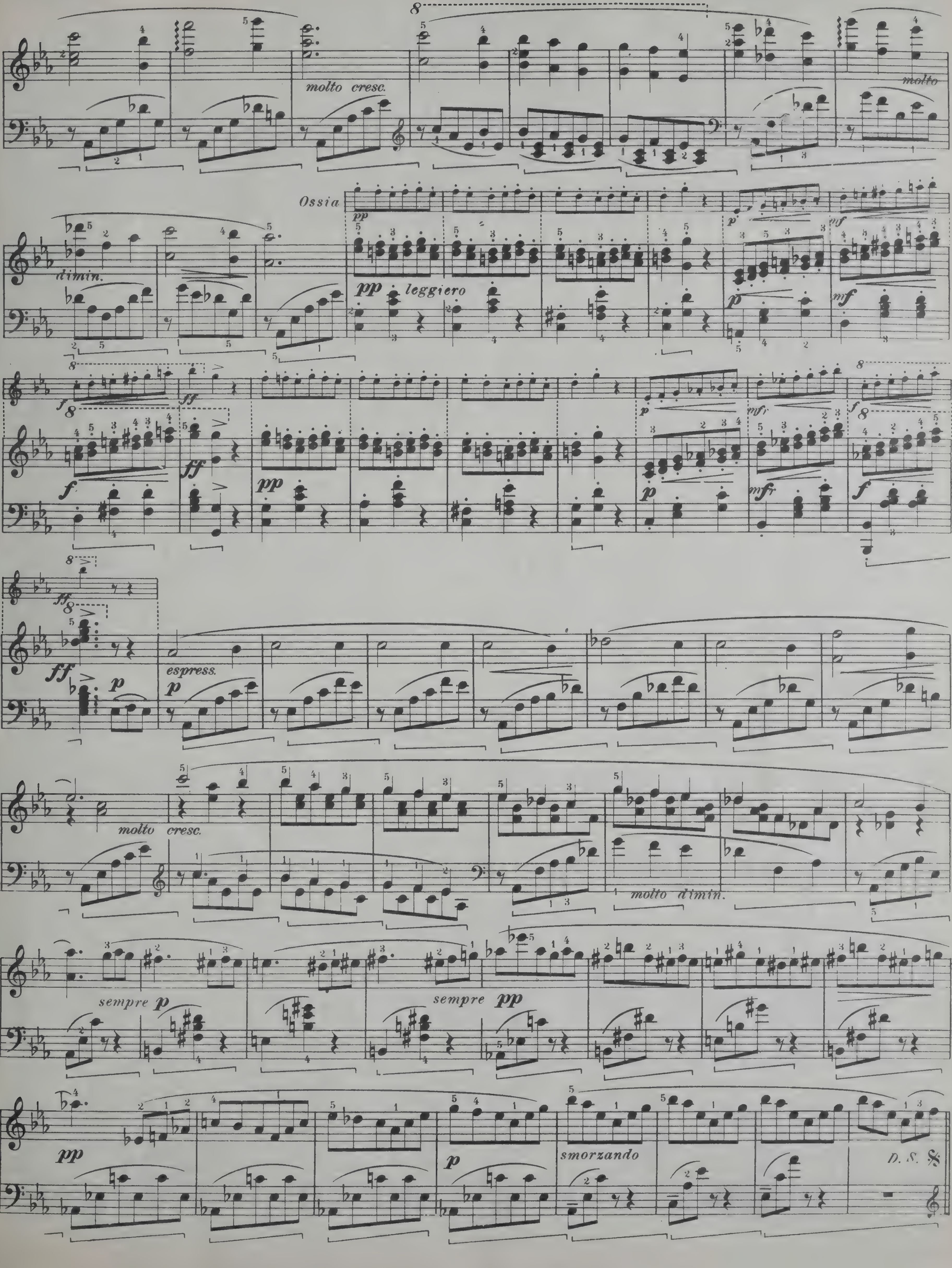
molto cresc.
molto
dimin.
Ossia
pp
pp leggiero
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mf
f
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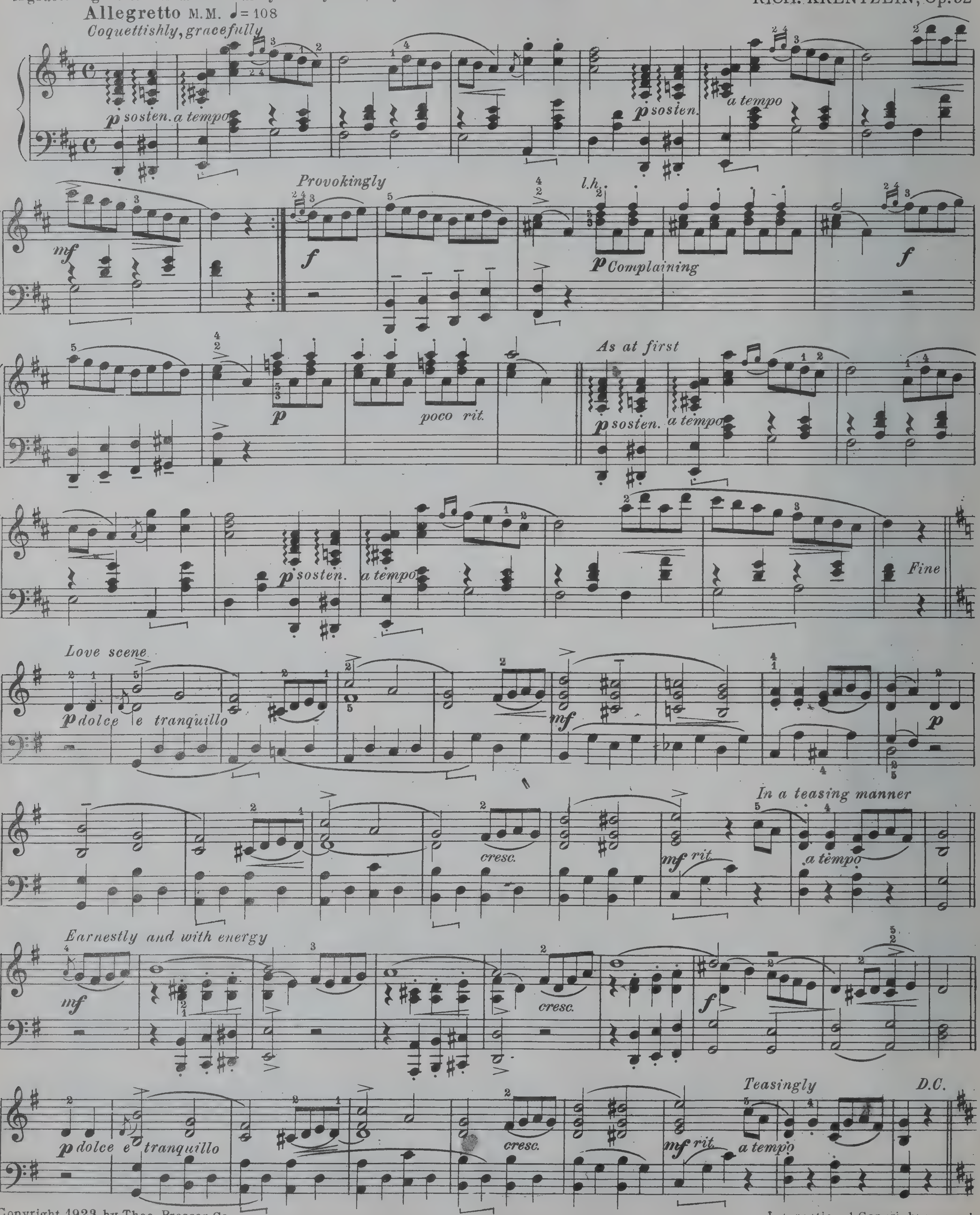
mfr
espress.
molto cresc.
molto dimin.
sempre p
sempre pp
smorzando
D. S.

MARIONETTE THEATRE

GAVOTTE

A graceful gavotte in semi-classic style. Play distinctly and not too fast. Grade 3.

RICH. KRENTZLIN, Op. 92



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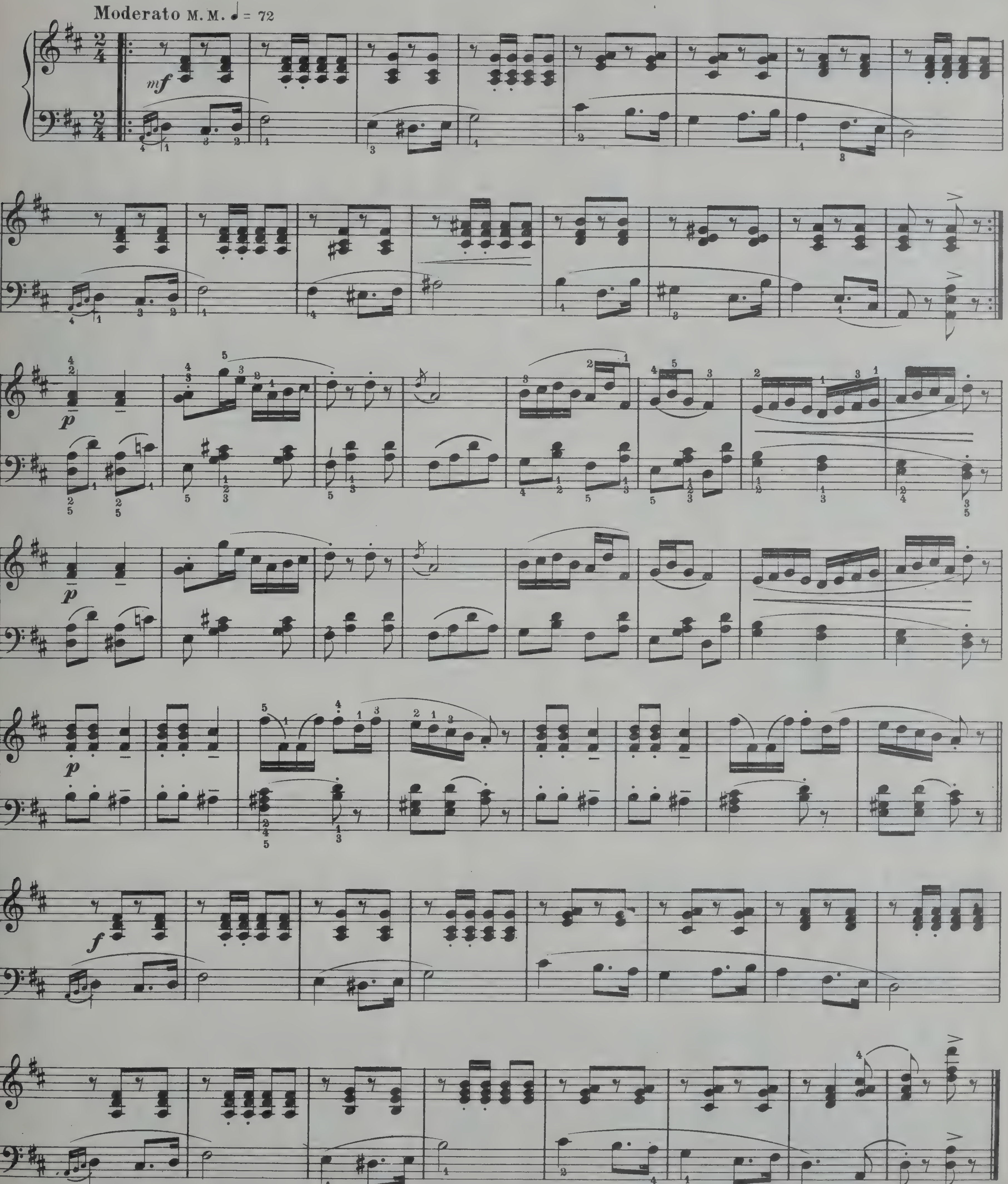
SONG OF THE PLOWMAN

A vigorous left hand melody with contrasting finger work in the right hand. Grade 3.

FRITZ HARTMANN, Op. 207



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FROLIC OF THE DEMONS

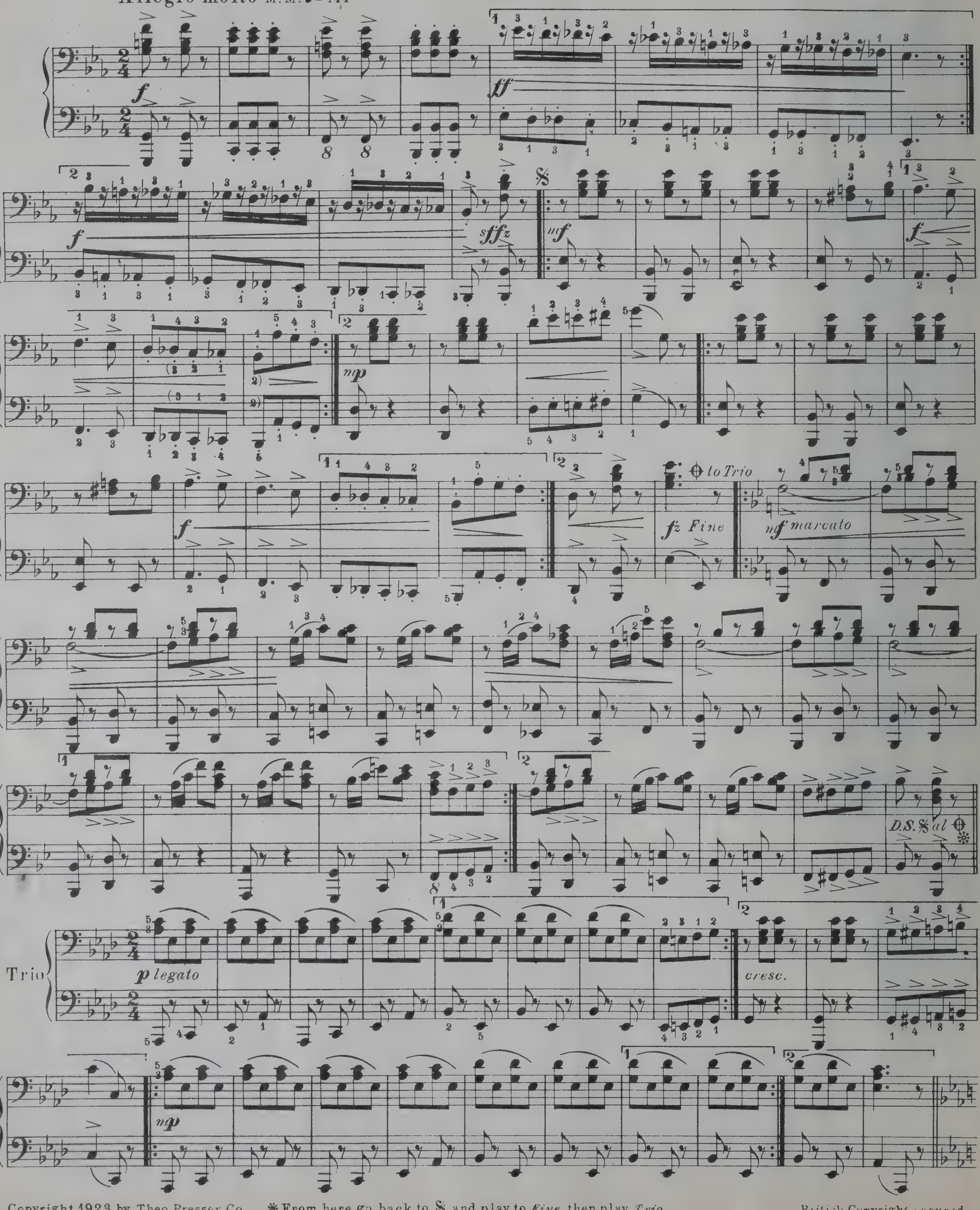
GALOP CAPRICE

A showy concert *Galop* to be played at top speed

Allegro molto M. M. ♩= 144

SECONDO

JOHN MARTIN



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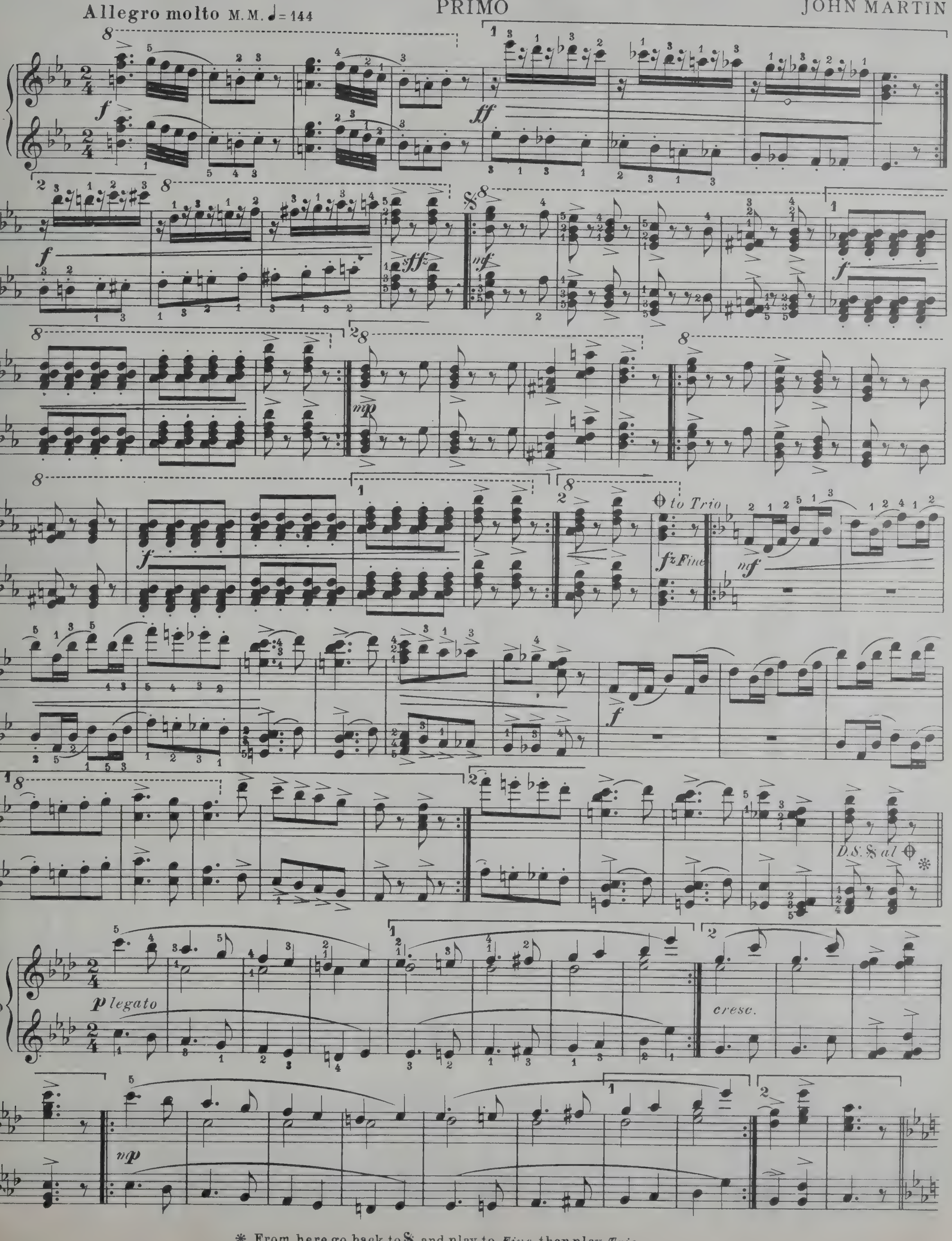
FROLIC OF THE DEMONS

GALOP CAPRICE

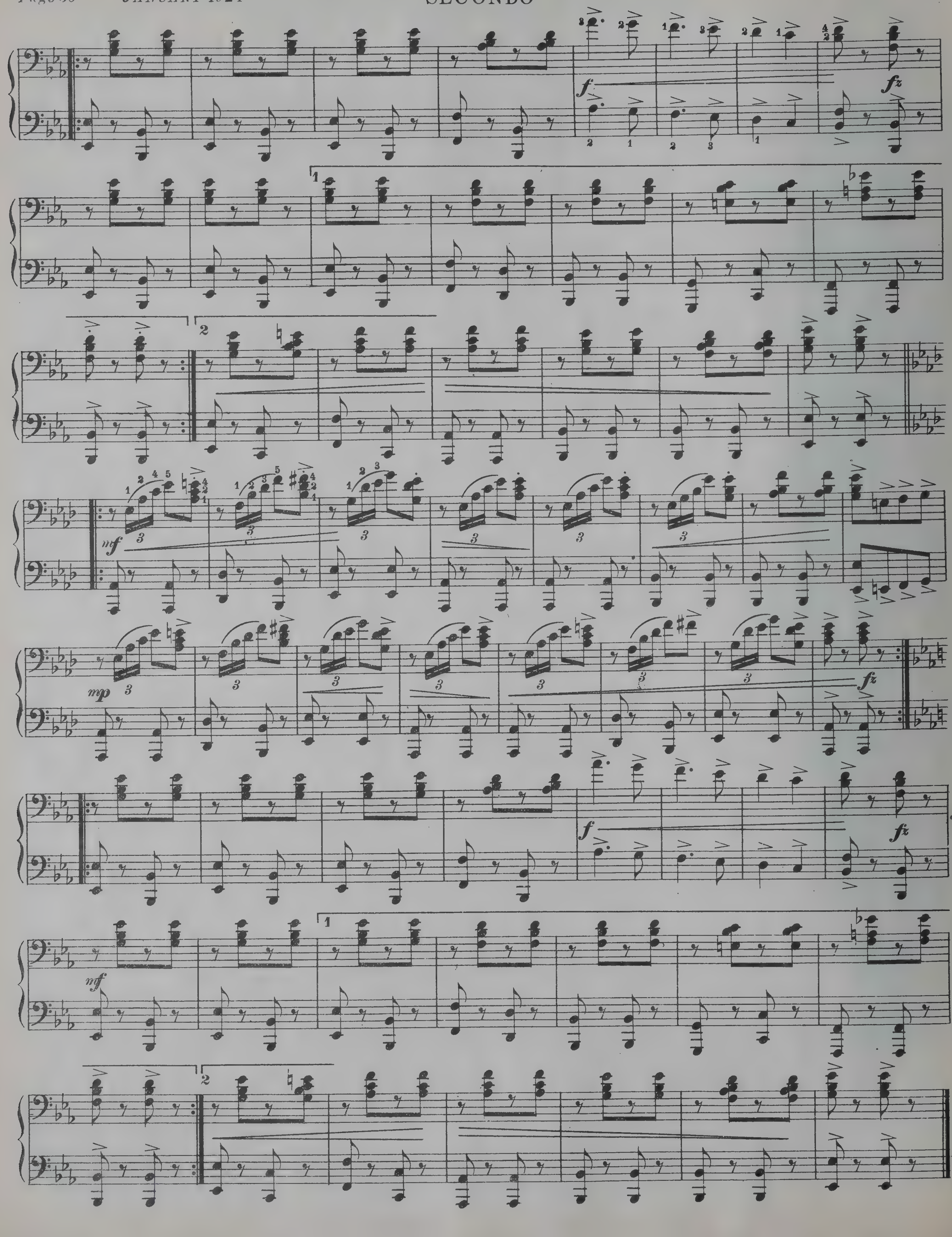
PRIMO

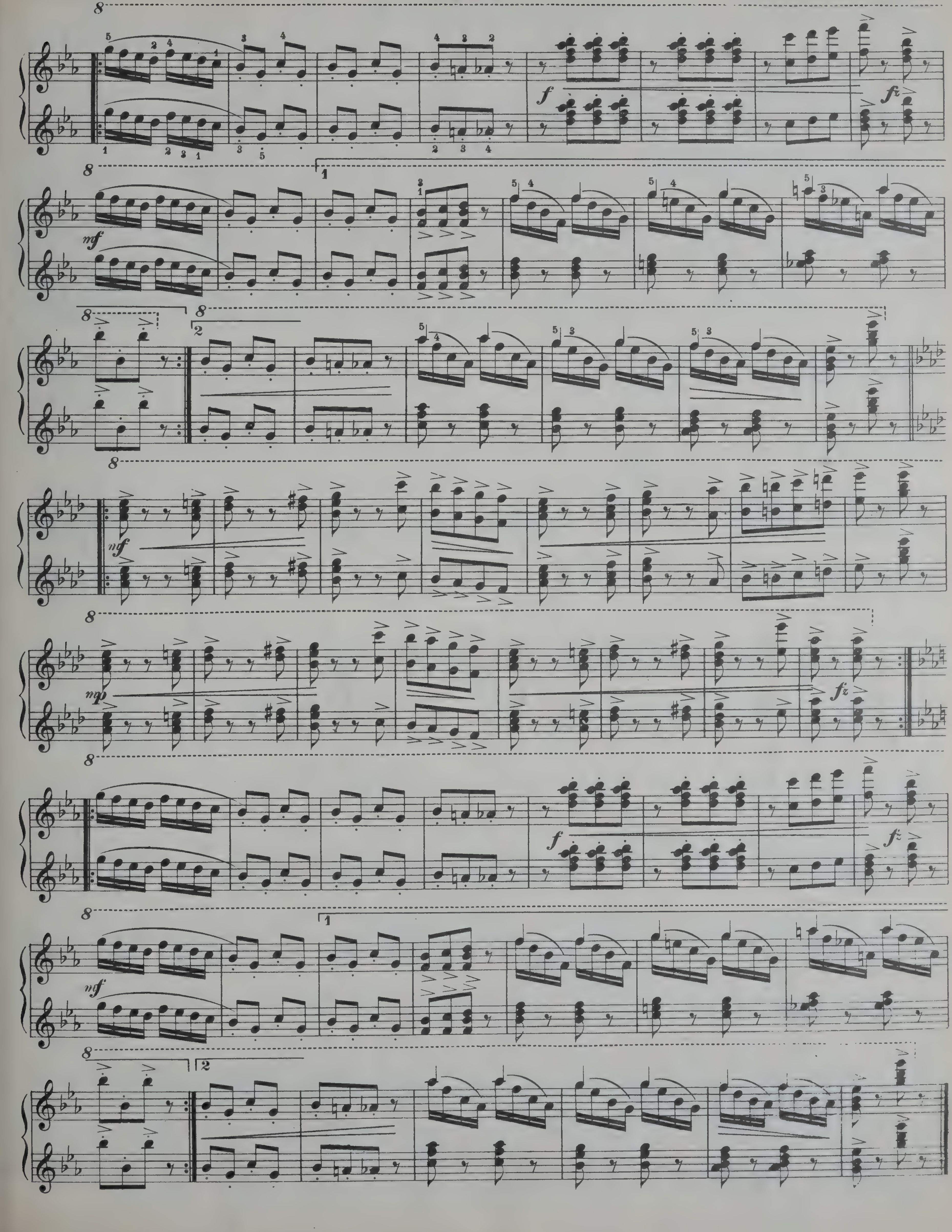
JOHN MARTIN



* From here go back to 𝄋 and play to *Fine*, then play *Trio*

SECONDO





8
f
fz
mf
1
2
mf
mp
fz
f
fz
mf
1
2

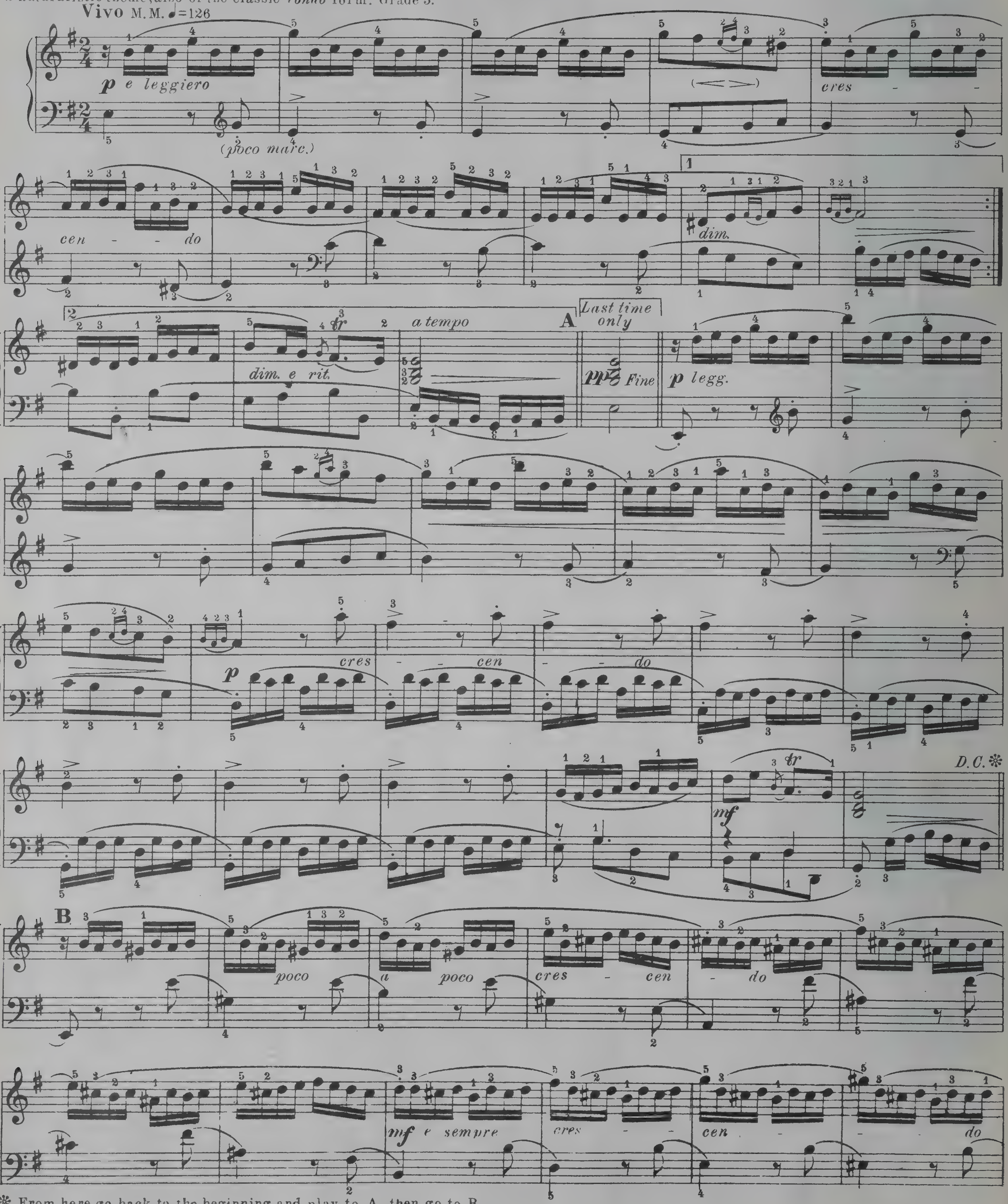
LE COUCOU

RONDO

Edited and fingered by
PAOLO GALLICO

CLAUDE DAQUIN

Louis Claude Daquin (1694-1772) was a famous clavecinist. *Le Coucou* is a fine example of the old fashioned contrapuntal treatment of a naturalistic theme, also of the classic *rondo* form. Grade 5.



✻ From here go back to the beginning and play to A, then go to B.

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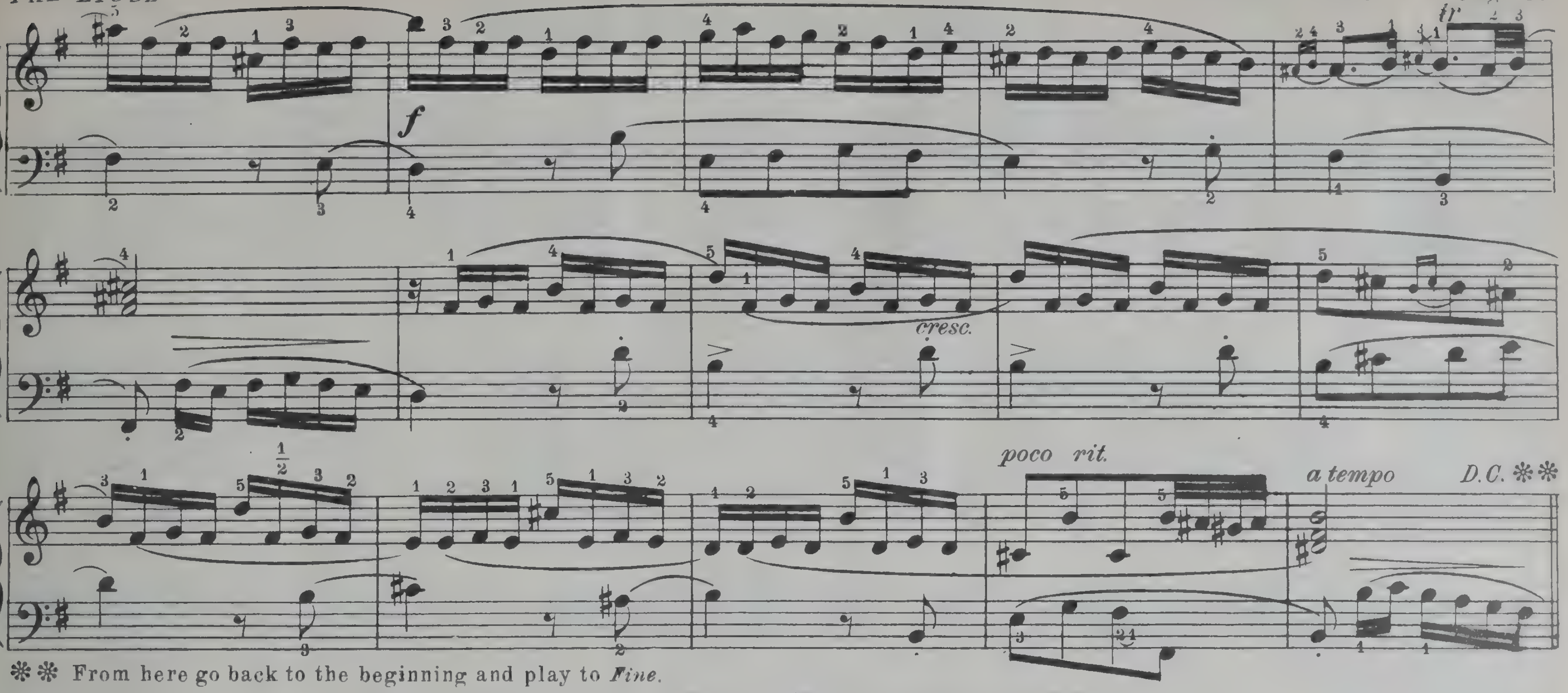
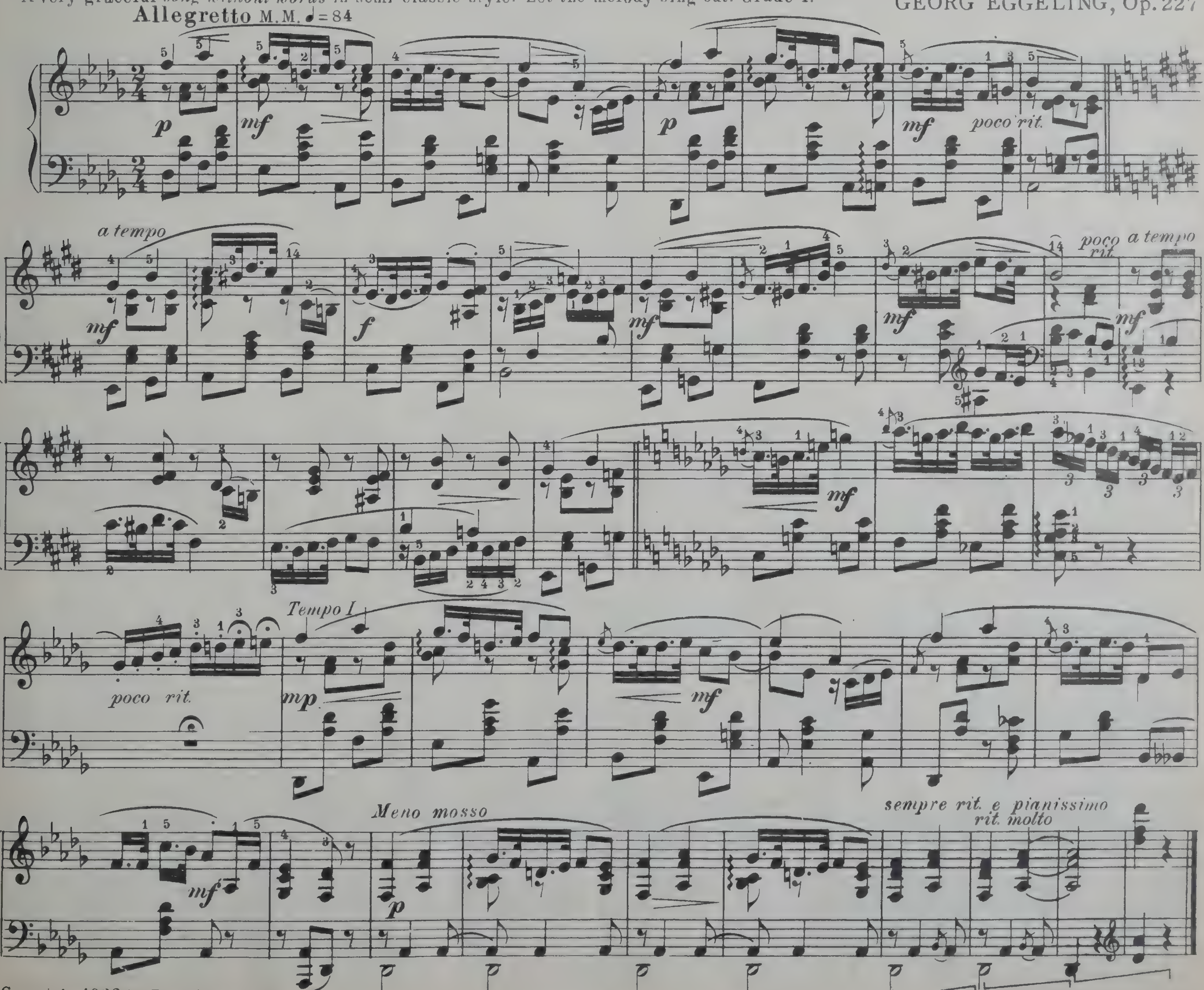


❊❊ From here go back to the beginning and play to *Fine.*

MORNING SERENADE

A very graceful *song without words* in semi-classic style. Let the melody sing out. Grade 4.

GEORG EGGELING, Op. 227



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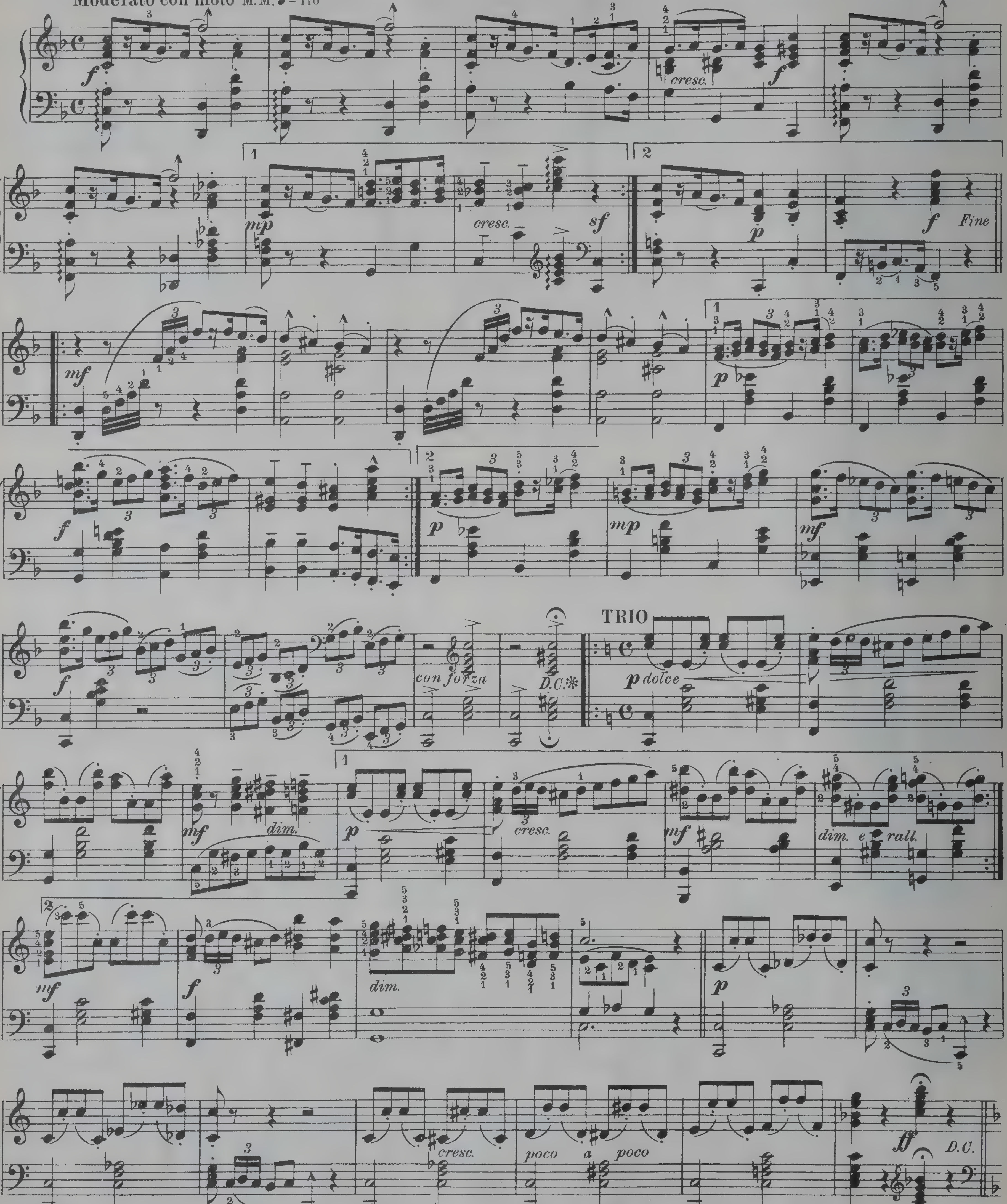
PROGRESS GAVOTTE

A gavotte in modern style, fascinating in rhythm. Grade 3½.

ADAM GEIBEL

Moderato con moto M.M. ♩ = 116



※ From here go back to the beginning and play to *Fine*; then play *Trio*.

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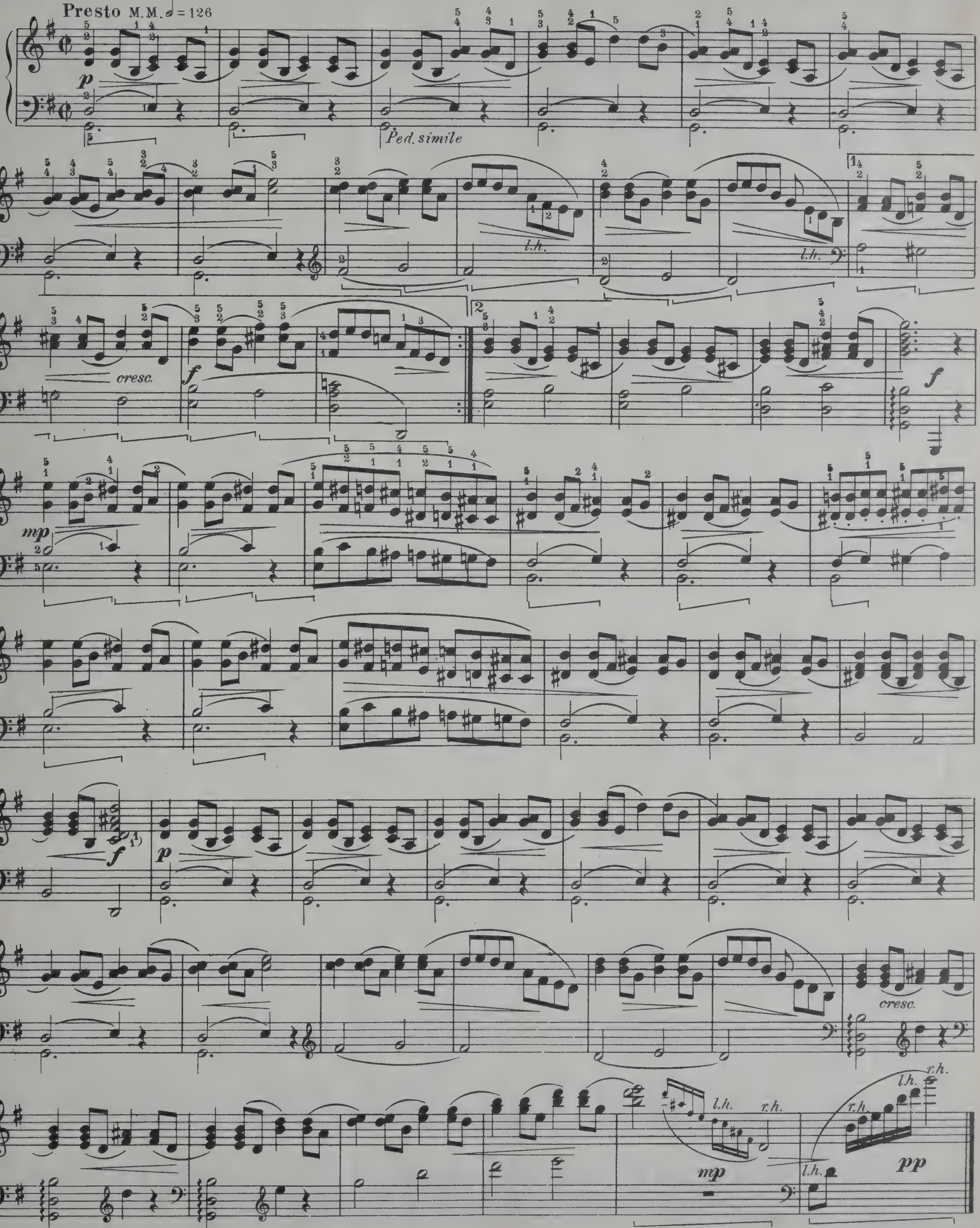
SHADOW DANCE

In modern style, with occasional unresolved dissonances. Grade. 3

N. LOUISE WRIGHT



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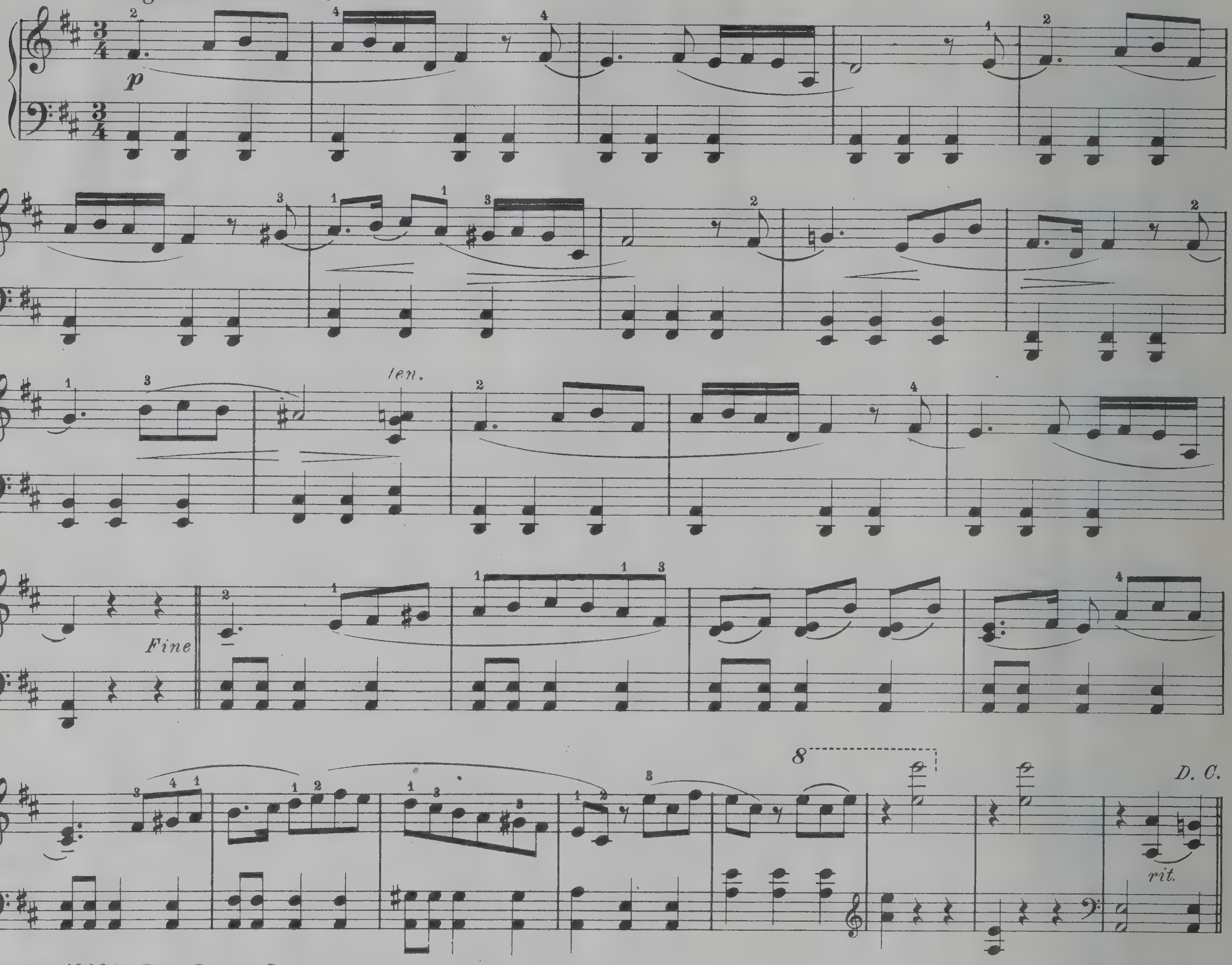
ON THE INDIAN TRAIL

In characteristic Indian style, although not based upon an aboriginal theme. Grade 3.

MARI PALDI

Allegretto M. M. ♩ = 126



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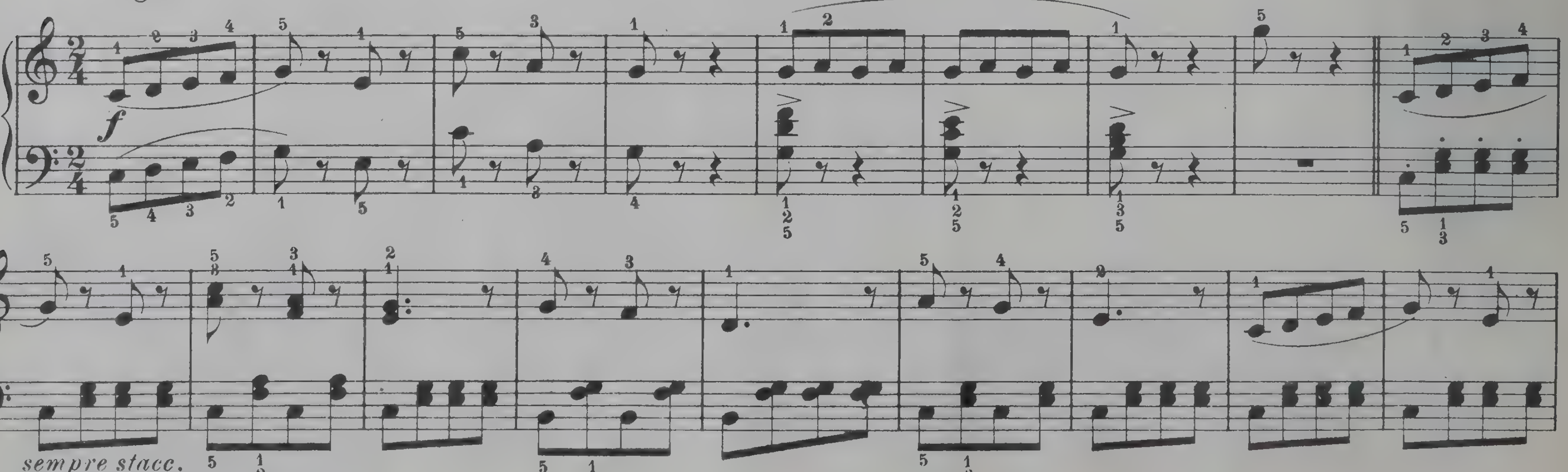
THE CHARIOT RACE

Now the people hold their breath,
The chariots draw near—
All gold, and— are those horses wild?
Hold on! Keep that track clear! Grade 2.

ROB ROY PEERY, Op. 17, No. 5

Allegretto M. M. ♩ = 144



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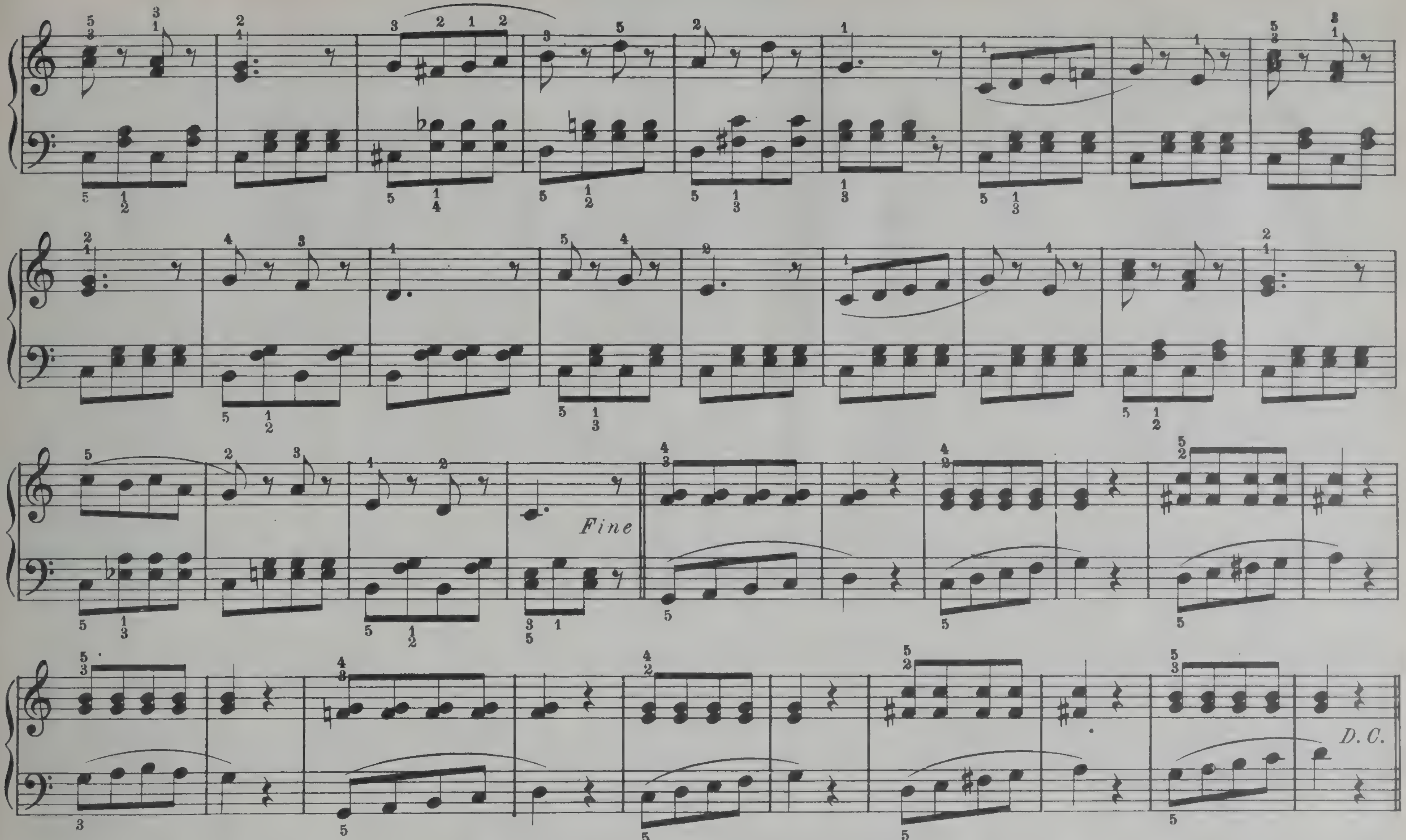
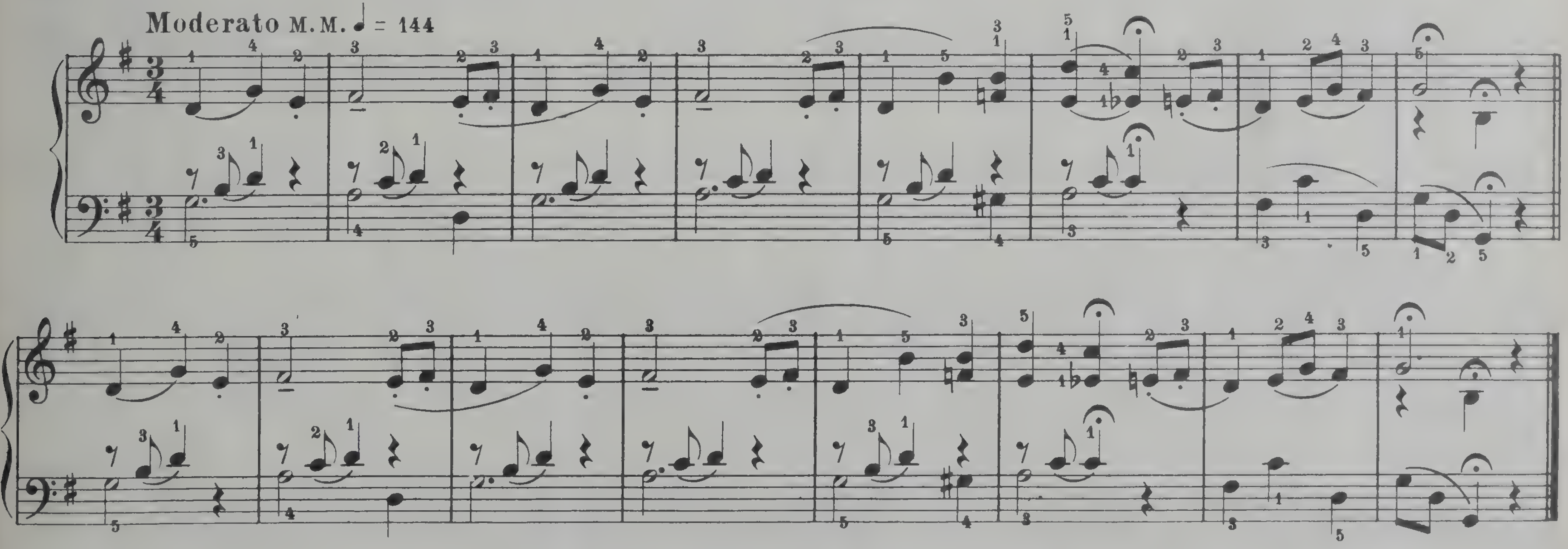


SKIPPING THE ROPE

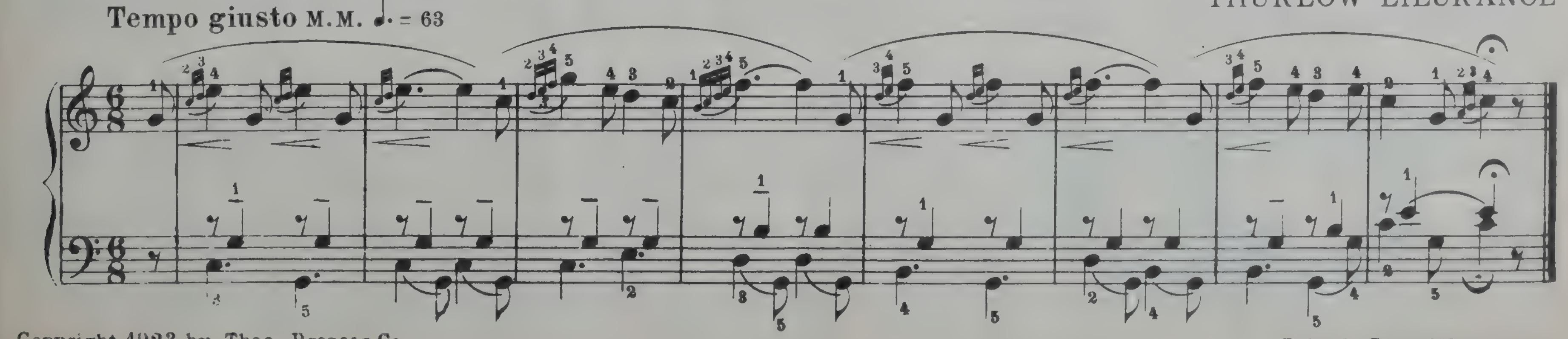
THURLOW LIEURANCE

These are from a set of characteristic teaching pieces of more than ordinary merit, adapted for young players. Grade 2½.



THE HOBBY HORSE

THURLOW LIEURANCE



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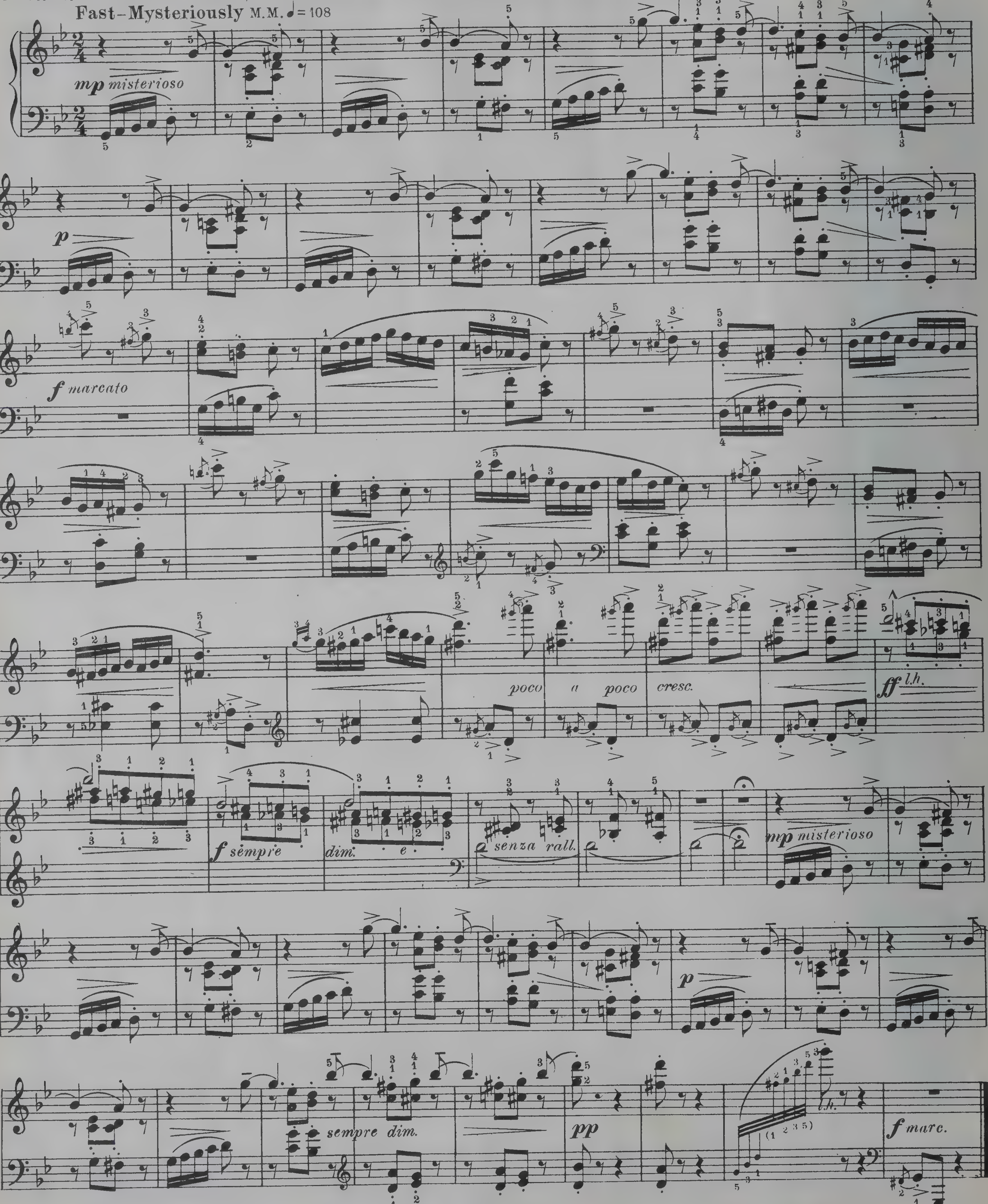
SPOOKS

A NOCTURNAL EPISODE

MINER WALDEN GALLUP

An attractive characteristic number, full of humor. Grade 3.



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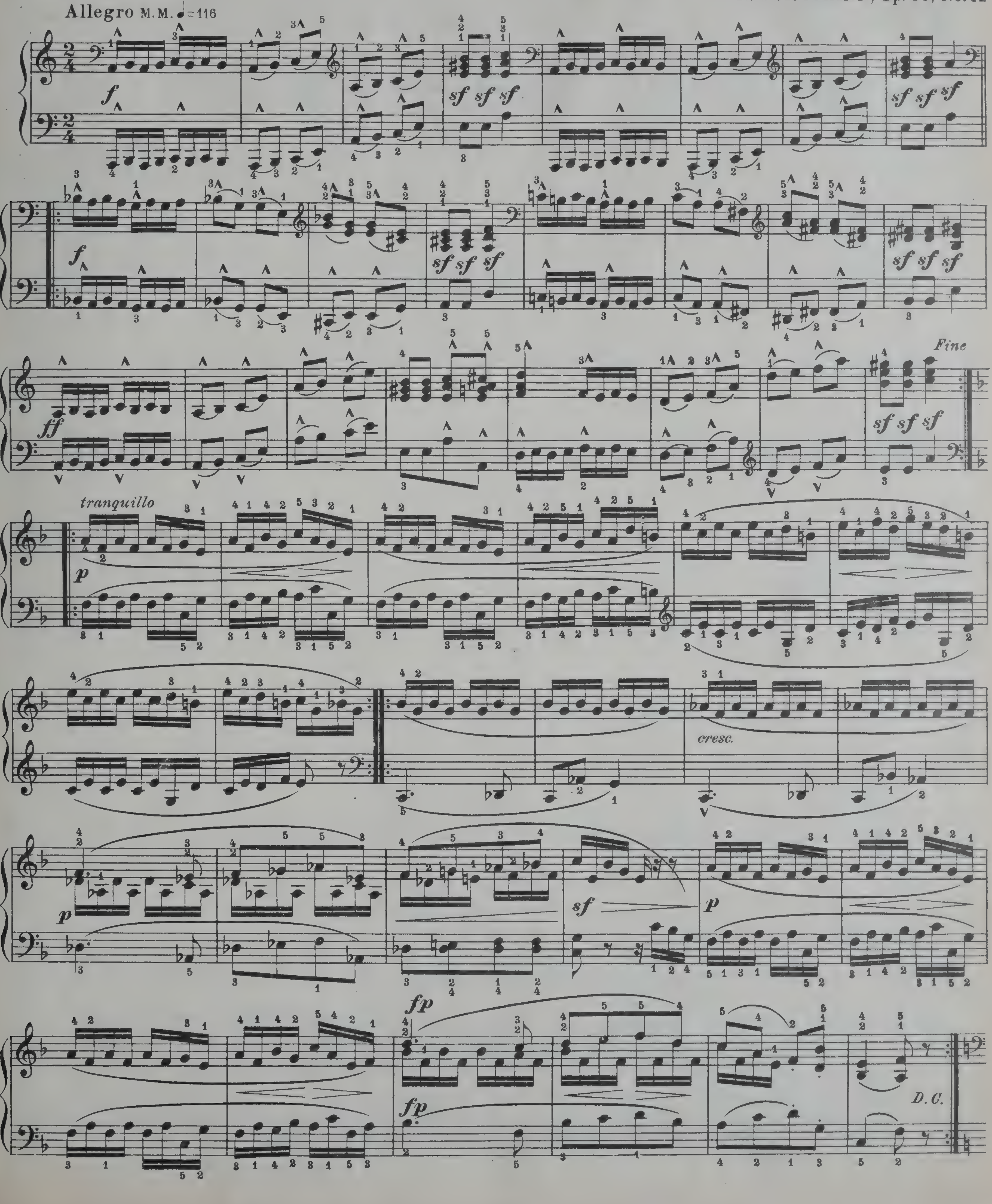
KNIGHT RUPERT

Knecht Ruprecht is the European Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year. Grade 2½.

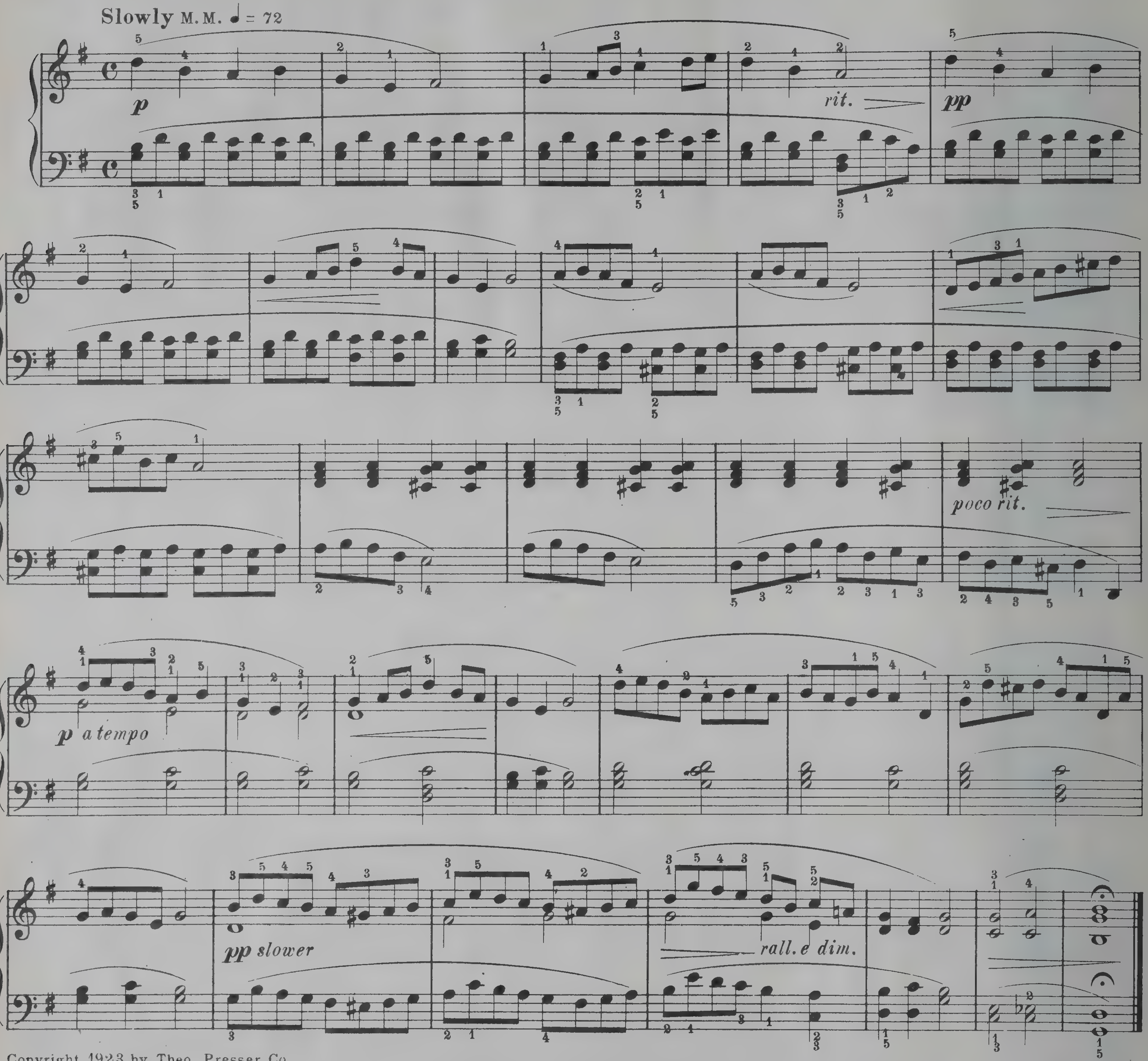
R. SCHUMANN, Op. 68, No. 12



HUMMING BIRDS' LULLABY

To be played in a droning manner and extremely *legato*. Grade 2½.

M. L. PRESTON



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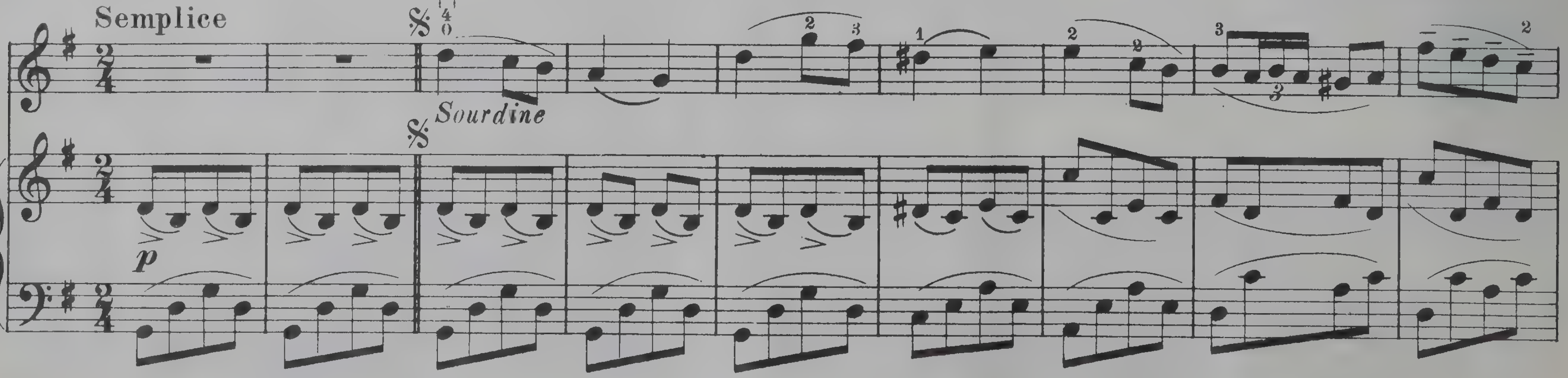
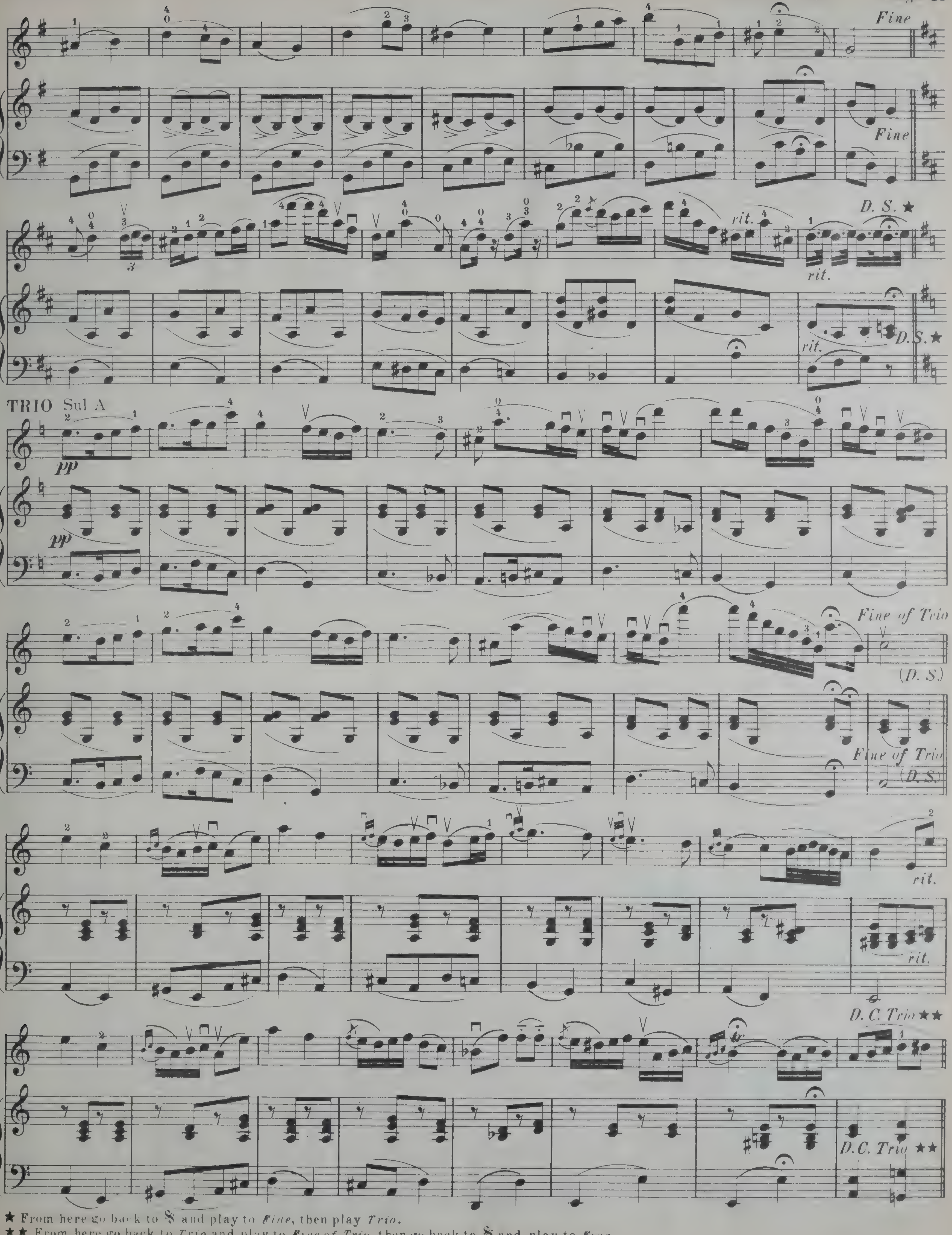
SLEEPY SONG

VIOLIN AND PIANO

A fine *encore* number. One of the prettiest of all cradle songs.

SCHILLIO - RICH





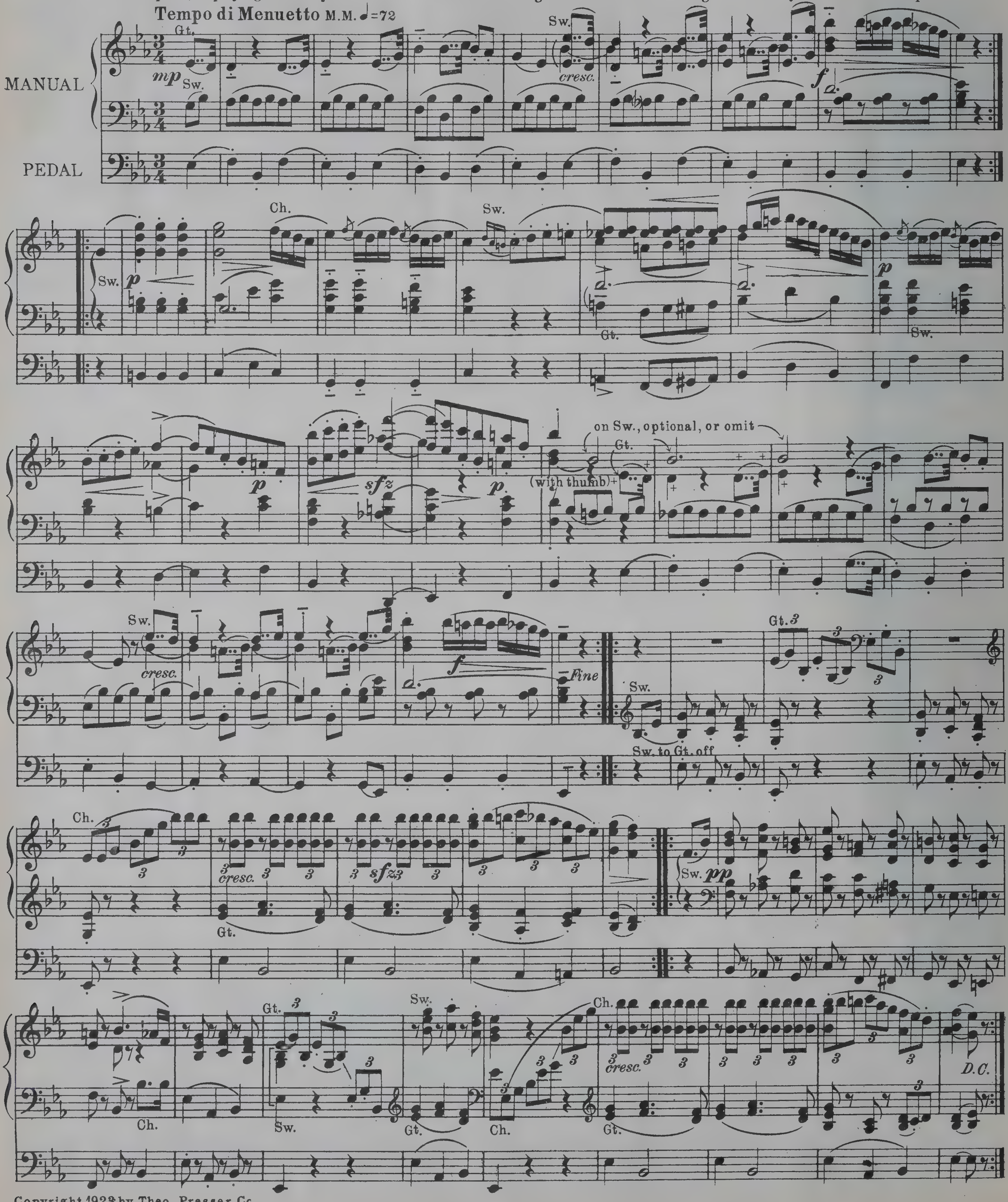
★ From here go back to 𝄋 and play to *Fine*, then play *Trio*.
★★ From here go back to *Trio* and play to *Fine of Trio*, then go back to 𝄋 and play to *Fine*.

MENUETTO
from SEPTETT, Op. 20

L. van BEETHOVEN
Arr. by GORDON BALCH NEVIN

Regis.
Sw. - String & Gedecht, Trem.
Gt. - Clarabella & Erzahler
Ch. - Clarinet
Ped. - Soft 16′ - Bourdon
Sw. to Gt., Sw. to Ped.

An admirable transcription, displaying faithfully the color and contrast of the original instrumentation. A good voluntary recital or "movie" piece.



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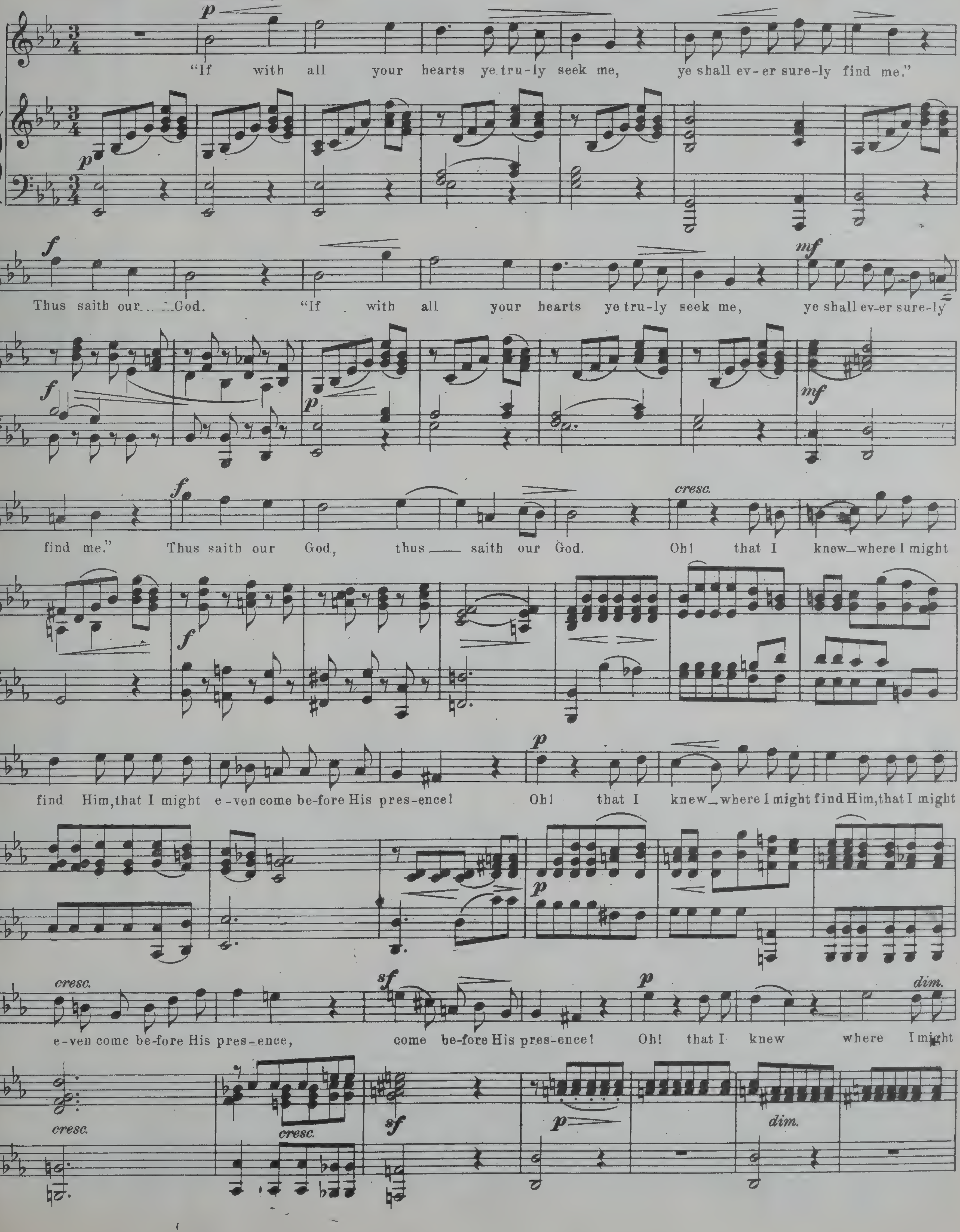
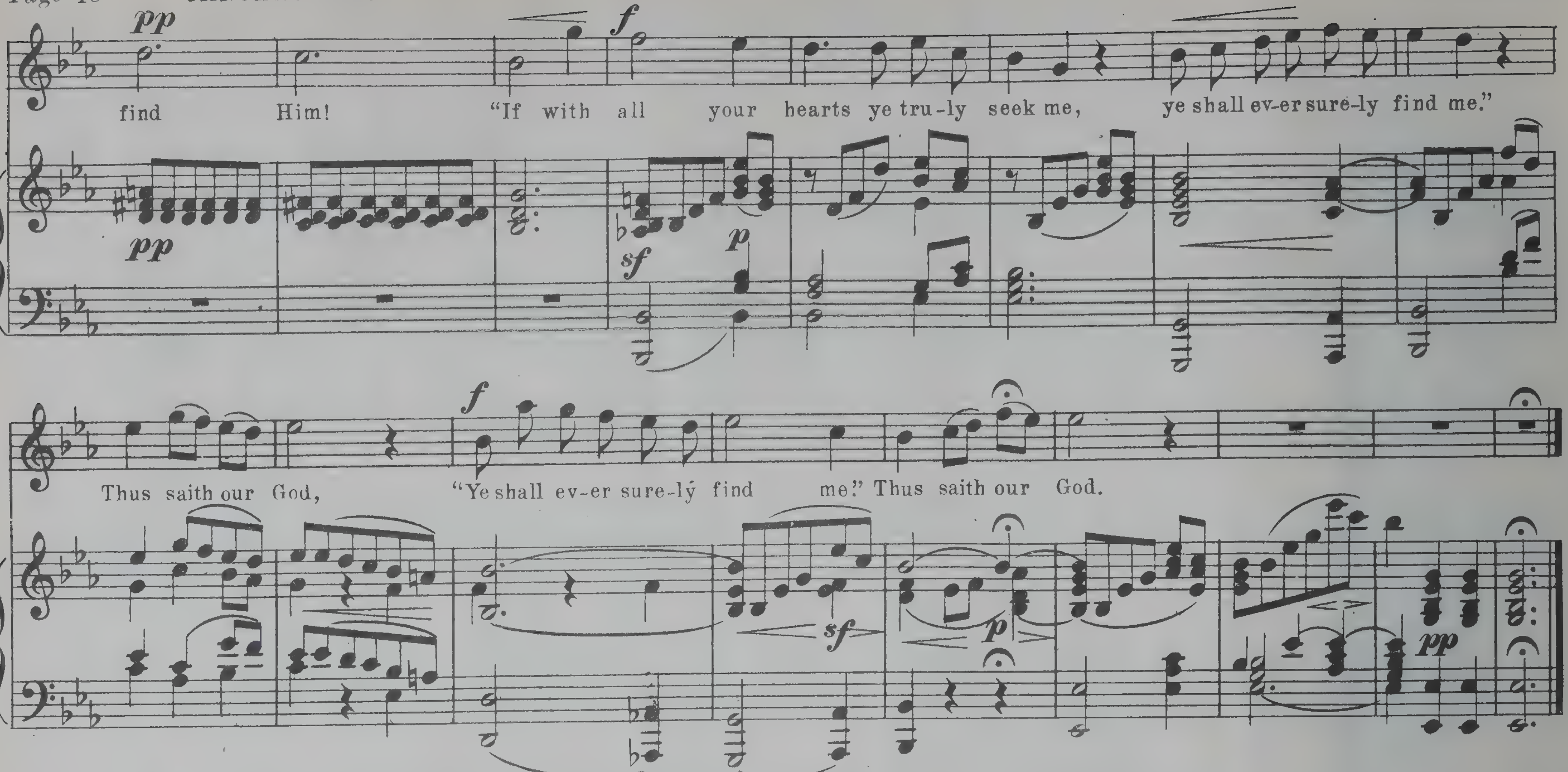
IF WITH ALL YOUR HEARTS

F. MENDELSSOHN

Andante con moto M.M. ♩=72

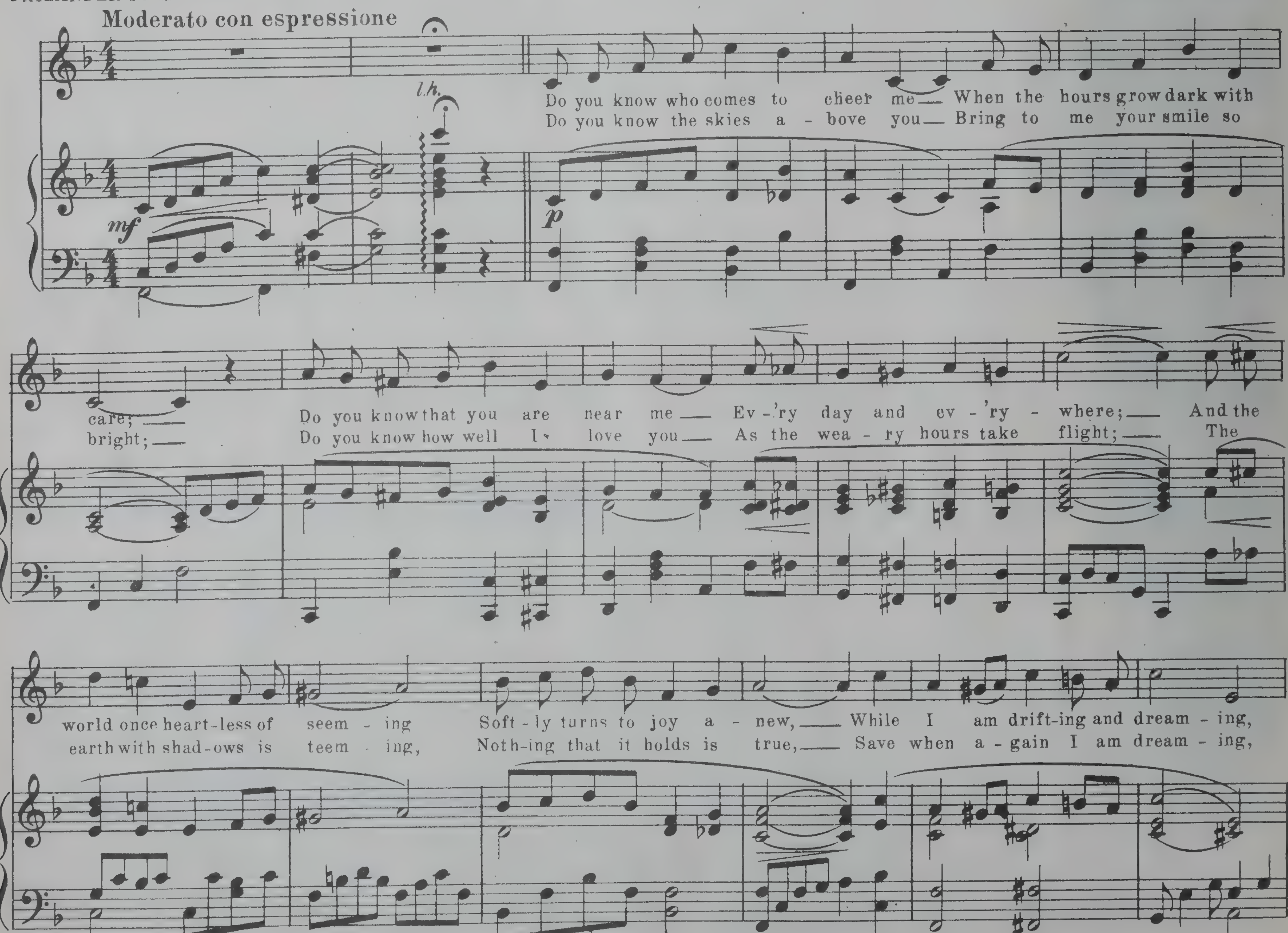

"If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly find me."
Thus saith our God. "If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly
find me." Thus saith our God, thus saith our God. Oh! that I knew where I might
find Him, that I might e-ven come be-fore His pres-ence! Oh! that I knew where I might find Him, that I might
e-ven come be-fore His pres-ence, come be-fore His pres-ence! Oh! that I knew where I might
cresc.
dim.
sf


pp
f
find Him! "If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly find me."
pp
sf
p
Thus saith our God, "Ye shall ev-er sure-ly find me." Thus saith our God.
sf
p
pp

DAY-DREAMS OF YOU

PHILANDER JOHNSON

CLAY SMITH


Moderato con espressione
l.h.
mf
p
Do you know who comes to cheer me — When the hours grow dark with care; — Do you know that you are near me — Ev-'ry day and ev-'ry-where; — And the world once heart-less of seem-ing Soft-ly turns to joy a-new, — While I am drift-ing and dream-ing,
Do you know the skies a-bove you — Bring to me your smile so bright; — Do you know how well I love you — As the wea-ry hours take flight; — The earth with shad-ows is teem-ing, Noth-ing that it holds is true, — Save when a-gain I am dream-ing,

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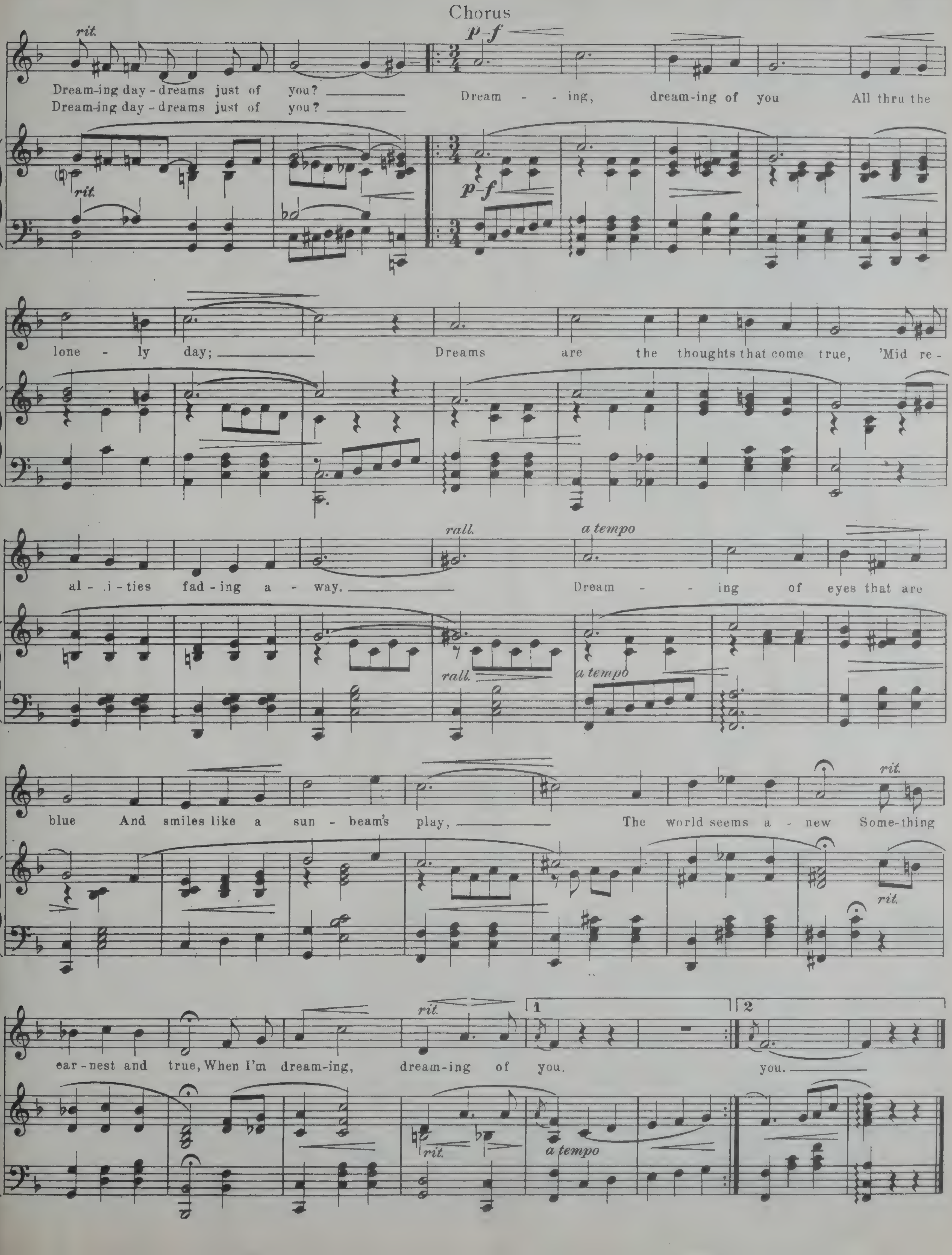
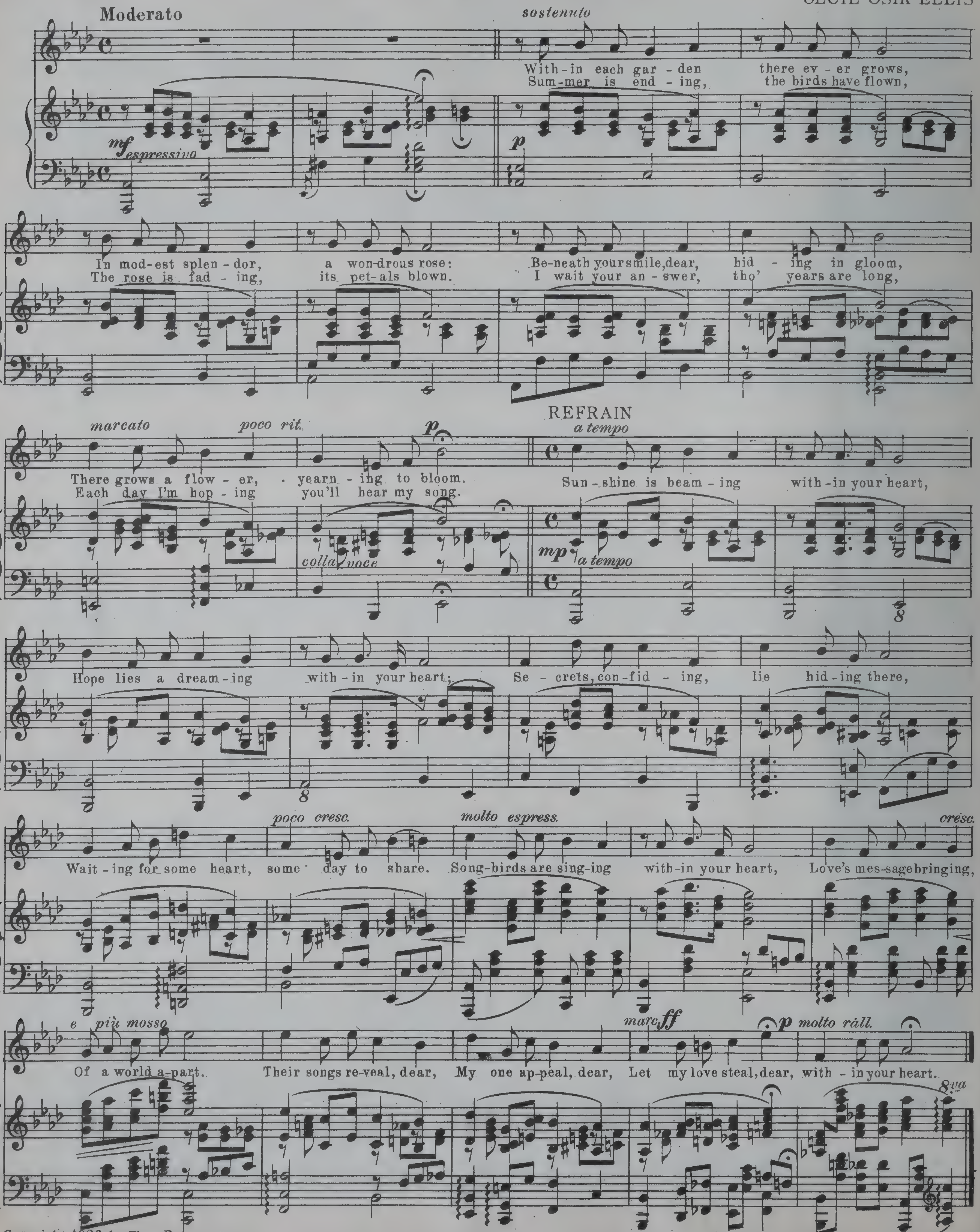

Chorus
rit.
p-f
Dream-ing day-dreams just of you?
Dream-ing day-dreams just of you?
Dream - - ing, dream-ing of you All thru the lone - ly day;
Dreams are the thoughts that come true, 'Mid re-al-i-ties fad-ing a - way.
rall.
a tempo
Dream - - ing of eyes that are blue And smiles like a sun - beam's play,
The world seems a - new Some-thing ear-nest and true, When I'm dream-ing, dream-ing of you.
1
2
you.

WITHIN YOUR HEART

Words and Music by
CECIL OSIK ELLIS


Moderato
sostenuto
mf espressivo
p
With-in each gar-den there ev-er grows,
Sum-mer is end-ing, the birds have flown,
In mod-est splen-dor, a won-drous rose:
The rose is fad-ing, its pet-als blown.
Be-neath your smile, dear, hid-ing in gloom,
I wait your an-swer, tho' years are long,
marcato
poco rit.
p
There grows a flow-er, yearn-ing to bloom.
Each day I'm hop-ing you'll hear my song.
colla voce
REFRAIN
a tempo
mp a tempo
Sun-shine is beam-ing with-in your heart,
Hope lies a dream-ing with-in your heart;
Se-crets, con-fid-ing, lie hid-ing there,
Wait-ing for some heart, some day to share.
poco cresc.
molto espress.
Song-birds are sing-ing with-in your heart,
cresc.
Love's mes-sage bringing,
e più mosso
Of a world a-part.
Their songs re-veal, dear,
My one ap-peal, dear,
marc. ff
Let my love steal, dear,
p molto rall.
with-in your heart.
8va

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Facts About French Composers

When Lully (born Italian, 1633-1687) was dying, his father confessor forced him to put the scores of his opera "Achille et Polyxene" in the flames because if its voluptousness. Later when he thought he was recovering he said to a friend "S-h-h-h, I only burned a copy."

When the musicians of the orchestra burned Rousseau (1712-1778) in effigy, after the performance of his opera "Le Devin du Village," the composer said, "I don't wonder that they should hang me now after having so long put me to torture."

Gretry (1741-1813) said of his teacher of music, "What made us tremble with fear was to see him knock down a pupil and beat him; for then we were sure he would treat some others in the same manner, one victim being insufficient to gratify his ferocity."

Cherubini (born Italy, 1760-1842) lived most of his artistic life in Paris. In his advanced years he devoted himself to painting, and great painters lauded his efforts.

Halévy (1799-1862) so indulged his fancy for fortissimo climaxes that they became the butt of many jokes among the German critics. "Punch" of Vienna said that "Halévy made the brass play so loudly that the French Horns were actually blown out straight."

Auber (1782-1871), master more especially of Opera Comique, and idol of the audiences of his day, was absolutely indifferent to renown. He never attended the performance of his own pieces, and disdained applause. The highest and most valued distinctions were showered upon him; orders, jeweled swords, diamond snuffboxes, were poured in from all the courts of Europe. Innumerable invitations urged him to visit other capitals and receive honors from all the courts of Europe. But Auber was a true Parisian and could not be induced to leave his beloved Paris.

By Experience I Have Found That

By Nell V. Mellichamp

The few minutes spent in waiting for the preceding pupil to finish at the piano, may be profitably spent by the child. Copies of the Etude, with articles of special interest marked, make interesting reading. A box of musical puzzles affords much pleasure to the little ones; while some task such as marking off music into measures, or writing a line each of 4/4, 2/4, 3/4 time, pleases all beginners. They will soon form the habit of looking for something to do when they arrive at the Studio.

Hymn study is splendid preparation for Bach. Have the pupil play each voice, Soprano, Alto, Tenor, and Bass separately and carefully. Explain part singing. Then when Bach Inventions come, followed by the fugues, they will not seem so formidable to the young student.

To offer a prize to the student who can play the greatest number of pieces from memory when the school term begins in the fall, will do much to stimulate summer practice; and if patriotic songs and hymns are included in the list, the children will do a good bit of helpful sight reading during the holidays, and there will be less lost technic in September.

In preparation for two piano work, have pupils play scales, arpeggies, and Czerny studies at compainion pianos, with or without metronome rates. This accustoms them to the sound of the other piano and helps them to keep strict time.

A welcome change in the lesson routine is to put aside the regular work and ask the child to give you a concert. He may pretend—and children love to make believe—that he is one of the great pianists, and is giving a concert to a large audience. His childish repertoire will be greatly strengthened by an occasional concert lesson.

The Etude Monthly Test Questions

Musical Questions You Can Answer Through This Issue of The Etude

The answers will be found on the pages given in parenthesis.

What is the most important element in the success of the Italian-born singer? (7)

What operas did Berlioz know from memory when he entered the Paris Conservatoire? (8)

What are the Foundations of Piano Playing? (8)

What is the test of a Beginners' Instruction Book? (9)

Who was the first to construct Overtures from themes to appear later in the opera? (12)

What composer was so fond of working in the open air that he would have a piano moved out of doors for the purpose? (12)

How shall we learn the principle of free moments? (13)

What are the differences in the limitations placed on the interpreter of Classic and of Romantic music? (14)

What is one absolute necessity for the professional accompanist? (15)

What composer was the first to make notable use of the crossing of the hands in playing the piano? (19)

Did Beethoven ever write "Program Music"? (20)

Which is the *Una Corda* pedal of the piano? (21)

Have you achieved proper delicacy in your piano playing? (17)

What are the chief causes of vocal fatigue? (52)

What length of study is necessary to become a professional musician? (55)

How are the pedals best used in hymn playing? (56)

How shall we prevent slipping of violin pegs? (60)

How shall musical phrases be inflected? (62)

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The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

"When the Voice Gets Tired"

What Causes Tired Voice. How to Remedy It. The Physiology of Vocal Fatigue

By Frederic Warren

(From a Lecture Delivered Before the New York Singing Teachers' Association.)

VOCAL fatigue is a lethargic, lifeless, relaxed condition of the muscles which produce voice. In its incipient stage it causes the singer to work a little harder for the amount of voice usually to be had by normal efforts. In its advanced stage it approaches a state of *aphonia,* which means absolute loss of voice for the singer unless a long period of rest is taken followed by very careful voice training to be done only when the individual is physically fresh and rested.

The object of this paper is to establish the fundamental causes of vocal fatigue and to suggest sane and practical ways of avoiding it and of curing it. There is no desire to lay down pedantic rules that *must* be followed by each and every student, but rather to approach an old and vexatious subject from a new angle. In other words, I attribute many of the failures in singing (and, for teachers, of their failures with students) to the fact of the student not keeping in physical condition for his task. I do not refer here to the hygiene of the voice or throat, nor to the abstract or spiritual side of singing, but purely to the physical side.

Obviously, the first and outstanding cause of vocal fatigue is a wrong way of singing. That, however, is what I call a *local* cause, in most cases; for a wrong way of singing is so very often the result of the poor physical condition of the student, who gradually becomes accustomed to that veiled tone, to that slightly hoarse tone, to that unnecessary pressure, to that difficulty in sounding the head tones; and thinking it part of his burden fails to search out why he sings so well and easily to-day, and so poorly to-morrow.

However, leaving aside the obvious causes of vocal fatigue, such as over practice, the heavy strain of a long recital or operatic rôle or fatigue which results from singing under such adverse circumstances as at the end of a tiring journey, on a cold, or for instance, after the dance of the seven veils in "Salome," let us examine specifically the source of all these possibilities of fatigue.

Blood Tells

The singer, before all other human beings, reflects first the kind of physical condition he is in; for on the *quality* of the blood that feeds his vocal chords depends so much the quality of the tone. The singer's vocal chords act for him as a sort of barometer, registering, instead of atmospheric pressure, *blood quality!* When a person speaks with a clear, ringing voice that person is, at the time, reasonably sure to be in pretty good physical condition. I have heard that in Italy the singers often take a little carbonate of magnesium from time to time during the day to lighten the blood and thus insure a clear voice for the performance of the evening. That might be a dangerous practice in northern climes; for by thinning the blood we lay ourselves open to chills; but we can have recourse to physical exercise which is the very best means of elimination of blood impurities, and at the same time develops strength and endurance. The idea conveyed here is, then, that to sing well we need good clear, red blood, and that the singer must so arrange his habits as to be in that condition when he sings. For example, one should never sing directly after physical exercise such as tennis, golf, swimming, or a brisk long walk. The reason is that the modifications taking place in the blood make it almost impossible for the singer to do his usually good work; and he unconsciously resorts to other means to get results. Hence he induces a state of vocal fatigue which may last from two days to two weeks; and, if he makes a practice of this, he will be singing in a state of vocal fatigue more or less all the time.

After a certain amount of bodily exercise the blood is in a thick and sluggish state caused by the waste materials of broken down tissue. As the blood is busy for a period of from two to four hours, and after prolonged exercise much longer, in carrying away this waste, and rebuilding new tissue, it is the least favorable time in which to sing.

This sluggish state of the blood, which is equivalent to a state of bodily fatigue, can also be induced by intellectual work, worry and nervous strain. Take the singer at the end of a song recital or after singing an operatic rôle; take the teacher after a day's teaching; take the student, unhappy and discouraged in his work; take the singer at the moment of making an audition the favorable outcome of which may mean his daily bread; they are all in a state of nervous exhaustion almost comparable to that of a football player at the end of a hard game.

To sing, then, while in this condition, can superinduce a state of vocal fatigue, due to overwork; for, as the individual is already in a state of bodily fatigue, it requires an extra effort to sing, and he overworks. In the case of the student singing for his audition it is the nervous strain of anticipation and uncertainty that puts him in this condition, while on the other hand, if he is accepted he disdains the earth, treads on air and sings well at his first rehearsal.

The ordinary actions of life require a less expenditure of nervous energy, as they are habitual and more automatic; but the singer has to perform an extraordinary action, one requiring a voluntary and powerful effort of the will, for to sing he must use intellectual force as well as muscular force and exercises requiring both of these forces are the most fatiguing.

Physical and Moral Training

To sum up thus far, then, vocal fatigue is caused by wrong ways of voice production which revert back to the fundamental cause, that of the individual singing when already in a state of bodily fatigue, the latter being the result of either physical or nervous strain, and the extra effort thus induced brings about a condition of overwork which produces vocal fatigue.

Now let us see what the poor, hard working singing teacher has to face. He is no longer, if he ever was, *just* a singing teacher. He is expected to train his pupils not only vocally, but physically and morally. He automatically becomes their guide, mentor, agent and manager. Entirely too much is expected of him. The time for a social visit is certainly not at the lesson time. However, I feel that the subject of this paper is one that the teacher should take up with the student. I am convinced that many of the vocal troubles against which we blindly battle could be eliminated if we could depend upon the student arriving at his lesson, most of the time, instead of so rarely, in the most favorable condition to sing. Probably most teachers do speak to pupils regarding a regular normal life, such as sufficient sleep, steady application to practice, and diet. But I imagine in general terms only. It is my frank opinion that the singing teacher is blamed for a great many ills for which he is in no way responsible. After all, he can but advise and direct the student; he cannot *force* the student to do things! In these days, especially in America, when the teacher must fight against the "get-method-quick" students, who cannot be persuaded, nor indeed coerced, to study the basic forms of tone production long enough before they rush to coaching difficult songs and arias, straining the voice before it is well grounded; when the teacher is met on every hand with prematurely tired voices, what I call "poisoned voices," the owners of which go from teacher to teacher, looking for a "cure-all" to make them sing like angels! Also, when the teacher is called upon for help by cases of legitimate vocal fatigue resulting from a wearying recital, too many rehearsals, or a strenuous tour, he may be able to give the most valuable "First Aid" to all of these by having a simple knowledge of the modifications taking place in muscles when exercised. Then, the application of the usual singing exercises will be doubly effective, freshening up wonderfully the tired voice, through the teacher's skill in assisting the individual to be first in a right physical state.

Lame Throats

Vocal fatigue is equivalent to a condition of overwork and can be instanced by the old illustration of the man told to hold out his arm on a horizontal plane for five minutes. The modifications taking place in the muscles is just the same as when we sing too long in one way, or sing when we are already fatigued, as already seen. The blood rushes to the deltoid muscles more and more as the position becomes more and more fatiguing; it requires an ever increasing effort of the will to maintain the position, until finally the maximum of will power and blood having gone to the muscles, which through having had no period of rest, have not had time to throw off the waste materials from the rapid combustion taking place, find themselves in a state of overwork, or nervous exhaustion, and the arm falls. This single illustration will show what takes place in the muscles of the voice when overtaxed. They are thrown, for the time being, into a state of lameness and soreness which endures until by means of more exercise or rest the blood has restored the aching muscles to a normal condition.

The student or singer who practices intermittently, failing to keep the muscles of breathing and those of the throat in proper training by regular daily work, suffers from these conditions; for during the period of inactivity the muscles, just as when they are overworked, store up quantities of waste materials which the action of the muscles must burn up and which the blood must eliminate. Thus we see the importance of regular work for the muscles, sufficient, in fact, to enable them to be kept in that fine condition meant by athletes when they say they are in "good training." Muscles kept in training can stand a greater quantity of hard work without the fatigue which inevitably follows the sudden use of muscles not in good training.

To try to sing, then, whilst the muscles are suffering from the stiffness of fatigue, whilst they are in the process of disposing of these waste products, similar to a kind of auto-intoxication, is distinctly injurious to the voice.

"Driving" the Voice

One of the common mistakes productive of fatigue of the voice is to torture it by singing too long in one way. I mean by that when a difficult phrase or a high note is sung repeatedly in the effort to get it right, or to sing an aria through several times in succession. By this *driving* of the voice too long in the same vowel forms, thus using over and over the same set of muscles, just as shown by the example of the held out arm, the muscles become overworked, and instead of the effort becoming more easy, it becomes increasingly more difficult, as the muscles have not had time to recover. Variety is spice to the voice, and the singer should reverse the proverb, "never put off until to-morrow what you can do to-day" to "put off until to-morrow what you cannot do to-day" and save the voice.

It is not necessary here to refer much to the minor and well known causes of temporary fatigue of the whole voice such as the last instance given, or faulty production of the voice, but rather, as already indicated, to dwell upon the principle that these very causes would be reduced to a minimum if the student could be in good physical condition when the lesson is taken, and likewise the singer for rehearsal or public appearance. The teacher, student or singer, by the observance of the main thing, that of keeping the body in a state of physical fitness, will find the muscles able to resist the increased demands made upon them for singing.

If all the elevators in Carnegie Hall should fail to operate one day and the students of singing having lessons there should be obliged to walk up, the physical fitness to sing of those who would have to climb to the higher floors would be much impaired; and the teacher would not have an easy time of it. The result of this unusual amount of exercise just before singing would bring about, in a small way, the effects already noted. The blood would be busy eliminating from the muscles of the legs the results of the work of climbing, leaving the throat inadequately supplied with calm, clear blood, besides all of which the individual would be in a partial state of breathlessness, with a rapidly beating heart. Such a condition is not a favorable one in which to sing well, but nevertheless, students and singers only too often subject themselves to such a strain as this in some way or other.

I think a great deal can be done for the development and preservation of the singing voice by the use of judicious physical exercise and an avoidance of the strain put upon the voice caused by using it under unfavorable circumstances.

The effect of exercise upon the breathing of the singer is most salutary. The lungs themselves and the muscles of the chest can be kept in a far better state of elasticity and resiliency by means of exercises which cause the chest to expand than by singing alone. Please note that it is "by means of exercises which cause the chest to expand" that the results are obtained. There is no greater fallacy than the idea of voluntary deep breathing. Voluntary deep breathing, when practiced for any length of time, defeats its own purpose by over-oxygenating the blood and thus causing congestion. But by performing some bodily movement which causes the breath to be taken quicker and deeper, the lungs, the chest muscles and the diaphragm are given real exercise which makes them work, and they become developed.

Clear the Head

I do not mean to say that it is unwise to take a few deep breaths now and then to "clear the head," as one says; but I do wish to point out carefully that, to strengthen the breathing powers, exercises must be performed *which cause the breathing muscles to work.*

Thus it is seen that physical exercise in general can be of the greatest assistance to singers in keeping the local sets of muscles used in the act of voice production in such good condition that they will respond much more readily to the big demands made upon them and will thus afford the singer a certain amount of immunity to the usual fatigue; and this in turn would be conducive to the singer doing his work most of the time under favorable conditions which would engender self-confidence and sureness in his vocal efforts and help enormously to kill that very great defect—*self-consciousness!*

As already indicated, I cannot possibly embody within the limits of this short paper all of the vocal sins which may contribute to fatigue of the voice. Individually they are well known; and I shall be happy if I have succeeded in showing that they can, by comparatively simple means, be prevented at their source.

To enjoy the beneficent and inspiring effects of singing most of the time with a voice that is fresh and rested, vital and capable of resisting fatigue, the observance, in general, of the following rules will help profoundly:

Rules for Singers

1. In addition to the usual normal care of the body, such as bathing and dieting, the singer should practice in moderation some agreeable form of physical exercise. If the exercise is in the form of tennis, golf, prolonged swimming or walking, it should be done a sufficient number of hours before any amount of important singing takes place, to give the body time to readjust itself to normal. In other words, major forms of exercises should be done between important times of singing, not just before.

2. Some minor form of exercise, such as the Swedish exercise, or some bodily movement including bending and twisting, should be done daily at home. These minor exercises need not take more than ten or fifteen minutes, can be done at any time, and will help the breathing.

(The Swedish exercise is done as follows: Stand erect without rigidity, take a deep, full inhalation until the lungs are completely filled with air (being sure to start the breath at the base of the lungs) then, whilst holding the breath, draw the abdomen inwards and upwards strongly and let it out again five times in succession; release the breath, rest a moment and recommence. This exercise should be done about ten times at one standing, or five times twice a day. NOTE: While the abdomen should be drawn inwards and upwards with a powerful and steady movement, it should be let out gently.)

3. A fairly regular practice of these major and minor exercises will tend to keep the muscles in an elastic and lithe condition and keep the body free from those poisonous waste products which it readily stores up following periods of inaction or overwork, which in turn causes that lameness and stiffness when new work is undertaken.

As we do best, then, those movements which we are accustomed to do, it is of vital importance to cultivate, by an effort of the will, the habit of a calm, poised way of performing the daily actions of life so that the nervous impulses engendered by thought will have a normal receptive field in which to operate, without the antagonisms created by tension and lack of poise.

4. With both the beginner and the tired out singer the teacher can help enormously by remembering that *muscular education leads to an economy of force.* Therefore the teacher must skillfully encourage the practice of vocal exercises in such a manner that the desired results are obtained with the least possible expenditure of muscular and nervous force; "a maximum of effect with a minimum of effort." Well trained muscles, relaxed and poised for effort, does not mean that flabby collapse so often thought of when the word "relax" is used, otherwise, in the language of Weber and Fields, it would be: "You sing, and you sing, and you sing, and noddings comes out!"

5. *Never* sing directly after any considerable amount of physical exercise. Muscular movements demand an increased supply of blood, and just before singing the blood should be quiet and equally distributed in the body, quickly available for the demands to be made upon it by the throat. Therefore, do not walk to the lesson; take the *walk* after the lesson.

6. If in a state of good training, the throat will not tire very quickly, but should it do so during practice, the only thing to do is to take a short rest. Freshness of voice and a long career is much more certain by avoiding the habit of "singing away a cold" than by using the voice at all during a "cold."

7. It is advisable to give the throat and lungs a "fresh air bath" of ten or fifteen minutes every day before using the voice. This can be done by taking a short walk out of doors, or by doing a few exercises in a room, the air of which has been cleared by an open window.

8. Be careful to have a wide variety of exercises for the voice. Avoid "driving" at top-notes, and avoid singing a difficult operatic aria, or any one thing too many times over at one practice, thus using one set of muscles to the point of fatigue.

9. There is a normal fatigue and an abnormal fatigue following work. As already seen, normal fatigue is a condition which promotes growth of the muscles used; abnormal fatigue is a condition resulting from overwork. It is an everyday occurrence to hear young artists finish song recitals with voices congested, forced, thin and weak. They rush through a recital as if the devil were at their heels. A little knowledge of the action of exercise upon the muscles would show them that just a slightly longer pause between groups, and an intermission of six or eight minutes would give the muscles time to recover, allowing the blood to recede from the congested throat and the breathing to become more normal.

10. Aside from fundamental conditions being right, I will here bring to mind a last and most effective means of avoiding local fatigue of the muscles which produce voice. It is a very simple device, but one which goes back again to the keeping of the muscles of breathing in an elastic and well trained state. A common fault of singers is to take in more breath at the end of each phrase, forgetting to let out any breath excepting that which was used up in singing, thus gradually inducing a state of congestion. The remedy is to let a little of the old breath inaudibly escape at the end of the last note of a phrase, or even push it

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out, so that on the rebound new, fresh air rushes into the lungs. This interchange of the breath, done quickly and deeply by the breathing muscles, gives the throat muscles an instant's relief frequently throughout the song; and each time this is done it not only prevents the piling up of old used breath in the lungs, but also allows the congestion of blood at the throat to recede, re-oxygenates the blood, and thus keeps the singer comparatively fresh to the end of the song.

"Off with the old breath before taking on the new."

The outstanding fact to be remembered by teachers and singers is that the function of a muscle is modified by exercise, and that the changes which take place in the body in general and in the muscles in particular when habituated to regular work, increase their strength in resisting fatigue, and develop them according to the class of exercise given them to do.

The singer should, then, realize that muscular movements, and especially those requiring a large amount of nervous control, as in the act of singing, demand a certain length of time for rehabilitation before they will again be in a fresh and rested state for new work, and that care should be taken to avoid using the voice when the muscles are already in a fatigued condition. This simple fact ought to help the singer to so plan out his activities as to be in the best possible physical condition when he sings.

Circles of Resonance

By Charles Tamme

The singer can only reach mechanical and muscular perfection through processes of the imagination. Therefore it is not essential for him to possess a great deal of physiological data. In fact, knowledge of this kind often tends to cause undue sensitiveness and self-consciousness in the singer.

On the other hand, the vocal teacher can never amass too much scientific information. The more he knows about the anatomy and physiology of the vocal mechanism the more he knows about its workings, its tendencies and its capabilities, the more competent is he to lead his pupil towards artistic perfection. In other words, the vocal teacher depends very much for his results on a thorough scientific knowledge; but he succeeds best when he can translate that knowledge to imaginative appeal, in the mind of his pupil. For instance, there may be a passage to be sung, of light-hearted joy. Physiologically speaking, the passage ought to be sung "dans la masque"; that is, in the anterior portion of the nasal cavity. But the artistic result is most readily obtained by getting that passage sung through mental interpretation. The actual placing of tone will be the same in either case, provided the passage is sung correctly; but nine times out of ten the imaginative way will be simpler to do, as well as more beautiful as to result. However, so many vocal students pick up stray scraps and bits of the physiology of voice mechanism, that it is often necessary, for their intellectual satisfaction, to enter into some of the details of the physical aspect of singing.

There is, for example, the eternal question of tone coloring. Tones can be colored entirely through the working of a vivid imagination; but the mechanics of tone coloring can also be taught technically—that is, through the use of the various resonators. The resonators are the hollow spaces in the mouth, the nose and the throat, roughly speaking, which amplify the overtones of pitch vibrations. It may be that the muscles, the bones, and possibly the bloodstream, influence, to some degree, the resonance of the overtones of pitch vibration; but, so far, there is no definite knowledge that they do.

The air in a resonator is normally passive. It only becomes active when a column of air passes over its opening; if there is an overtone in that column of air which is in tune with the space of the resonator, this overtone is then amplified.

It is convenient, for the present purpose, to divide the known resonators into four groups and to call them circles, or zones of resonance. The word "circles" best conveys what is meant because it is approximately descriptive and therefore easily comprehended. Furthermore, it suggests to some extent, the way in which pitch vibrations travel.

The first circle of resonance is in the hollow spaces in the anterior portion of the nose. Herein are the higher vibrations or overtones of the voice, and the quality which these overtones give is a bright, so-called, white-timbre. These overtones can be intensified to the extreme by muscular tension, forced breath pressure, and by a very close focusing of the vibrations. This is done by pronouncing a vowel sound brightly and with considerable energy. The French "in" illustrates the timbre of the first circle of resonance. The first circle is controlled by the forming of the vowel sound at the base of the nose and by the action of the soft palate.

The space at the posterior portion of the nose—that part which gives us so much trouble when we have a cold in the head—is the second circle of resonance. It is approximately three or four times the size of the first circle. Herein lie overtones farther down in the series and they are fuller and richer in quality than those of the first circle. This second circle is controlled, too, by the soft palate.

The second circle of resonance cannot be used by itself, but must be added to the first circle. It can be emphasized to sound louder than the first.

The third circle of resonance is represented by the buccal cavity. Added to the first and second circles, it gives a still richer tone, somewhat darker in quality. This third circle is controlled by lowering the jaw, arching the soft palate, cupping the tongue and opening the entire posterior portion of the mouth. When it is added to the first and second circles, it produces full voice.

The fourth circle of resonance is in the throat. Added to the other three, it gives the voice a deep, sonorous and dark quality. This circle is governed, mainly, by lowering the larynx.

Although all voices can use these circles without fear or danger, extremes must be avoided. They can also be used on any note of the scale, but it is not advisable to use the fourth circle persistently on high notes, or it will destroy the elasticity of the throat and cause what is known in the profession as carrying the chest voice too high. The first and second circles lend themselves very readily to the high tones; and the third circle, to the middle tones of the voice.

The circles of resonance can be used in a mechanical way to illustrate the technic of expression. If one wishes to convey the idea of joy or brilliancy, the first circle would suggest the quality of tone to be used; the second circle would lend itself to the expression of greater fervency of the same idea; the third circle would indicate the quality of tone required for a more forceful expression of this idea; and the fourth circle would clothe it with profound dignity.

"The preservation of my voice I attribute to never having sung when tired, nor ever straining for high tones."

—Patti.

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Make your questions short and to the point.

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A Caudal Appendage!

Q. *What is the real signification of "coda?"*—BYNG, London, Eng.

A. "Thereby hangs a tail!" Coda (Italian, from the Latin, cauda, a tail) is applied to concluding measures of certain instrumental compositions, in which there have been repeats. After the repeat, by way of conclusion, a coda, or tail-piece is added. The name is also given to chords or notes which are added at the close of a regular canon, but of which they do not form an integral part. A short movement, bearing the designation of "coda," is often found at the close of a sonata or symphony.

Questioner is Referred to Text Books.

Q. *Please answer the following questions, which concern the orchestra score of the "Don Juan" tone poem, by Richard Strauss.*—H. L. G., Chicago, Ill.

A. All these questions (five in number), with but little exception, are of a nature which resents very little of interest to the music-student, seeing that they are so elementary that an up-to-date text book on instrumentation will supply all the information desired. Consult the following works: "Orchestration," Cecil Forsyth (Macmillan), "Practical Instrumentation," Richard Hofmann (G. Schirmer). Question excepted: "Why has the Viola the C clef? Answer: For greater convenience in writing, by reducing the number of leger lines which would be otherwise required. This also answers the third question.

Stereotypes in Music Printing.

Q. *Who was the first to use stereotypes in the printing of music?*—J. E., Hoboken, N. J.

A. Francois Reinhardt, an Alsatian music-printer of Strasburg, in Alsace, France, was the first to make use of stereotypes for music-printing about the year 1800.

A Case of Malpractice.

Q. *I have been studying voice for three years under one teacher; six months ago I made a change, the new teacher saying I have a "lovely voice, but not placed right." It is now being placed high, but with such a feeling in my throat of rawness, soreness and hoarseness! Both teachers are considered good, charging five dollars for thirty minutes Will you give me some advice and tell me what teacher to go to in ——————?* KATHRYN T.

A. Consult a good throat doctor. If he tells you there is nothing the matter physically, there can be no doubt that you are either practicing or being taught incorrectly. You ought to get a competent teacher for the price you give. For obvious reasons, THE ETUDE cannot recommend any teachers in any branch of musical instruction.

How Long to Become a "Professional?

Q. *i. How long does it take one of average ability and general education to become a professional artistic (sic) pianist, taking up the study of the instrument at the age of sixteen? ii Would dumbell exercises hinder one in acquiring a perfect technic in piano playing?*—MICHAEL N., Hardy Street, Salem, Mass.

A. i. Beginning piano study at the age of sixteen, it would require at least ten years (and up) to begin to be a professional performer. ii. Dumbell exercises and any other manual work which tends to stiffen the fingers, hands or wrists must be avoided.

Time, Tempo; Rhythm, Meter.

Q. *How do these differ from one another: time, tempo, rhythm, meter?*—IGNORANT, Mt. Vernon, N. Y.

A. Time is the division of music into regular portions with regard to the value of the notes, having the whole-note ( ) for the standard. The term "time" is also applied to the pace of a movement. *Tempo* is the Italian for time, having the aforementioned applications and meanings. *A tempo* signifies a return to the regular movement of the piece as indicated by the time-signature together with such qualifying words as *allegro, andante, presto.* Rhythm is, with harmony, the most important factor of musical form. It determines the mode of succession of the durations by means of unities of times, whose different groupings give rise to formulas of higher order. Differences of accentuation and their importance for the structure of a musical phrase form what we know as meter.

Use of Word Trio.

Q. *Does not "trio" mean three? If so, why are parts of instrumental pieces labelled thus, when there are any number of notes in a chord?*—M. M., Portland, Maine.

A. Yes; trio means three, but not necessarily in the restricted sense of three vocal parts, that is, single notes in each part. It might designate a trio of three violins, or of three other string instruments, or of three pianos, where each instrument might have three, four, or more notes to play. In the usual acceptation, a trio is a composition for three performers, or for three parts. In some dance movements and in marches the term "Trio" is applied to a movement of a more melodious nature and, usually, somewhat slower pace. It seems that this term originated with Lully, who wrote a movement of a character different from the rest of the piece and had it performed by a trio composed of two hautbois and one bassoon.

Absolute Pitch.

Q. *Is it possible for one to identify a note correctly merely from hearing its sound? Does not the fact that some instruments are tuned higher than others make more absolute identification a mere approximation?*—R. E. E., St. Louis, Mo.

A. It is not only possible but is a well-known fact. It is termed "having the sense of absolute pitch." Many musicians have it. It makes no difference that some instruments are not in tune with the recognized pitch of 435 double vibrations per second for the note *la* (second space, treble). The person possessing absolute pitch has this *la* fixed in mind and is able to recognize any deviation from it. He is right and is able to determine any departure from it, either on the part of the instrument or of the performer. The idea of "mere approximation," therefore, does not apply. A pound in weight is sixteen ounces, whether the scales be true or not.

Yawning—Cause and Cure.

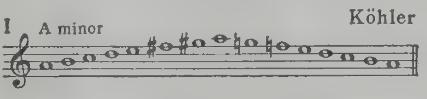
Q. *Why do I yawn continually after having sung for a few minutes? I experience the same embarrassment after reading aloud for a short time.. Can it be overcome?*—L. A. D., Allentown, Pa.

A. This tendency to yawn when, or after, singing or speaking, is caused by a certain stiffness of the muscles of the jaws, near the ears, sometimes also by stiffness of the larynx from pressure by the root of the tongue. To correct it, keep a loose jaw *at all times*, and do not allow the tongue to slip back; it should lightly touch the lower front teeth at all times, except when articulating consonants.

Minor Scales.

Q. *Please tell me which of these two scales is correct for A minor.*—HAZEL H. H., Toledo, O.

I



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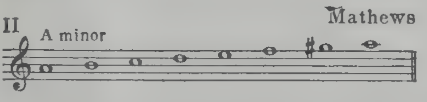

A. They are both correct: (i) the Melodic minor of A; (ii) the Harmonic minor of A. The latter is the most modern form of minor scale and the most beautiful. It is easily recognized as having a minor third and a minor sixth; the interval from the minor sixth to the major seventh forming an augmented second (three semitones).

"The Sands of the Desert."

Q. *Can you tell me, please, of what composition "The Sands of the Desert" is an imitation? I refer to the style of the music.*—E. I. M., Syracuse, N. Y.

A. The Bolero.

The Whole-tone Scale.

Q. *i. How would you explain the fact that F♯ and G♭, while different in notation, are really the same tone on the piano when the scale is considered as having eight tones? Also, why not continue in sharps, thus: C d e f♯ g♯ a♯ b♯ C, since there are no half-steps? (ii). Where should one write for permission to arrange a piece as a solo for other instruments, or parts?*—L. M. T., Syracuse, Kan.

A. (i). You misuse the word "tone" evidently. The ordinary scale has not "eight tones;" it consists of *seven* different notes and is said to contain five tones (or whole steps) and two semitones (or half-steps). These are included in an octave, the last note bearing the same name as the first. Your interval b♯—C is *less* than a half-step! The *whole-tone scale*, similar to the older scale has *seven* different names (and *six* whole-tone steps) in order to move by conjunct steps, with enharmonic aid—g♯ and a♭ being, on the piano, one and the same sound: C d e f♯ g♯ (a♭) b♭ C. (ii). Address the publisher for permission.

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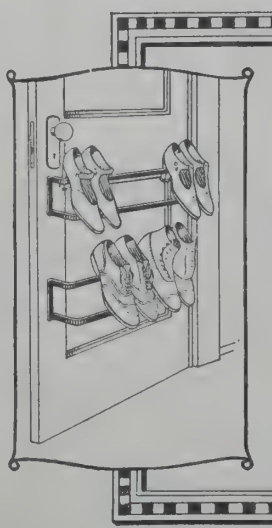
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The Accompaniment of a Church Service

With a Few Hints for Young Organists

By George F. Austen

MUCH has been written on this subject, but the experienced organist who has had opportunities of visiting churches, other than his own, will probably agree that there is still much room for improvement in this important department of a church musician's work and that, although in the past twenty years progress has been made, there is still a long way to travel before refined and inspiring accompaniment is the general rule, rather than the exception as it is at present.

Probably the chief cause of so much poor work is because many organ teachers devote too little time to accompaniment in their pupils' lessons. The playing of voluntaries and recitals, though very desirable, is not essential. Congregations can and frequently do avail themselves of the opportunity to retire at the earliest possible moment, and, if there is an organ solo at the offertory, or elsewhere in the service, the piece chosen is usually of a simple character not making serious demands on the player's technic, and better so, as this is hardly the place to show off a performer's skill.

A further reason for poor accompaniments is probably that so many pianists take church positions, without sufficient training. Not that one would decry the capable pianist, their technic should stand them in good stead, but, as the idiom of the organ is so different from the piano and because a correct pedal technic is absolutely necessary, no pianist ought to accept a church position, however badly the extra money may be needed, without first placing himself for some time with a good organ teacher.

For a clever pianist, the preparatory training need not be long, given a good teacher and daily practice on the organ (short practice daily is always far more valuable than one or two long practices in a week), the earnest student will usually be sufficiently prepared in a few months to play an ordinary service tastefully, provided that accompaniment has been systematically taught, though to gain a real mastery and to play moderately difficult standard works well, the course of study must extend over years rather than months.

Noisy Playing

Now a few words with regard to some of the more frequent indiscretions, which suggest themselves as a result of hearing many services in the United States, Canada and England.

1. Perhaps the most common mistake is noisy, coarse playing, and this notwithstanding the fact that so much has been written condemning the practice. Congregations are much to blame for this, or rather individual members. People as a rule are entirely ignorant about the organ, and are apt to judge a player from the amount of noise he can produce from his instrument. The more he gets out of it (a frequent quotation), the greater player he is. A young player requires a stiff back to resist this and many other suggestions that will almost certainly come to him.

2. The next abuse of the instrument is the excessive use of the tremulant. What a relief it has been more than once to visit a church where the organ did not possess this hardworked accessory.

3. Third in order comes the tiresome and incorrect alterations of the four-part harmony of hymns and chants, including also under this heading the practice of giving undue prominence to the melody, which one often hears soloed on stops of acute pitch (4 feet and 2 feet), and, what is perhaps even worse, the making prominent of some ery uninteresting middle part.

4. The last weakness to be mentioned is the treatment so often given to the pedals, buzzing and booming throughout, without ceasing; the practice of playing the bass of hymns, chants and other set pieces in the octave that best suits the player, and the habit of dabbing at the pedals with the left toe, leaving the keys in order to find the next one, as if they were red hot. Under this heading might also be included the tiresome habit of putting the pedal note down long before the hands get to work and leaving the pedal note down between verses, no matter how long a rest is made on the manuals.

Eliminating Weaknesses

Now a few words of advice as to the correction of the above faults.

1. Noisy playing. Adopt the habit of reading the words of hymns and psalms through before service. Note the opportunities for a climax; the effect will be more lasting if it is short. Study your instrument well. Do not work up your climaxes with the crescendo pedal; save this for an emergency. This method is the lazy one and tends to make one's playing monotonous, as the stops must always come on in the same rotation. Learn to work up a climax with diapason tone only. Do the same with reeds, flute or string toned stops. (It must be said, however, that lucky is the man whose organ permits all this.) In other words, discover how to get variety and how to make a joyful noise in different ways.

2. The tremulant should be used sparingly, never with a loud organ, the opportunities for its artistic use in psalms and hymns are few and far between. This fault can be cured at once, the remedy being, of course, don't do it. But, after all, what the student most needs to learn is to care less for the approbation of the musically ignorant and to be guided only by his own artistic instincts. If these do not serve him aright, the only cure is to try some other profession to which he may be better suited.

It is of interest to note that the late Henry Willis, England's greatest organ builder of the last century, refused to introduce tremulants into his organs, excepting only to work on the Vox Humana. He would not go so far to-day; but you can have too much of them. We all agree in this.

3. To play the notes of hymns and chants exactly as written, throughout the service, would perhaps be very monotonous; although a good deal of variety can be obtained by the judicious management of the stops, with an earnest attempt to give effect to the words. No student, however gifted, should vary the part writing, or reharmonize a tune for unison singing without a course of Harmony and Counterpoint. Get down to hard work on these and kindred subjects as soon as possible and note the rapid improvement that invariably comes, in the practical work as well, if the studies are pursued sufficiently.

The effect of an occasional verse in unison with a varied accompaniment is good and assists congregational singing, if the harmonies are not of the sickly chromatic type. Every young player is strongly urged to write out these and other variations from the text, that he intends to make. If preferred, they can be memorized, but to attempt them on the spur of the moment is only safe to the fully trained, mature organist.

Picking out the melody with stops of acute pitch is tiresome, and even with an 8-ft. stop, be moderate. A prominent tenor part is seldom satisfactory, only, in fact, when that part has the chief melody, as in a few Anglican chants. This fault seems rather popular, presumably because it usually is the easiest change that can be made. Above all, do not do this kind of thing when playing the tune over.

Sometimes the alto part, superimposed above the soprano, sounds well; but the best effect of this kind is gained by creating a new melody from the treble, alto and tenor, with the assistance of any notes of the chord that may not actually occur.

All these devices, however nicely done, should be used sparingly, and seldom with a loud organ. Congregations need encouragement to take their part, and the organist should do all he can to help them. If he has a real desire to hear the people sing, he will be very careful not to introduce any element into his playing that would tend to prevent them.

One other fault, of a kindred nature, is filling in the intervals of the melody with passing notes. Diatonic passing notes are bad enough, but chromatic ones are execrable. Sounds brilliant and sometimes impresses the ignorant, no doubt, but again, don't!

Give the Pedals a Rest

4. Give the pedals a rest sometimes. Soft combinations on the swell or choir are very effective without them. In hymns and chants, play the bass as written. The sixteen-foot stops of the pedal organ transpose the bass one octave lower, and this is enough. Occasionally, perhaps, in loud verses, they may be played an octave lower, if the whole phrase permits the transposition. Such a passage as

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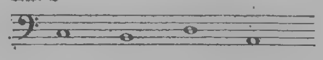
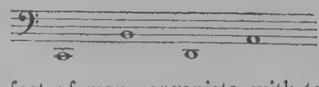


becomes

Ex. 2



at the feet of many organists, with terrible effect.

Then the pedal part must be kept legato and phrased as the manual parts are (or ought to be). One foot will not, as a rule, encompass this, therefore, the right foot must not be glued to the swell pedal. This latter must be left severely alone, unless the pedal part can be looked after satisfactorily as well.

Hymns should be carefully practiced. The most convenient method of pedalling must be chosen and kept if possible. Students will soon realize the easiest way and eventually a bird's-eye view will suffice.

Organ students studying with a view to taking a church position should be introduced to accompanying just as soon as they are able to pedal with some degree of freedom and have mastered a few trios or other exercises for manuals and pedals combined. Stainer does this in his admirable method, though perhaps we have him to thank for the frequent use of soloing the melody, as mentioned above. Note, however, he does not suggest solos with four-foot and two-foot stops. Single and double chants are always easy to play, and if a store of these are memorized in the early days of study, the Episcopalian organist would get the habit of playing these without the book and later on would find his work much lightened when accompanying the psalms, perhaps the most difficult thing he will have to perform.

Registration

Excellent books have recently appeared on stop registration, and among others one by G. B. Nevin. As this subject is too big to tackle seriously in a magazine article, the student should make a point of adding all he can afford to his library, of studying them carefully and refreshing his memory with them from time to time.

The following hints, however, might be of some use to an organist in his early attempts in public. Diapason tone, either soft or loud, always forms a good background for voices, and should enable the choir to sing in tune, and they will not encourage shouting to the extent the more fiery reeds will. If, however, flattening of the voices does appear, try an added four-foot register. This will often correct the fault more quickly than increasing the power by other means.

Manual doubles (sixteen feet) should be used sparingly in accompaniment and never on the Great, unless the congregation is singing lustily in a well-known hymn. Take care, when adding the swell reeds, that the box is tightly closed. Keen string toned stops require care. Some singers find it difficult to pick up their leads from them, and celestes leave the question of pitch somewhat indefinite too, so they are better avoided for this, if for no other reason. A splendid effect on some organs can be obtained with the pedal reed. For occasional use there is no need to reserve this stop till the manual reeds are added. Try it with the Great Diapason's of sixteen, eight and four feet coupled to the full swell.

The Pace of Hymns

One of the most vexed questions has been purposely left to the last, and that is the pace of hymns and chants. There is no doubt that the general tendency is to take them much too fast, not only on this side, but in the old country as well. I am convinced that we should be well advised to adopt a more moderate pace, neither rushed nor yet dragging. No matter what one's own personal opinion is regarding congregational singing, we must endeavor to sink our artistic fads and do our utmost to get every member of our congregation to take part at least in the hymns. Pace has a good deal to do with this question. The best singing is heard where the pace is somewhat on the slow side.

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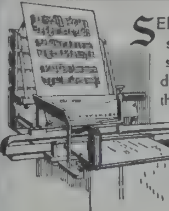

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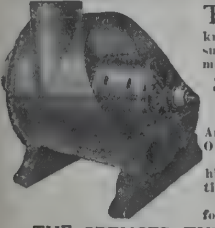

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Try to gain the confidence of the minister, so that the hymns may be chosen in consultation. Many of our hymns are not really sung and never will be; so make a particular note of those that go well.

If congregational singing is to be general, our choice is somewhat limited. There are perhaps 50 or 60 worth-while tunes that go everywhere. A goodly portion must be chosen from these and new and less familiar tunes used very sparingly, but repeated rather frequently until they also can be added to our list of well known tunes.

Congregational singing is a fine, helpful thing for our people and we organists must do our utmost to foster it. The present writer numbers among his most pleasant recollections the services at a military church in England at which he was privileged to play and at which the singing was entirely in the hands of from 1400 to 1800 Coldstream Guards, singing that taxed the power of a tonally large Organ to support, and when the National Anthem was sung, with a drum roll in addition, the effect was overwhelming and will live long in the memory of those present.

The Church Pianist

Mrs. Robert McConaughy

The problems of the church organist are many; but the difficulties of the church *pianist* are more. The piano is not exactly suited to the church service; yet in hundreds of churches it must be used. Unsuitable selections for preludes and offertories, and poor playing of hymns and anthems are the rule rather than the exception. A pianist may be well trained and efficient in other lines but lack the ability to adapt her skill to the requirements of the church service.

First in importance is the efficient playing of hymns. Here the most common fault is uneven attack. The left hand comes down an instant *before* the right, or the chords are rolled from left to right. The player often does this unconsciously, and one should listen carefully to one's own playing to see that this reprehensible habit has not been formed. "America" and the "Doxology" have been murdered in this way, times without end. The choppy player always comes out strong on the familiar hymns!

Unless there is a director on whom to rely, one can hardly be too careful about *time*. The writer has been a church organist for thirty-five years, yet finds it wise to count inaudibly for all new hymns and many times for the old ones. A common fault is cutting off the last beat of each line. The final note should be held its full time, and the sustained tone can be secured on the piano only by a pressure legato touch and the use of the damper pedal.

Pedaling must receive careful attention, the syncopated form being best adapted to hymns. The knowledge and observance of phrasing is absolutely essential to the church pianist. An unphrased hymn has exactly the effect of a paragraph read with no attention to punctuation marks.

When the sopranos are weak or the congregation is inclined to flat, it is well to play the soprano part in octaves for one verse. Also if volume is desired for support, the bass may be played in octaves—the right hand taking soprano, alto and as much of the tenor as can be reached.

The Advance of Accents

In the matter of accent the pianist has the advantage of the organist. A strong primary accent is necessary and a secondary accent on the six-eight meter hymns is a help to their correct rendition.

When the congregation drags, of course, the choir never does! a sharp staccato playing with pedal *on* not *after*, each note and lifted as the hand is raised, will bring up the time. The pedal must be released as the hands leave the keys, otherwise the desired crisp staccato will not result.

As for accompaniments for solos and anthems the pianist is fortunate. At least one half all sacred solos are written with a piano accompaniment and must be adapted to the organ. Anthem accompaniments should in general be played with the same directions as suggested above for hymns, that is, with due regard for time, accent, phrasing, and pedaling.

The selection of appropriate preludes and offertories should not be difficult. The piano is preëminently the popular instrument for composers; and its vast literature affords unlimited material for use in the church service. Why then the sentimental trivial stuff that one hears played in church? It is suitable only for the movies, and hardly to be commended there.

The following compositions are suggested as worthy and suitable for preludes.

Andante Cantabile from the *String Quartet, Op 9*...............Tschaikowsky
Pilgrim's Chorus from "Tannhauser" Wagner.
Largo .... Handel.
My Heart Ever Faithful......Bach-Heinze
Nachtstücke, No. 4...........Schumann.
Preludes in E Major and C Minor Chopin.
Andante from the "Fifty Symphony" Beethoven.
A. D. 1620, from "Sea Tales". MacDowell.
Contemplation and *Adoration* from "Holy City" .... Gaul.
Nocturne from "Midsummer Night's Dream" ....Mendelssohn
Am Meer ....Schubert-Liszt
Au Matin ....Godard.
By The Sea...............Stephen Emery
Yesterglow.............R. Deane Shure.

Also the slow movements from the Sonatas of Mozart, Haydn and Beethoven.

A very effective number for certain occasions is *Coronach* by Barratt, a Scottish dirge or lament; and the Rachmaninoff *Prelude in C Sharp Minor* may be used similarly. For Christmas, *Yuletide Charm* by Englemann brings in chimes and Christmas hymns with good effect.

Offertories may include parts of some of the Chopin *Nocturnes*, the Liszt *Consolations*, Schubert *Impromptu's*, and many of the shorter compositions of Schumann. The short MacDowell pieces are ideal, *By the Fireside* and *An Old Love Story* being a pleasing change from the much played *To a Wild Rose* and *To a Water Lily*. At a Children's Day service or Flower Day Program appropriate numbers are Mendelssohn's *Spring Song* and Lange's *Flower Song*, also the charming *Echoes of Spring* by Friml. Other suggestions for offertories follow:

Moonlight on the Lagoon..........Friml.
Berceuse .... Spendiarow.
At Evening ....Schytte.
Murmuring Zephyrs .....Jensen-Niemann.
Cradle Song..................... Barili.
Consolation and *Confidence*..Mendelssohn.

. . . "We look for moments when song leads and inspires us."—Thomas Carlyle.

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ORGAN
Adoration ....*Atherton*
ANTHEM
a. O Gladsome Light........*Sullivan*
b. Worship the Lord.........*Hosmer*
OFFERTORY
Then They That Feared the Lord (Med. or Low).......*Hosmer*
ORGAN
March in E.................*Barrett*

SUNDAY EVENING, March 2nd

ORGAN
Andante in G ....*Batiste*
ANTHEM
a. Spirit Immortal ....*Verdi*
b. Saviour Precious Saviour....*Stults*
OFFERTORY
Saviour Breathe an Evening Blessing (Med.) .....*P. Ambrose*
ORGAN
Marche Militaire ....*Becker*

SUNDAY MORNING, March 9th

ORGAN
Minuet (G) ....*Beethoven*
ANTHEM
a. How Lovely Is Thy Dwelling Place ....*Brahms*
b. Give Ear to My Words, O Lord ....*De Leone*
OFFERTORY
Lord of Life (Med.) ......*H. Grunn*
Piece Heroique ....*Diggle*

SUNDAY EVENING, March 9th

ORGAN
Invocation ....*Kroeger*
ANTHEM
a. Surely He Has Borne Our Griefs ....*Handel*
b. Sun of My Soul...........*Turner*
OFFERTORY
Whither Shall I Go From Thy Spirit (Med.) ....*A. Andrews*
ORGAN
Postlude in A.............*Galbraith*

SUNDAY MORNING, March 16th

ORGAN
A Memory ....*Gillette*
ANTHEM
a. Worthy Is the Lamb.......*Handel*
b. Praise Ye the Lord.........*Haines*
OFFERTORY
O Some Sweet Day (High or Low) *J. Edwards*
ORGAN
Marche Romaine ....*Gounod*

SUNDAY EVENING, March 16th

ORGAN
Largo ....*Handel-Kraft*
ANTHEM
a. God Is Love...............*Hosmer*
b. Hear My Cry, O God.......*Stults*
OFFERTORY
Abide with Me (High or Low).*Eville*
ORGAN
Duke Street (Postlude) .....*Whiting*

SUNDAY MORNING, March 23rd

ORGAN
Shepherd's Pipes ....*Harris*
ANTHEM
a. The Lord Said...............*Orem*
b. Love Divine, All Love Excelling ....*Baines*
OFFERTORY
Gates of Dawn (Med.).....*Schnecker*
ORGAN
Christmas Postlude ....*Hosmer*

SUNDAY EVENING, March 23rd

ORGAN
Song of Joy ....*Frysinger*
ANTHEM
a. Jesus Lover of My Soul..*Morrison*
b. Lord, I Hear of Showers of Blessing ....*Sheppard*
OFFERTORY
I Heard the Voice of Jesus Say (High) ....*G. T. Parsons*
ORGAN
Festive March in A.............*Erb*

SUNDAY MORNING, March 30th

Romance ....*Lieurance*
ANTHEM
a. Great and Marvellous.........*Gaul*
b. O Love That Wilt Not Let Me Go ....*Eggert*
OFFERTORY
I Know That My Redeemer Lives ....*P. D. Bird*
ORGAN
Processional March ....*Frysinger*

SUNDAY EVENING, March 30th

ORGAN
Star of Eve..........*Wagner-Lemare*
ANTHEM
a. Blessed Jesu, Fount of Mercy ....*Dvorak*
b. This Is the Day...........*Baines*
OFFERTORY
Just for Today (High).*J. T. Wolcott*
ORGAN
Finale in C ....*Harris*

New Music Books

Camille Saint-Saëns, His Life and Art. By Watson Lyle. E. P. Dutton and Co. 210 pages; bound in cloth. Many notation illustrations.

A sympathetic biography introducing much new and interesting material about the famous French composer. A useful list of works is appended to the book. The analyses of the creations of this many-sided man are very excellently and very concisely done.

History and Outlook of the Junior Department of the National Federation of Musical Clubs. By Mrs. William John Hall. Published by the National Bureau for the Advancement of Music. 80 pages; bound in boards.

Annals of Music in America. By Henry C. Lahee. Cloth Bound; 298 pages; price $3.00. Published by Marshall Jones Company, Boston.

The author evidently has gone through the musical records of our country with a fine-toothed comb. Beginning with the landing of the Plymouth colonists, the second publication of their first printing press was a Psalm Book. From this time it would seem that about every musical event of any moment, up to December 31, 1921, has been caught and arranged in chronological order. At the close of the book all compositions mentioned therein are arranged alphabetically, according to composers, with date and place of performance. Noteworthy operas, concerts, conductors, conservatories and schools, debuts, instruments, opera companies and choral societies, also are listed. A most valuable book for the one seeking brief musical history knowledge.

The following marches are excellent for Postludes;

March from Athalie.........Mendelssohn.
March of the Jewish Warriors George Shinn.
Festal March ....Kroeger.
Marche Solenelle ....Ketterer.

It is a mistake to play organ music on the piano or to try to adapt it to that instrument. Use the best in piano literature, but only that which good taste decrees as suitable for a church service. If the congregation does not enjoy classical music, modify the selections somewhat to their liking, but try to include one number of the highest grade each Sunday. It is always wise to "expose" people to good music for it will eventually "take."

Practicing on a Pedal Piano

By Orlando A. Mansfield

A serious difficulty encountered by almost all diligent organ students is the securing of adequate practice on an instrument with a correctly constructed pedal clavier. Practice on church organs are often unobtainable; and, if permitted, is often impossible, either on account of the distance of the instrument from the student's residence or on account of the low temperature of the building during the winter months, a difficulty, by the way, which is very seldom encountered in the milder climate of the South and West of England. Under these circumstances the student has three courses open to him. Provided he possesses sufficient means and space he can have an organ installed in his own house. This, however, is a counsel of perfection. On the other hand, a resort to a reed organ is very much like a counsel of despair, as this instrument ruins the manual touch, and when it is furnished with pedals the latter are generally out of scale and, even if of correct gauge, cannot be correctly used, as at least one foot must be used to supply wind. Resort to a pedal piano, however, is a middle course; and this, according to the old Latin tag, is where we shall go with most safety. But a resort to a pedal piano is something more than a counsel of mere expediency. The pedal piano assists in the formation of a better manual touch and technique, requires no blower or blowing apparatus, is less monotonous in tone than a small organ, and is comparatively inexpensive, as the pedal action can be attached to almost any piano.

In Great Britain these pedal attachments are very popular, almost every concert organist of note possessing one or more of them. Our old friend, Dr. A. L. Peace, the successor of Best at St. George's Hall, Liverpool, possessed several pedal pianos, and did almost all his private organ practice upon them. Fortunately these attachments are becoming better known in America, but at present they are not nearly so popular or so easily procurable as they should be. Some English firms are producing two-manual pianos with pedals. In all cases the pedals are arranged so as to pull down the piano key in the octave below, thus giving the 16-foot pitch; while some pianos have an octave-coupling action which pulls down the 16-foot and 8-foot tone simultaneously. When not in use, or not further required, the pedals can be put out of operation by the movement of a lever or rod. They can then be removed entirely or, being now rigid, can permit the feet of the performer to rest on them and the piano to be used in the ordinary way.

Apart from the simplicity, inexpensiveness, durability and comeliness of these pedal attachments, a pedal piano not only provides the student with the means for accent and expression on both manuals and pedals, but if often prevents him from adopting that excessive use of substitutional fingering (*i. e.,* changing the fingers on a key without repeating it which so effectively cripples a student's execution), preventing him from rendering advanced organ music at anything like a rapid tempo, and causing his best efforts in organ playing to sound "muddy" and indistinct. And as the piano pedal keys have to be struck rather than pressed, this causes the student to cultivate a more brilliant and a much clearer pedal technique, a marked improvement in this respect being noticeable when a return to the organ is made after some considerable amount of work has been done at the pedal piano. Of course "thumbing" can only be practiced on a two-manual piano; but passages in which the hands are playing simultaneonsly on different keyboards, and have to cross each other above or below, can generally be managed on the pedal piano by playing the upper part an octave higher or by transposing the lower part an octave lower, or even by transposing both parts an octave in contrary directions. And although the pedal piano cannot sustain the tone indefinitely, this very lack of *sosenuto* may be converted into a positive advantage, since the student will then have to rely more and more upon his knowledge and proportionately less upon his ear. In other words he will have to learn to walk by faith and not by sight, a most salutary discipline in matters musical as well as in matters moral.—The Choir.

JUST released, Red Seal Victor Record, by Frances Alda of the Metropolitan Opera Co. Clay Smith says in his review of "Memory's Garden," in the "Lyceum Magazine": "There is style-plus, for it teems with vocalistic show places. 'Memory's Garden' is a great concert song and will live for years." Published in three keys, with orchestra accompaniment, Duet for Soprano and Alto, Quartets for Mixed, Male and Women's Voices. Obtainable at all music stores or from the publishers

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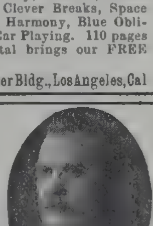

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Pedagogic Don'ts for Teaching

By Henry Nordlin

1. Do not force *against odds* any phrase, technical or otherwise.

2. Do not show any nervousness or displeasure without *real cause, otherwise the pupil takes advantage or becomes possessed* of the same state of mind.

3. Do not "live" in the pupil's brain; if it is to be, it should be in yours.

4. Do not talk morals of any kind.

5. Do not be too prone to answer silly questions.

6. Do not let your pupil scheme or belittle you, or criticize ignorantly, thereby becoming egotistical, thereby lowering you in the pupil's eyes.

7. Do the best you can and do not worry about them; an indolent pupil is not worth the sacrifice.

8. Do not talk too much.

9. Do not neglect to store up dynamic energy for the day's work, so you can meet it smiling.

10. Do not delve into the pupil's private affairs.

11. Do not give too short lessons.

12. Do not allow your profession to be belittled.

Auber and "Tannhaüser"

Several persons were discussing the opera *Tannhäuser*. Some spoke highly of it; others criticized it pitilessly. Old Maestro Auber, who had been listening to them, approached the favorable and unfavorable critics, saying: "Wagner is a composer of great talent, and his score contains many beautiful pages; however, his audience, no matter how much it admires the work, is smothered under so much science; for, like a book without any punctuation, the reader does not know where to take breath." Auber added that Wagner was a Berlioz without the melodic vein.

Farmers and Music

To the Etude:

Few people, especially those living in the city, realize just what music means to the farmer and his family. Nine out of every ten farm homes have some sort of a musical instrument. Many have both a piano and a phonograph.

Country folks certainly enjoy good music just as much as their city cousins, though they do not have so many opportunities to hear real artists. One hears very little "jazz" in our farm homes.

I have in mind a girl living on a small remote farm. She has been studying music with a really good local teacher and is making excellent progress. She is making the best of her few advantages; namely, subscribing to the best musical magazines and reading the best books obtainable on harmony and history. Both her parents are music lovers, and they have what she calls "the concert" every evening. At the concerts she plays only music from The Etude and from collections of the old masters.

Music has become so much a part of the farmer's life that no social gathering, no matter how large or small, is complete without it. Consequently many of the young folks of the farms attend the nearest conservatories. Many return to their home communities to organize music clubs, orchestras and bands, and to promote music in general or on the farm.

Because of the lack of other amusements, the farmer's family gets more real pleasure from music than those living in cities.

—Dessie Stephens, Nebraska.

"Imitation is the means and not the end of art."—Lubbock.

How the Phonograph Came Into Existence

By Sir George Croyden Marks, C. B. E.

There are very few professional men who have a longer or more intimate and detailed knowledge of the growth of the phonograph and gramophone industry than myself. For the past thirty years I have been intimately concerned in one direction or another with all the leading and chief inventions that have converted what was originally a mechanical curiosity into a world-wide industry of primary importance to all interested in promoting the education, entertainment and enjoyment of the people. The phonograph and gramophone were by no means of sudden growth, neither were they the result of accident or a mere chance creation, for in 1779 the Imperial Academy of Science of St. Petersburg offered a prize for the production of a machine that would reproduce speech or vowel sounds. Many attempts were made to win this prize, and subsequently an Austrian devised an apparatus by which with the use of a reed, he was able to get some reproduction of sound.

In 1877, however, a Frenchman conceived and developed an idea for a machine that was to be a talking machine, and he read a paper concerning its possibilities; but it was not until in that same year, singularly enough, that Edison took the matter up seriously to produce a practical machine. He had, when in collaboration with Professor Alexander Bell, while working on the telephone device, devised a toy in which there was a funnel and a diaphragm at its end having a little pawl which moved a ratchet wheel when the diaphragm vibrated, and this wheel, in turn, by a string, moved a paper toy shaped like a man sawing wood, so that when Edison shouted into the funnel, *"Mary had a little lamb,"* the paper man started *sawing wood*. This was the genesis of the phonograph. He then thought if he could only record the movement of that diaphragm he might be able to reproduce the human voice.

He sketched out his idea of a little machine, and gave it to one of his workmen, named Kreuse, to make, marking the price of eighteen dollars on it. It was his habit when having experimental apparatus made, to put the price on it, and, if the man lost, he paid him his time rate, and, if he made more than his time rate he kept it—not a bad system, even for these days. Kreuse asked what the thing was to do when he had made it. Said Edison: "I told him I was going to record talking, and then have the machine talk back." Kreuse did not reply, but simply looked in pity at Edison, and started off to make the machine. When it was finished Edison put tin-foil on the cylinder and, after adjusting the reproducer, shouted what appears to have been a favorite doggerel, *"Mary had a little lamb."* The reproducer was adjusted, and it then reproduced the words perfectly. They were astonished. Kreuse, the workman, was awe-stricken with amazement, and exclaimed, *"Mein Gott im Himmel."* This machine, costing eighteen dollars—the very first practical phonograph—can now be seen in the South Kensington Museum.

Passing the Thumb Under

By Celia F. Smith

In teaching children to pass the thumb under the hand they will sometimes do it more easily if told to make a good arch under the fingers, then think of the thumb as a man going under the arch. He is not to run under, or jump under, but to go under easily and quietly, and be very careful that the arch does not fall down on his head.

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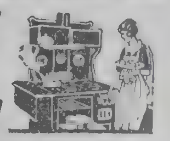

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Slipping Pegs

One of the principal reasons for the popularity of the piano, is the fact that it is always ready for business. A well made piano, tuned twice a year, give very little trouble. With the violin, the case is quite different. We have peg trouble, and string trouble, bridge trouble, and all sorts of trouble. There are many mechanical details on the violin which are often going wrong, and which have to be constantly looked after by the player himself I am quite sure that if the violin remained constantly in tune, and gave as little trouble as the piano, the number of violin students would double and quadruple in a comparatively short time. I have known violin students who gave up the study of the instrument, on account of string troubles and the trouble caused by slipping pegs.

Violin students have much trouble with slipping pegs. A southern subscriber of the Etude writes: "What can I do to remedy slipping violin pegs? My pegs are of ebony and appear to be very well fitted, have left the repairer only a few months ago. My strings are put on properly, that is, coiled around the peg next to the cheeks of the string box. Have had no trouble with them for a while, but now they begin to slip in spite of all I can do. I am sure that there is nothing more discouraging to violin students than slipping pegs. I have always been troubled in this way and I have never been able to get a set of pegs adjusted so nicely that strings may be tuned without taking down the violin from the chin, in spite of many books and articles to the contrary.

"Another violin of mine, with rosewood pegs, gave the same trouble and after having a good repairer put in a new set of ebony pegs, I had just about as much trouble with them as the old ones."

Professionals Not Troubled

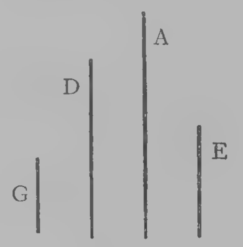
Slipping pegs are among the chief nuisances of the student and amateur violin player. The professional is not troubled in this way. Why? Simply because like a good workman he has learned to keep his tools in order. The expert barber has his razor always sharp, and the saws and planes of the carpenter are always ready for work. The pegs of the professional give him no trouble for three reasons: first, because he has the best pegs perfectly fitted; second, because he knows how to take care of the pegs; third, because he knows how to manipulate the pegs in tuning.

Very few amateur violinists have high class instruments with pegs of the best quality, adjusted perfectly to the violin. It takes a very expert workman to adjust pegs, and such experts are scarce even in our largest cities. The peg must fit the hole in the cheeks of the string box with absolute perfection. It must be a real air-tight fit. The reason why this is so important is that the peg is held in its socket by *friction alone;* and if it does not fit perfectly, there is not enough surface to hold it. It is somewhat expensive to have a first class set of pegs adjusted perfectly, somewhat more than the average amateur is often willing to pay. I consider a good set of well-fitting pegs cheap at any price, from the great convenience they afford the player. They will last for fifteen or twenty years or longer; so that their cost divided up among all these years makes their first cost seem less prohibitive.

Next, we must consider care of the pegs. What we desire is to have the pegs turn easily and gradually without a series of little jerks) and to hold firm when they have reached the desired point, in tuning. This is accomplished by the occasional use of soap and chalk. Many violin players use so much soap that the pegs will not hold and do nothing but slide. A very minute amount of soap applied to the peg will answer. It is a good plan to wet the finger and thumb and rub them lightly over a cake of soap. Then twirl the peg between them so that a very thin film of soap is deposited on the peg. The peg can then be lightly rubbed with a piece of cloth which takes all but a slight film of soap, off the peg. Then apply chalk (the common school blackboard chalk will do) to the peg, and there will be no further trouble. The student will soon learn the relative amounts of soap and chalk to use.

It must be remembered that the state of the weather, as regards the amount of moisture in the air, has a good deal to do with the pegs working well. In wet weather the moisture in the air causes the pegs to swell slightly and to stick. By a little manipulation they can be loosened up, so that they will work smoothly again. In warm weather or in a steam-heated room, the pegs will dry out, and have to be pushed in the holes slightly farther so that they will stick.

Another cause of pegs slipping is the faulty way which some people have of putting on their strings. The E and A strings must wind on the right, close to the right cheek of the string box, and the G and D on the left, close to the left cheek of the string box. If the strings wind in a contrary manner, they have a tendency to pull the pegs out. The following diagram shows how the string should look in the string box. They should be in straight lines and not crossed.



Nine-tenths of the trouble of slipping pegs, when the mechanical details of the violin are correct, comes from the violin player failing to push the pegs in as he tunes. Pegs are held by friction alone, and if *steady pressure* is not applied as the peg is turned in tuning, it is going to slip. If the violin is tuned with the left hand without being taken down from the chin, one or more fingers must be wrapped around the string box, so that the thumb and finger used in tuning can press the peg in while tuning, by squeezing the hand. If the violin is taken down, and both hands used in tuning, one hand must hold the string box firmly while the thumb and finger of the other hand presses the peg in. If the peg is simply turned, without being pressed in, it will not hold at all, but will be constantly slipping.

Many teachers are negligent in instructing their pupils in these mechanical matters. This is a great mistake, as the pupil cannot make proper progress unless he has a violin to play on which is well tuned and has all the mechanical details correct. Thousands of pupils play out of tune incessantly, because they cannot tune their violins correctly on account of pegs which are in bad order and continually slipping.

Music is first of all something to be felt; and it is one of the arts which does not always explain itself.

—Dolores Bacon.

Sight-Reading

"Sight-reading" is the only satisfactory all-around test of an instrumentalist. Most violinists have suffered at the hands of a pianist who needed to try an accompaniment over a few times "just to get the swing of it"—and then forgot something of "the swing" during the solo's performance.

There are many so-called musicians who can play a selection, or sonata, with the accuracy of a mechanical piano when they have "learned it." This signifies: when a teacher has explained how fast or slow the piece should go, what all the signs and words mean, what fingering or bowing should be employed; and when, besides, it has been thoroughly "practiced."

Of course, such a person has no claim to be called a musician.

To read accurately "at sight" denotes that the player understands all the essential things about the music, and has an adequate, ready technic.

The average professional player is no genius; but he is a real musician, because he is, of necessity, a sight-reader.

As he goes to his seat he, usually, has no knowledge of what music will turn up. There may be on his desk an ancient symphony and a new tone-poem, a tranquil sonata and a frantic jazz, and a dozen things bristling with fearful demands on technic.

But it is all sheet music so, of course, he will play it all, familiar and strange alike, as if he had known it for years.

One pianist lately came to my notice. She was an accomplished player, who talked of Bach, and Beethoven, and Interpretation; yet she could not relieve a motion picture pianist, because she "did not know enough pieces" to last through one evening performance. The idea of borrowing half-a-dozen fresh books and playing at sight did not occur to her.

To read well, at sight, requires no special talent; it is an attainment acquired as naturally as any other. The whole secret of it lies in having plenty of fresh music; and doing plenty of work.

Happily, though, the acquirement of this sight-reading ability is not a monotonous, depressing process, like the acquiring of some phases of technic but, on the contrary, an enjoyable, interesting labor.

You may, and should, begin straight away, whatever your grade of proficiency. You, of course, should have a teacher who believes in and emphasizes the value of sight-reading.

It is necessary to have music of all sorts, light and trashy as well as serious and classical stuff.

Buy it by the pile from second-hand shops, if your library and your purse are limited. The important thing is to get variety.

Now put on your stand a jumbled stack of music, excluding from it every piece that you know.

Glance over the first sheet for the things that you need to know at the start: key, time-signature, tempo; and for convenience—changes of key, repeats, expression marks and awkward passages, and then begin to play.

Play straight through—and go on to the next piece.

Whenever possible one should play like this with another violinist, pianist, or other instrumentalist; each will help the other to "keep going."

The most helpful way is to play with a violinist, providing you have the right sort of duets. In playing with a pianist, you have no means of putting yourself right, without consulting him—a troublesome business. What is worse, from the sight-reading standpoint, a good pianist always watches the cue on his music, and adjusts himself to the soloist; thus your errors may pass unsuspected by you.

It is equally inconvenient to play violin duets in which each performer has a separate part. But in many duets the second-violin line is written immediately under that of the first-violin—the two staves coupled together like those of a pianist. This arrangement is ideal for sight-reading, for each player can keep an eye on the part of his companion.

A great variety of styles, in the music played, train one to grasp the salient features of a composition quickly. For this reason "Selections" and "Potpourris" are especially useful. Selections from standard operas are probably best of all, for such contain an infinite variety of expression.

In playing such music special attention must be paid to the Italian, or other words, which signify changes of tempi. The terrible result of omitting to notice a *Largo,* after a *Presto* movement, can well be imagined. And, in such music as the splendid arrangements of Tavan, a couple of *Allegro Marcato* bars may easily be preceded by just three measure of *Andantino Grazioso,* and followed by a movement of *Lento Maestoso.*

For sheer solid work in sight-reading nothing can beat standard overtures—if taken at the proper tempi.

Paganini, it is said, when he was nine years old, played through Kreutzer's forty-two studies at sight, to the delight and amazement of the composer.

So, then, conquer the wretched weakness of having to "learn pieces," and become a real musician—you can, and will, if you work at sight-reading.

—Sid G. Hedges in the London (England) *Strad.*

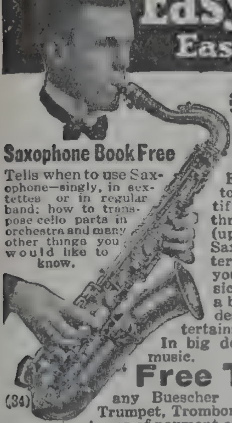
The Eternal Wiggle

A violinist writes the department: "In your June issue of 1918, I read an article, headed, 'When to Use the Vibrato,' and a little discussion took place lately with reference to this matter.

"I understand that there are many teachers who consider that the 'Vibrato' or 'Tremolo' should be used whenever possible, and naturally instruct along those lines. Personally the Etude article referred to expresses my views, but I have been wondering if it would be possible to obtain something more definite, in order to convince those who are apt to abuse this effect. In any case I would like to know if the great artists, such as Elman, Kreisler, Heifetz, Thibaud, Kubelik, Zimbalist, make use of the vibrato differently from what your article would indicate. Any information you can give me on the subject will be gratefully acknowledged."

The acquirement and correct use of a good vibrato is of universal interest to all violinists, and rightly so, since the simplest melody, played with an artistic vibrato acquires a charm which it would otherwise lack. Cesar Thompson, the famous violinist and teacher, has given us the expressive phrase, "life under the fingers," to describe the effect of the vibrato.

Sustained tones played without vibrato are like the wax dummies in the modiste's window, without life or interest. These same tones produced with the vibrato, pulsate with life and emotion. They live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and affect and move us, while the others are dead.

But the vibrato can be overdone and abused. There is such a thing as an excess of sweets. Even too much honey clogs and sickens. Too much vibrato is as bad as too little. Some violinists having once acquired the technic of the vibrato, use it perpetually. Their left hand seems to have acquired a perpetual "wiggle." Never do we get a single tone, no matter how short, without this "wiggle." Passage work, sixteenths and thirty-seconds, even in rapid tempo, are all "wiggled" through. This is all wrong; the vibrato should be reserved for the longer tones, where emotion is required, or occasionally single, short emphatic tones. Passage work and "velocity" work should be done with a quiet hand.

David, in his famous violin school says on this point, "The player should be able to make the vibrato rapid or slow, but should be on his guard against too frequent or unnecessary use of it."

Singer and Seifritz, in their violin school say: "In passages and quick runs, it is not to be used, and only with great caution in double-stopping and octaves."

Baillot, the famous French violinist says on the subject: "The vibrato, used with discretion, imparts to the tone of the instrument a close likeness to the human voice, deeply moved. Such a means of expression is, in fact, very effective, but it may be used to excess, thereby losing its value and running the danger of destroying the melody and depriving the style of its simplicity, a style to which art always strives to impart the greatest naturalness and crystalline purity.

"At a certain velocity the vibrato becomes unbearable. To be sure it is to be avoided in passages of notes of short duration, for its effect is only good on long-sustained tones, or on the same note consecutively repeated."

Eugene Gruenberg, the well-known writer on violin subjects, says very truly: "Many players make a totally unwarranted use of the vibrato, inasmuch as they keep it up uninterruptedly, through passages and figures of all kinds. Thus they betray a lack of taste which will without any doubt, be offensive to the esthetical judgment of a refined audience."

Spohr, the great violinist, also warns against the improper use of the vibrato. In one of the exercises of his violin school he indicates exactly where the vibrato should be used by placing the following sign 〰〰 above the notes where it should be employed. I have often thought that it would be of much benefit to the violin student, if material were available, marked in a similar manner, so that the student would gradually learn where and to what extent the vibrato should be employed, but it is very seldom that music is so marked.

Very few violinists ever succeed in mastering the vibrato to its fullest perfection, as set forth by Spohr, who divides it into four kinds: first, rapid vibrato, given to notes strongly emphasized; second, slower, appropriate to sustained notes of a passionate cantilena; third, slow beginning, accelerando, in a crescendo; fourth, fast beginning, ritardando in a diminuendo; the last two styles applicable to long notes.

Spohr might have added that remarkable effects in expression can be obtained by increasing or decreasing the width of the swings of the hand, according to the depth of emotion to be portrayed.

In regard to our correspondent's query about the use of the vibrato by Heifetz, Elman, Kreisler, and other well-known violinists, it might be said that each violinist is a law unto himself in regard to the use of the vibrato and other graces in violin playing. Each violinist uses the vibrato to the extent and in the manner which he feels is best in bringing out the beauty of a given composition. It is somewhat analagous to the art of painting. Different great artists use coloring, light and shade, *chiaroscuro*, according to their own theories, and as the laws of effectiveness and beauty appeal to them. Raphael, Murillo, Michaelangelo, Van Dyke, each had their own ideas and theories, and no two of the great artists painted alike.

It is the same with great violin artists. Each employs the vibrato as he feels it, using it where it seems effective and deciding where a rapid and where a slow vibrato should be used. All great artists agree, however, in the fundamental rules of employing the vibrato, as set forth in the above quotations from masters of the art.

Exact rules as to where to use the vibrato, how fast it should be played, how widely the pitch should be affected, can hardly be formulated, because no two performers feel a composition in exactly the same manner. The main point is that emotion is stronger and more intense in one part of a composition than another, so that some passages should be played more emotionally and intensely than others. Listen to a great tragedian in one of Shakespeare's plays. If he should rant every line of the play, even in its quiet moments, it would be manifestly absurd, and no great actor sins against the laws of emotion in this manner. He saves himself for the emotional passages and for the climaxes.

The amount and character of the vibrato to be used is governed by the ideals of the artist interpreting a composition. It is a good deal like the use of the pedal in piano playing. While all pianists follow the basic rules and principles of pedaling, there are probably not two great pianists who use the pedal exactly alike in any given composition. Josef Hoffman, the famous pianist, even assures us that he would do his pedaling somewhat different in a hall which seated 5,000, and one so small it would only seat 500.

Singers, like violinists, are often terrible sinners in the too frequent use of the tremolo. Some singers employ it all the time, to such an extent that it is distressing. Not all these singers are the obscure, little known ones. Some of the famous have this fault. I remember when Materna, the famous Wagnerian soprano, visited this country some years ago, her constant tremolo was mercilessly criticised. She had a remarkable voice, and understood the interpretation of Wagner's operas as few have ever done, but it was all spoiled by the persistent tremolo. Some singers use the tremolo so continuously that their singing has almost the effect of a continuous trill.

The violinist should use judgment and discretion in employing the vibrato, using it only where the emotional effects of the composition would seem to demand it, and his playing will be much more effective than if he used it continuously.

Pithy Periods

By Louis G. Heinze

It is not enough to know; one must make the application. It is not enough to want; one must do.

* * *

All progress in art is necessarily of slow growth.

* * *

The great secret of success consists in being able to await success.

* * *

Always keep the highest goal before your eyes; but for to-day strive only for what you can reach.

* * *

He who will not when he can, will not be able to do when he wills.

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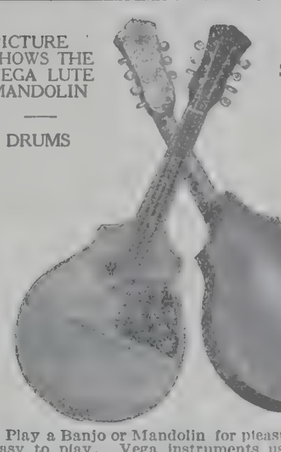
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Finishing the Violin Phrase

By Pauline Cohen

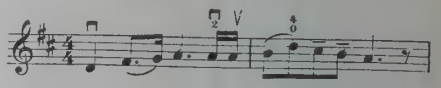
No instrument made by hand so nearly approaches the beauties of the human voice as does the violin. It phrases as the vocalist breathes. Its methods of phrase interpretation should follow rather closely the singer's lead.

Though the best composers frequently depart from its outlines, yet the folk-song type of melody, consisting of four balanced phrases, is the model form, and it serves best for study. These four phrases constitute what is commonly called a Musical Period. The first of these has the inflection of asking a question. The second phrase gives an incomplete answer to this. The third repeats the question introduced by the first, in a more emphatic manner; and the fourth gives a satisfactory answer by a full close.

The inflections at the ends of phrases will be much as the pauses of a good reader. At the end of the first phrase the effect should be as when a reader reaches a question mark. The second should close as at a semicolon; the third would again have the mark of interrogation; and the fourth would be as at a period. The question and answer idea will be suggested not alone in the melody but often even more strongly by the feelings of suspense or satisfaction created in the harmonic movements of which the melody is a part.

Something quite simple and familiar will serve best for illustration. The melody of "Old Black Joe" suits the purpose well.

Let us study the first phrase of the musical period formed by each "verse" of the old folk song. In playing this, various points must be taken into consideration. First, it must be analyzed. In doing so it is found that the opening phrase, being the first of a musical period, must resemble the asking of a question put not too strongly.



Starting in to play, the bow must be applied at the frog to the open "D" string, as lightly as possible, with great care that the tone sings clear and true. As the bow crosses the string the index finger of the right hand must bear down on the stick with gradually greater force (weight). This increase of pressure continued through the next two notes and into the "A" will give the broad sweep of tone which will carry with it a fine *crescendo* effect.

Beginning with the two sixteenth notes which follow, the pressure must be released slowly until the two broad tones, "C" and "B," are reached, where the pressure must be almost entirely released. This gradual decrease furnishes the desired *diminuendo*. The final "A" must find the bow traveling slowly over the string; and the hair should part from the string at the completion of the note's value, with great care that the tone has a neat finish, with neither a scrape nor a jerk noticeable.

By a similar analysis and interpretation of each of the remaining phrases, the composition will be rendered so as to become alive with the real language of music.

Violin Questions Answered

By Mr. Braine

Stradivarius Labels

Adeline S., H. L., T. U. O., G. T. Y., and others. THE ETUDE is swamped with inquiries about violins with Stradivarius labels. There are millions of these imitation Strads. worth from $1 up. It is quite impossible for us to give an opinion on a violin we have never seen. The violins will have to be examined by an expert. Write to some of the dealers who advertise in THE ETUDE, and arrange for an examination.

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The Violinists' Repertoire

W. H. L.—As your letter fails to state whether you are a professional or an amateur, or just how much concert work you do, I am unable to advise you about how large a repertoire you should try to keep up. The size of your repertoire, and the type of pieces which should constitute it, would depend on your technic and how much public playing you do, and the character of these public engagements. Every violinist however, should have a repertoire, even if small, composed of suitable pieces, which he can play from memory at short notice. 2—Heifetz and Kreisler, and artists of that rank, have fully established their technic, and do not practice an exact stated number of hours daily, as is the case with most violinists in their student days. As they are constantly traveling to meet their concert engagements, this would be impossible. They practice as much as they deem sufficient to keep their technic up to the highest standard. Some days they might practice many hours, especially when learning new works, and other days not at all. 3—Both artists named could play practically all of the principal compositions in the literature of the violin, at the age of twenty.

"Conservatory" Labels

F. C.—There are hundreds of thousands of violins with Strad. labels, stamped "Conservatory" on the back. The word "Conservatory" is used by way of a trade mark. It is needless to say that such a violin could not be a genuine Stradivarius, since that master did not stamp his violins on the back with trade marks. 2—The cleats inside the violin were no doubt placed there by the repairer when the two pieces of the back came unglued.

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A. E.—Johann Florenus Guidantus (probably the same person as "Floreno Guidante") was an eighteenth century Italian violin maker of some note. His labels read: "Joannes Florenus Guidantus, Fecit Bononiae Anno 17."

Study Pieces

G. A.—While it is impossible to state definitely what you ought to take up next, without hearing you play, probably the Kreutzer studies would be next in order. These contain many bowing exercises which would give you the technic of the bow. 2—For pieces you might get *Sohn der Haide* by Kelar Bela, *Cavatina* by Raff, *Paust,* arr. by Alard, *Romance* by Svendsen, *Orientale* by Cui, and the *Third Pupil's Concerto* by Seitz.

J. G.—Send 25 cts. for a copy of the September, 1923 ETUDE, containing article; "Hints on Selling a Violin." It is difficult to sell supposed Strads, Maggini's, Amati's, etc., unless you have a certificate from well-konwn experts, pronouncing them genuine, for prospective customers would be afraid to buy. If your violins are real Cremonas you will have no difficulty in selling them to dealers.

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We take great pleasure in announcing a new work by Harriette Brower, the author of many successful books upon musical subjects. Miss Brower is a teacher with extensive experience here and abroad. She has been acquainted with great numbers of teachers and famous pianists. The scheme of her new book is a most interesting one. It covers the entire field of music of the past by selecting from each epoch numbers of pieces particularly worthy of being developed by the student and by the teacher. These she has grouped into artistic programs in all grades from the elementary to those of the virtuoso. While the book is peculiarly one for the progressive teacher, the self-help student will find it a most useful guide in helping him to select and arrange music of the masters which he should gradually add to his repertoire. Until the book is actually published our patrons may have the opportunity to have their orders registered here by sending 75 cents now. This insures you having your copy as soon as the book is off the press, postpaid.

The Castaways—Operetta For Women's Voices
By Fay Foster

We consider ourselves fortunate in securing this new operetta by Fay Foster and believe it the best and most interesting operetta for women's voices we have seen. The plot is fascinating. A party of women of the most modern types find themselves shipwrecked on an unknown island inhabited by dark-skinned natives. Very amusing situations develop and the discovery of one white girl among the islanders leads to a fitting, happy ending. The music is original and strong, charming to the ear and a delight to sing. Oriental touches are interspersed, including ceremonial dances and rites of the native women. The contrasts in costumes afford lovely stage pictures and the staging, which remains the same throughout the performance, is very easily managed. Our advance of publication price for one copy is 40 cents, postpaid.

Alleluia! Choral Cantata for Easter
By R. M. Stults

The joy of the Resurrection, the gladness of the Eastertide is herein expressed by Mr. Stults' music, most fittingly set about texts from the Scriptures or well-known hymns.

Solo voices will find grateful material, well within the ability of the average singer, and the choir director will find many fine choral passages for interpretation.

Joy is the main theme of this new work and we recommend it to all choirs for this coming Easter.

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Easter Music

A most successful Christmas season has just passed. Our large and comprehensive stock made adequate selections easy and early decisions as to programs, prevented annoying disappointment.

The Theo. Presser Co. "On Sale" facilities in regard to Easter Music will give choir directors and organists the same excellent service and we urge that requests for approval copies be sent to us promptly.

Many novelties are included in this year's lists. Especial mention is made of a new soprano solo, *He is Risen*, by Paul Ambrose, which will find favor with all singers looking for high class songs.

Mr. R. M. Stults has written a new Easter Cantata entitled *"Alleluia,"* described elsewhere in these notes.

Among the new anthems, we mention Berwald's *Rejoice and be Glad*, Stults' *Sing with all the Sons of Glory*, Kountz's *Today the Lord is Risen.*

A fine list of anthems for men's voices is available and also another group for treble voices in two and three parts.

Among the standard Lenten and Easter Cantatas published by the Theo. Presser Co. are: Stainer's *Cruxifixion*, Wolcott's *Dawn of the Kingdom*, Berge's *Wondrous Cross*, Stults' *Living Christ*, *Immortality*, *From Death Unto Life*, Rossini's *Stabat Mater*, Mark's *Victory Divine.*

Send today for "On Sale" selections of Easter Cantatas, Solos, Anthems and Organ Compositions. You will probably find therein just what you are seeking.

The Amateur Musician
By Russell Snively Gilbert

To give a complete description of the contents of this book would require more space than we usually give. Let us state that the book is written by a thorough musician. It is intended for the various beginners to develop musical feeling and increased appreciation. It is not an instruction book nor theory book, but one that will awaken musical interest. For one illustration, the fifth exercise has the following words, "I can write a tune like this," and the tune begins with *G A* and then the next four words are left blank, to be filled in by the pupil, the final note being *G*. Thus the student creates a portion of the tune, possibly a tune like this, *G A B A G A G* comprised of only three notes. The tune thus made will tend to stimulate musical feeling, and the young pupil will be delighted with the result. This sort of exercise covers a page or so. The next step is to add one note more, having the exercises comprised of four notes, and so it goes on along this line for some time. Then other similar diversions are taken up which require only playing. The book is one that will interest every mother, teacher and pupil and we can recommend it highly to our readers. It takes one out of the beaten track into new fields. So, do not neglect purchasing a copy of this work while it is still on the special offer.

The special price in advance of publication is 30 cents per copy, postpaid.

Twenty-five Selected Studies For the Violin
By H. E. Kayser
Second Violin Part (in Score) Arranged and Edited
By Charles Levenson

In presenting this new Edition of a Standard work, a very valuable addition is being made to the list of Violin Studies. Mr. Charles Levenson has selected twenty-five of the most useful studies from Kayser, Opus 20 and has added a second violin part in score. It is very beneficial to the student to have the teacher play along with him, and it adds greatly to the interest to have otherwise possibly dry exercises made into interesting duets. This book could also be used in class work, having part of the class play the second violin. Progressive violin teachers who know the value of the Kayser studies will welcome this new Edition with the second violin in score, and will not neglect this opportunity to secure a copy at the special introductory price in advance of publication of 40 cents a copy, postpaid.

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Rainbow's End Operetta for Children
By Cynthia Dodge

Joan, a little girl, and Peter, her brother, are aided by a mysterious old woman in their search for the pot of gold at the rainbow's end. The Sprites of the Night, Moon-fairies, Snow-fairies, Ocean-fairies, Flame-fairies, Rainbow-fairies help all they can. The story is well told in the dialogue and the contents of the pot of gold which are found to be Stick-to-itiveness, Courage, Honesty and Knowledge bring home a splendid lesson. This operetta is in three scenes of which the third is very short and may be omitted.

The music is for children and is most bright and catchy. The costumes are easy to make and fully described and the staging very simply done.

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First Lessons in Bach
By Walter Carroll
Book I

This well-known compilation will be added to the Presser Collection. It is a somewhat different book from either the *First Study of Bach* or the *Lighter Compositions of Bach* edited by Kullak. With a few exceptions all of the pieces in this volume are from the *Clavier Book* of Anna Magdalena Bach. These charming little teaching pieces provide elementary material of rare value. Such music as this lies at the very foundation not only of polyphonic playing but of good music in general. Our new edition of this work has been very carefully revised, edited and fingered.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Scene de Ballet
For Violin and Piano
By Charles de Beriot

There are certain studies and pieces which are considered as standard teaching material, and when a certain piece is thought of simply as a standard teaching number it is liable to be used in that way only and not as a real serious concert solo. Such a number is de Beriot's Scene de Ballet, which when well played is a very showy and musicianly solo. It is a number which will display one's ability in all sorts of violin technic and is sure to please every kind of audience. We are offering a new edition of this very effective number, which we feel will appeal to all serious violin students and soloists. It is being edited by Thaddeus Rich, the distinguished Concert Master of the Philadelphia Orchestra. The special introductory price in advance of publication is 30 cents a copy, postpaid, a truly low price for this best edition of so desirable a violin number.

Thirty-six Studies or Caprices for Violin
By F. Fiorillo

The thirty-six Studies or Caprices of Fiorillo are used by many violin teachers as an introduction to the famous Kreutzer studies. The Kreutzer studies are essentially of a technical nature and for that reason pupils who are not naturally of a very musical nature are apt, during their necessarily long study of them, to lag in the musical side of their development. While these studies of Fiorillo are most valuable in developing the technical side of the young student, being especially calculated to increase proficiency in double stops and stretches in the left hand and smoothness in various forms of string crossings and arpeggios in the bow arm, yet they are written in so musical a style, that several of them are used by famous artists as concert pieces. Especially valuable also are the examples of the old florid style of slow movement, in which every violinist who wishes to play with good taste the classical works for the violin should have special instruction. We have in preparation a new edition of the Fiorillo studies, which will be edited by Mr. Otto Meyer, who has been appointed by Professor Otakar Sevcik to represent him in the United States.

The advance of publication cash price is 35 cents, postpaid.

New Theory Book
By Preston Ware Orem

This book is intended for students who have mastered the elements of harmony. It goes into the theoretical side of musical construction and by actually doing things the student at the same time learns the whys and wherefores. The remaining portions of harmony should have no terrors for the student who has mastered the use of the common chords and of the dominant seventh chord. Modulation, which has proved a bugbear to so many, becomes perfectly easy and natural when properly and practically presented. The idea of this book throughout is to endeavor to make practical use of all theoretical musical knowledge.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Polyphonic Studies For Violin Classes
By Oscar J. Lehrer

Of the many methods for violin classes which are being introduced nowadays there are few which deserve the serious consideration that is due the ensemble methods of Oscar J. Lehrer. These Polyphonic Studies are written to follow the author's earlier work, entitled *Ensemble Method for the Violin,* and form a natural supplement for the same, inasmuch as where the first written work is entirely in the first position the Polyphonic Studies are written to use the third as well as the first position.

Mr. Lehrer has been wise in writing a work in which the technical material is all in three parts, as well as the melodious pieces which follow the necessary technical exercises. Every difficulty of time, bowing or style has been painstakingly illustrated with harmonious three-part exercises, so that the pupils will take a real interest in the technic as well as the pieces. Another advantage of the work is that all three parts of every piece are of equal difficulty, so that the pupils may in turn play each part, thus making the work equal in value to one three times its size. Add to this the fact that the author has been wise enough to intersperse the well-known but excellent folk tunes with selections from the greatest classical masters, and one can readily see that those who have the difficult task of finding music which is suitable for class study can find no better works for their purpose than the Ensemble Method for the Violin, followed by the Polyphonic studies, both by Mr. Lehrer.

The advance of publication price for the Polyphonic Studies is 40 cents, postpaid.

Concerto No. 1
Violin and Piano
By J. E. Accolay

One of the hardest problems that the conscientious teacher of the violin has to face is that of introducing the student to the concerto literature. After a series of studies and easier pieces de Genre, the teacher must find a bridge over which the pupil may go with surety to the "Studien Concerte" of Viotti, Rode, Kreutzer, etc. After the so-called study concertos above mentioned, technique and style are so developed that the modern concerto literature may be commenced with confidence.

Perhaps the best concerto that can be used as an introduction to the study of concertos is the first by Accolay. It has all of the style of the older concertos, without being quite as difficult. Being written mainly in the minor mode it develops the ear of the pupil who has been principally playing in the major modes, and the fact that it is written largely in triplets will give much-needed practice in that style of time. Starting with a bold introduction, a passage of not too difficult double notes follows, and then come passages in Martele, legato, etc. The melodies are beautiful and much in the style of the older concertos which are later to follow. One can find almost every kind of bowing in this miniature concerto, and if studied with care the pupil should greatly benefit in rhythm, bowing and in style. The Theo. Presser Co. will, in the near future, publish a splendid new edition of this concerto, the advance of publication cash price being 35 cents, postpaid.

Contemporary March Album
(New Album of Marches for the Pianoforte)

The above title has been selected for this new album which is now on the press. It is the best collection of marches that we have ever issued. The three principal types of marches, military march, parade march and grand march, are all well represented. These marches are chiefly by living writers and they are strictly up to date. They have been selected not only for their attractive qualities musically, but also because they can be used for actual marching purposes. The book is preceded by an introduction explaining the various types of marches and their uses.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

What the Vocal Student Should Know
By Nicholas Douty

Of course the vocal student should know volumes before he is even launched upon his career as a singer. There are certain indispensable things, however, that the famous author of this book has discerned in his years of experience as an artist, a practical musician, a composer and a teacher. In *What the Vocal Student Should Know* he presents this information in such concise fashion that few students could possibly read this book without getting value ten times its price in actual printed instruction. At the end of the book are given what might humorously be called "Douty's Daily Dozen," exercises for each voice, to be taken every day to keep the voice in prime condition. These invaluable exercises are not all original with Mr. Douty but are taken from those of the greatest singing teachers of the past. The advance of publication price of this work is 50 cents, postpaid.

Music-Writing Book
By Anna Heuermann Hamilton

A music-writing book that combines the best elements of an elementary theory book will prove a novelty to many of our readers. The trouble with most theory books of the past is that there has been too much theory and too little practice—too little actual work. Mrs. Hamilton is a practical teacher with an original outlook upon the educational field. Her ideas have been demonstrated in the success of her other books published by this company. The plan of the Music-Writing Book we are now preparing for publication is simple, direct and comprehensive. It gives all the needed material that the pupil should put down in black and white himself in his own handwriting to insure the teacher that he does actually know all the little ins and outs of the basic principles of music. There is not too much nor too little. It is the kind of a book to make the pupil think for himself—the acme of elementary musical training. You cannot fail to be delighted when you receive your first copy, which you may do immediately upon publication by sending in your order now at the special introductory price of 20 cents, postpaid.

A Knight of Dreams, or A Modern Pygmalion and Galatea
By May Hewes Dodge and John Wilson Dodge

A new musical comedy for mixed voices with up-to-date dialog and music that is most effective and not too difficult. The novelty of the plot will hold the attention of an audience from curtain to curtain. A struggling artist dreams the entire second act which is filled with the funniest of situations, classic and modern characters being all mixed up. The third act provides *the* happy solution. Staging and costuming are easily done and the production may be made as simple or as elaborate as desired. This musical comedy will provide an entire evening's enjoyment and offers an excellent suggestion for a Spring Entertainment. One copy may be obtained at the low advance of publication price, 35 cents, postpaid.

Album of Piano Pieces For Six Hands
By A. Sartorio

This book is very nearly ready but the introductory offer will be continued for one month longer. This will be a comprehensive volume containing original six-hand pieces by Mr. Sartorio, also transcriptions from well-known works, together with some very successful original pieces by other writers. These pieces will be of intermediate grade chiefly, although as a rule in six-hand pieces the parts for the second and third players are easier than those for the first player. Some of the third player's parts in this book are but little beyond the first grade in point of difficulty. All of the pieces are melodious and decidedly attractive.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

(*"Publisher's Notes" continued on page 66*)

World of Music

(*Continued from page 1*)

The Ballad Concert, so long a national institution of England, is reported to be much on the wane in popularity.

The Flonzaley Quartet has finished twenty years of its artistic endeavors. No similar organization has sustained a more consistently high plane of work; and in all these years but one change has been made in its personnel.

The One Hundredth Anniversary of Smetana's Birth will be celebrated at the Opera of Vienna, March 2, 1924.

A Drive for a Half Million Dollars was started in St. Louis on October 29th, this fund to be used to insure deficits for the next three years in the maintaining of the St. Louis Symphony Orchestra, of which Rudolph Ganz is conductor.

"Hassan the Dreamer," by M. W. Kneizl, the well-known composer of "l'Evangelimann," has been performed at the Volksoper of Vienna.

The Original French Manuscript of Verdi's "Ernani" has been seized at the offices of L'Opera of Paris. It is reported that the police acted by order of the French courts, as a result of the long-standing legal dispute prosecuted by the heirs of Victor Hugo, whose drama "Hernani" is the basis of the libretto used by Verdi. The case was begun by Hugo while in exile in the Jersey Islands, in 1863, and has never been definitely decided.

Maud Powell's Library of Music has been given to the Public Library of Detroit. It includes a most complete collection of violin works, many of which bear annotations in Miss Powell's own handwriting. In the collection are many pieces so rare that Miss Powell often loaned them to others who were unable to secure copies elsewhere.

Prohibition of American "Jazz" on the programs of public orchestras in Italy is being asked of the Italian Government in petitions carrying great lists of names, according to reports from Paris. Apparently the Italians are not attracted to this type of music.

Free Passes for Concerts have been abolished by the Musical Managers' Association of New York, with fines of $250 to $500 for infractions of the agreement.

An "Author's Copy" of "Dixie" has been presented to Cornell University of Ithaca, New York, by Charles W. Curtis, of Rochester, alumnus of the class of 1888. The original copy was stolen from the composer and this one made later.

The Study of the Orchestral Instruments has been incorporated in the course of music offered in the public schools of Washington, D. C.

Wartburg Castle, near Eisenach, interesting to musicians through its association with certain scenes in Wagner's "Tannhauser" and Liszt's "St. Elizabeth," and more than a thousand years old, has been closed to tourists because of financial difficulties.

The 2,000th Program of the Free Organ Recitals of the Carnegie Institute of Pittsburgh was passed during the present season. Of these 451 were given by Frederick Archer, 170 by Edwin H. Lemare, 195 by guest performers, and 1213 by Charles Heinroth, the present official organist.

The Cross of "Cavaliere Ufficiale di San Mauritzio e Lezzaro" has been conferred upon Giulio Gatti-Casazza by the King of Italy. This leaves but one Italian "distinction" for Gatti-Casazza to win, the "Collare di Annunziata," after which he will be "cousin of the King himself."

Frederick Stock, conductor of the Chicago Symphony Orchestra, by the gracious consent of its board of directors, has accepted an invitation to conduct performances of Wagner's "Siegfried" when that opera is given at the Auditorium this season by the Chicago Civic Opera Company.

Bulletin of the Home for Retired Music Teachers

Several meetings of different kinds were held at the Home last month, much to the interest and delight of the residents. One was a meeting of the Board of the Philadelphia Music Teachers' Association. After this meeting the members of the association gave an impromptu concert, which was greatly appreciated. Addresses were made by Mr. Stanley Muschamp, Mrs. Frances E. Clarke, Mr. John Grolle, Mr. James Francis Cooke. Miss Agnes Clune Quinlan; and Mr. Maurits Leefson played to great applause, and Mr. Lewis James Howell made a very great hit with the "Largo al Factotum" aria from "The Barber of Seville." On November 17 Allen Hensel Lewry, violinist; Mary Yoos, soprano, and Edith M. Griffenborg, pianist, gave a recital at the home which was warmly appreciated by the residents. The admission fee to the Home will be raised from $200 to $400 beginning with the first of April. The other qualifications are that the applicant shall have taught music in the United States for not less than twenty-five years, shall be between the ages of sixty-five and seventy-five years, and shall have ordinarily good health.

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Four Seasons—Cantata By Kieserling

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One copy only of this work may be obtained in advance of publication at 35 cents, postpaid.

Twenty-five Little Melodies For the Piano By Mana-Zucca

This little book may be used in conjunction with any instruction book or with any elementary method. It begins with unharmonized melodies played with either hand or with the hands in alternation, and then works gradually into simple harmonies and finally into independence of the hands. Appropriate verses accompany these melodies, all of which are in characteristic style. The little pieces are all very tuneful and cannot fail to prove attractive to young students. The composer is one of America's foremost writers.

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Sweney's Anthem Selections

We will continue the offer on this anthem book during the current month. It is a book for small chorus choirs or volunteer choirs. The anthems are all of a pleasing nature, not difficult and not too long excepting in a few instances where they are intended for concert purposes. This book has had a tremendous sale with the original publisher. Those having charge of choirs and needing such selections as are contained in this volume, will find that there is no better book than Sweney's for the purpose. The introductory copy may be had at the low price of 35 cents each, postpaid. When upon the market it will be sold at double this figure. Only one copy may be had with each order.

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The tumult increased; the whirlwinds of dust opened, and the first files of musicians entered the immense arena, to the great satisfaction of the multitude, who in spite of its respect for his Majesty were beginning to tire of waiting beneath a sun which would have melted any other skulls than those of the Egyptians. The advance guard of musicians halted for several instants; colleges of priests, deputations of the principal inhabitants of Thebes, crossed the maneuvering-ground to meet the Pharoah, and arranged themselves in a row in postures of the most profound respect, in such manner as to give free passage to the procession. The band, which alone was a small army, consisted of drums, tabors, trumpets and sistras.

The first squad passed, blowing a deafening blast upon their short clarions of polished brass which shone like gold. Each of these trumpeters carried a second horn under his arm, as if the instrument might grow weary sooner than the man. The costume of these men consisted of a short tunic, fastened by a sash with ends falling in front; a small band in which were stuck two ostrich feathers hanging over on either side bound their thick hair. These plumes, so worn, recalled to mind the antennæ of scarabæi, and gave the wearers an odd look of being insects.

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The World of Music

A Grand Musical Festival will be held in San Francisco in March. An orchestra of one hundred and twenty-five musicians and a chorus of five hundred voices, with a fine galaxy of vocalists, and all under the direction of Alfred Hertz, will give a series of performances that will rank well with the greatest of American festivals of this nature.

Berlioz's Parisian Home, in the famous Montmartre district, is threatened with demolition through the widening of the street. As the composer lived here from 1834 to 1837, during which time he produced some of his best known compositions, including *Harold en Italie* and *Benvenuto Cellini,* his admirers have started a movement to save this musical shrine.

Mme. Genevra Johnstone-Bishop, America's leading oratorio soprano during the last decade of the past century, died at her home in Los Angeles on December 21. She also, in her prime, filled many engagements in the leading British musical festivals.

The Chicago Civic Opera Company began a season of performances in Boston, on January 28, with Mary Garden in her favorite role in "Le Jongleur de Notre Dame."

A Prize of 100,000 Francs is offered by Heugel, the Parisian music publisher, for a four-act opera of about two-and-a-half hours in length. One-fourth of the prize goes to the librettist and three-fourths of it to the composer of the music. Manuscript scores must be in possession of the publishers before October 31, 1924.

Vittorio Arimondi, erstwhile popular baritone of Italian opera but now retired, celebrated the fortieth anniversary of his debut by singing *Basilio* in "The Barber of Seville" with the Civic Opera Company of Chicago, with Mme. Galli-Curci as *Rosina.*

Frederick Stock, conductor of the Chicago Symphony Orchestra, led the performances of the Philadelphia Symphony Orchestra at Philadelphia on January 18, 19 and 20, and in Washington and Baltimore on January 22 and 23, in the absence of Leopold Stokowski for his vacation.

William H. Humiston. music critic of the *Brooklyn Eagle,* and with a wide reputation as a writer, reviewer and annotator of programs, died in the Fifth Avenue Hospital, December 5, as the result of an operation to determine internal troubles. Mr. Humiston was born April 27, 1869, at Marietta, Ohio, and before entering the journalistic field he had a rather wide experience as organist.

Mme. Takami Miura has divorced her Japanese husband, a noted physician of Tokio, and will remain permanently in America.

Xaver Scharwenka and Georg Schumann, who will visit America to conduct their own compositions at the North Shore Festival, Evanston, Ill., in May, will also act as "guest judges" in the $1,000 prize contest for orchestral works of American composers.

Mrs. Carl D. Kinsey, wife of the treasurer and manager of the Chicago Musical College, was killed, and Mr. Kinsey was seriously injured in a New York Central wreck at Forsyth, N. Y., on December 9. Mr. Kinsey's friends will be glad to know that he is convalescent.

The Metropolitan Opera House, according to report, is to be remodeled at the close of the present season, so as to add about one thousand to its seating capacity. Each performance at this "temple" now costs between $14,000 and $15,000.

Ben Davies, the veteran English tenor (a native of Wales) is still giving successful concerts in London, at the age of sixty-five.

An Annual "Mozart Festival" is planned for the German city of Baden-Baden.

The Philadelphia Orchestra had a "waiting list" of eight hundred would-have-been subscribers to its New York series of concerts for this season.

Chopin's Life and His Music are to form the basis of an operatic production in the nature of "Blossom Time" and its relation to Schubert. It is by Edouard Goldbeck, and his wife, Lina Abarbanell, is to have the leading role.

"Anna Karenina," the libretto founded on Tolstoi's novel and the music by Hubay, the eminent Hungarian violinist, has had a very successful *premiere* at Budapest.

Antonio Scotti's Twenty-fifth Anniversary as a member of the Metropolitan Opera Company was celebrated on New Year's night by a gala performance in his honor, of "La Tosca" in which he performed his favorite role of *Scarpia.* After the production a banquet was enjoyed at the Biltmore Hotel, attended by leaders in finance and society, and the music editors of daily papers and periodicals.

An Association of American Glee Clubs has started a movement along the lines of the Welsh Eisteddfod and the German Sänger-Bund, which will include countrywide singing contests with triennial meetings in New York and leading cities of the Central and Far West.

Sir Thomas Beecham boldly broke with tradition at a recent Queen's Hall concert in London. When Mme. Selma Kurz, the distinguished Austrian soprano, and the orchestra got at variance, Sir Thomas brought the performance to a halt by a rap of the stick. "There seems to be a certain misunderstanding about the song," he remarked. "I shall begin over again."

The American-National Orchestra created a very favorable impression at its public debut at Aeolian Hall, New York, December 12, 1923, with Howard Barlow as conductor. The organization is restricted in membership to American-born musicians, is pledged to bring forward American soloists and to perform at least one native composition on each of its programs. In this program Lyell Barber was the soloist in MacDowell's *Piano Concerto in A Minor,* while Lewis M. Isaacs' *Beyond the Mountain Line* and James P. Dunn's *Overture on Negro Themes* were orchestral numbers.

Italo Montemezzi, celebrated Italian composer of "L'Amore dei Tre Re," with his American wife, is spending three months here on a pleasure trip. "Americans go to Europe for relaxation," he says, "so why should not Europeans come to America for the same purpose?"

Charles Kunkle, composer, pianist and one of the musical pioneers of the Middle West, died in St. Louis, December 3, 1923. He was born in Sippersfield, Germany, June 22, 1840, and began his musical career in Cincinnati at the age of eight. His *Alpine Storm* was for a whole generation the goal of every schoolgirl's pianistic ambition. He was a leading factor in the musical development of St. Louis and its environs and assisted in the concerts of many notables such as Rubinstein, von Bülow, Rummel and Dr. Louis Maas.

Paër's "Maestro di Cappella," first produced in Paris in 1821, was the novelty of the season, performed by the Civic Opera Company of Chicago, in the fifth week of its season.

The Tax on Opera Companies has been abolished in Georgia, the House of Representatives having concurred in the recent action of the Senate to this effect.

The Gold Medal of the Philharmonic Society (London) has been awarded to Alfred Cortot, the French pianist. In the one hundred and twelve years of life of this organization (whose orchestra, we believe, is the oldest in continuous existence in the world), but twenty-three musicians have received this distinction. Gounod is the only other French musician to have been so honored.

Ignatz Waghalter, eminent Polish composer and conductor, made his American debut at Carnegie Hall, New York, December 7, at a concert in which he was assisted by the New York Symphony Orchestra.

Victor Garwood, one of Chicago's leading pianists and teachers of that instrument, died there November 21, at the age of sixty-four. For thirty years he had been a leading instructor in the American Conservatory.

A Prisoner in the Western Peni tiary has taught and conducted an orc of men and boys for twenty-five yea his life sentence. The State Federati Music Clubs has started a movement to him in securing suitable instruments.

Ferdinand Löwe, the aged conduc the Konzertverein of Vienna, and an in friend of Brahms, Wolf and Bruckne been compelled by failing health to from his coveted post. Paul von Klens Danish composer-conductor, has been as his successor.

Another Musico-Statesman h peared. This time it is an English con C. A Becket Williams, who has enter political arena as the Liberal candida Farnham (Surrey). Lloyd George sign nomination papers.

The Detroit Symphony Orches to have a $45,000 organ for its Or Hall. The instrument is the gift of M Mrs. William H. Murphy. Mr. Murp been a liberal supporter of musical prises in "The Auto City" and is presi the orchestra.

The First Three Prize-Winnin thems in the recent contest of the Publishing Company were the prod organists. The first prize of $15 awarded to Gordon Williams, born a cated in England, but resident in for nearly twenty years. The second $100 went to William Drobegg, bo educated in Germany, but now a resi Milwaukee. The third prize of $75 by Powell Weaver, a native of Penns now a prominent organist of Kansas

Mr. Josef Hofmann, the pianist many admirers claim that he is t most performer of our time, has torn more or less transparent veil of Dvorsky," the pseudonym under w permitted some of his orchestral wor performed a few years ago. He has given two concerts of his works, in N and in Philadelphia with the Phil Orchestra and Mr. Stokowski. His tions, notably his piano concerto, ceived with huge enthusiasm. Mr. is one of the most modest of men, a gratifying to see his work as a receive its proper recognition. Now a prime of his life, great things may be pected of him in this field.

Riccardo Martin, one-time promin tenor at the Metropolitan Opera House, Jane Grey, the actress, were recently marri

Gustav Brecher, formerly operatic c ductor at Hamburg, Cologne and Frankfu and for many years leader of the Philh monic Orchestra of Hamburg, has be chosen to be General-Musikdirektor of Leipsig Opera.

The La Scala Season opened on Nov ber 15, with a performance of Stra "Salome" and Riccitelli's "I Compagnac "Aida" was to have opened the season on previous evening, but was abandoned beca of the indisposition of the tenor, Radaelli.

Sir Edward Elgar, the eminent E lish composer, is at present in South Amer where he will make the journey to Mana one thousand miles up the Amazon.

Mathilde Schönberg, wife of Schönberg, the eminent composer, died ber 18.

The New Chimes of the Church Augustine were inaugurated by the pl on Christmas morning of "The Star S gled Banner." This is said to be the carillon in the New York district which a sufficient range to play this national

Franz Drdla, the Moravian com violinist whose *Souvenir* is one of the popular violin compositions of our tin now on a visit to America, and has engaged by the Keith circuit.

(*Continued on page 137*)

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obby' can 'move on' a harmless pair of canoodlers in
street, as I have often seen him do, without inter-
ng with their liberty? The answer is that either he
ermitted to interfere with it, or else is taking the law
his own hands.

One evening during the very hot weather I sat by my
n window pretty late into the night, dreamily looking
e few passers-by. A little way along the road stood
ing couple, talking, and occasionally embracing one
er. Once the policeman strolled by and said noth-
the second time he told them to 'move on.' And I
ed myself why? There was no traffic on the street,
hey were not obstructing it; their demonstrations were
hin the limits of decorum, so they were not guilty of
cent behavior; they were obviously sober, so could
e accused of drunken disorderliness; they were mak-
no noise, so no one could say they were disturbing
peace; nevertheless they were 'moved on,' and their
ty was interfered with. But on what grounds?

there is a law by which people may walk along the
, but are not permitted to *stand* in it—well and
but in that case why may a person break the law
g as he holds two boxes of matches in his hand,
one discomfort by the pitiful face he pulls, or,
ely worse, if he jerks the bellows of a concertina
d out or makes passers-by feel sea-sick by his
ating *portamenti* on a *fiddle-string* attached to a
box? In short, if a man makes himself a thor-
nuisance to others, we are not allowed to interfere
is liberty; but if he does *not*, we move him on.
doctor said to me the other day: 'There is no dis-
rt greater than noise,' and I agree with him. At
o'clock in the morning I am awakened by the cries
milkman, which are particularly annoying after
t or a bad night's rest. Then follow the raucous
of a series of coal vendors, gas and coke vendors,
ble vendors, plant vendors, fruit vendors, rag-and-
nen, old bottle buyers, old iron buyers, and hosts
ers I have for the moment forgotten."

Grainger, Grieg and Strauss

y Grainger and Cyril Scott have been *confreres*
heir youth. The bond of sympathy and friendship
n them is already historic.

the time of which I write, Percy Grainger and
ther were living in an upper part of King's Road,
; but Percy's days were now so full that his
e friends saw but little of him. When they at-
d to make an appointment, they usually received a
erting letter from *Mrs.* Grainger informing them
ercy would be at liberty, say, from 4.20 to 4.40
n and such a day, and if they came, they must
to be punctual. As this 'how do you do, and
ye' arrangement, however, savored a little too much
isit to the dentist, they frequently decided they
not come, and had to be content to see Percy with
d on Mrs. Grainger's 'At Home' days. I did,
eless, avail myself of one of these lightning ap-
nts, and found my friend dressed in a most
ing costume consisting of a blue and red shirt,
much open about the chest, and a pair of shorts
out of coarse, dark-colored Turkish towels. Round
alves were twisted, very far apart, puttees of white
, under which he wore neither socks nor stockings.
Good Lord!' I ejaculated as I entered, 'Is it foot-
or Buffalo Bill on a penance?'

Percy wanted something cool to wear,' Mrs. Grain-
explained, 'so he got me to make him *that.*'

One hears that Wagner was very fond of dressing
in queer costumes—is this a peculiarity of com-
ers, I wonder? Which brings to my mind, since I
on the subject of Grainger and eccentricities, that
en Grieg came to London and stayed with the Speyers,
y asked him if there was anyone special he wished
meet.

'I should like to meet the young man Grainger who
tes choruses,' was the reply.

Accordingly, Percy was produced, and a very strong
pathy came into being between the two men. But
terwards heard from Percy that Sir Edgar and
S. found the old man a distinctly eccentric guest;
would spend most of his time sitting in the hall—
his hat on.

t Sir Edgar's I had my first interview with Richard
uss, when he came over to conduct 'Elektra.' It
been suggested that I should show him some of
scores with a view to his performing them in Ger-
y; but, although he professed himself interested,
in so far the interview was a success in other re-
ts, it proved disappointing. I had greatly admired
uss and had anticipated being impressed by his
sonality; so that to be greeted as I was, with lamenta-
s over the disturbed state of his stomach, acted
a piece of iconoclasm for which I had not been prepared. Although aware that the national malady in England is *liver;* in France, *migraine,* and in Germany, 'spoiled stomach,' I had associated Strauss with more artistic things.

"Nor did my second meeting with him, when Sir Edgar gave an evening devoted to his works, altogether dispel the unfavorable impression. This time Strauss himself was well enough, but his compositions were deplorably seedy; he had unearthed some work—Opus 2, I think—of which one could but say that it had far better have been left in its grave, or, rather, in its cradle. Moreover, a day or two later I was to hear the *Josefslegende,* which did not add to my admiration for him, considering what a descent from whilom inspirational heights it proved to be.

"As Vienna's leading critic wrote: 'It says in the Bible that the Lord was with Joseph—yes, but unfortunately not with the *Josefslegende.*' But then as Strauss admitted to Lady Speyer that *one day* he intended to write as *he* wished, the inference must be drawn that his monetary and musical aspirations were pulling in opposite directions. To what lofty ethers he will soar when freed from the considerational ballast of an unnecessarily heavy purse remains to be seen. But even then, I, for one, hope that his predilection for Mozart will not compel him to help himself more and more freely to those well-defined melodies which bear so close a resemblance to that all too melodious composer. Mozart has practically been the ruin of Tschaikowsky; will he prove the ruin of Strauss also? Time can but show."

The Composer of the Famous "Fifth Nocturne"

X. J. I. Leybach

XAVIER JOSEPH IGNACE LEYBACH. Born at Gambscheim, Alsace (Lower Rhine), July 17, 1817; died at Toulouse, May 23, 1891. Pianist, Organist and Composer. Son of the village schoolmaster. Had for his first teacher his brother Aloys, who was organist at Strasbourg; then with Professors Jauch and Wackenthaler, of Strasbourg, then finally he went to finish his education at Paris, where he studied with Pixis, Kalkbrenner and Chopin. In 1844 Leybach was elected, by competition, organist of the cathedral of Toulouse and held this post until his death. He published for his two instruments a great number of compositions. For the piano about 200 salon pieces, of which several became celebrated. His piano pieces are "easy, pretentious and pleasing"; for example: *Nocturnes*, Op. 3 and Op. 4; *Aux Bord du Ganges* (Mendelssohn); Op. 42; *Boléro Brillante*, Op. 61; *Ballade*, Op. 19; *Valse Poëtique*, Op. 216; *Les Batalières de Naples; Fantasias* on "La Somnambula," "Aida," "Faust" and other operas. We might also mention a "Method" and pieces for the harmonium; motets and songs with organ; and "The New Practical Organist" (350 pieces in three volumes) which is considered as one of his best works.

Sparks from the Musical Anvil

CONTEMPORARY COMMENT OF ACTIVE MUSIC LOVERS

"The tonal result should be the criterion of what is right and wrong and not the way it is produced."
—PERCY GRAINGER.

"What we need more than anything else musically in this country today is a great American opera company to give real opportunity for the American singer to sing, if possible, in his own language."
—HERBERT WITHERSPOON.

"Music is the art directly representative of democracy. If the best music is brought to the people, there need be no fear about their ability to appreciate it."
—PRESIDENT COOLIDGE.

"The potent influence of music in the everyday life of the nation is but beginning to make itself felt. It will spread with the appreciation of music's benefit to mankind."—CHARLES M. SCHWAB.

"Great composers of the past are remembered by their works combining beauty and simplicity—a combination of qualities difficult of attainment."
—BERNARD HAMBLEN (*English song composer*).

"I love music, but I do not try to play myself; I love music too much to spoil it."—ANNA PA[illegible].

Savez Vous?

Some Questions from M. Moritz Moszkowski

M. MOSZKOWSKI, who for many years has been a good friend of THE ETUDE MUSIC MAGAZINE, has been dangerously ill for a long period. His affliction is so exhausting to the famous composer that he is incapable of effort of any kind for many hours at a time. He has, however, from time to time written the following paragraphs of an educational character which he has collected and sends to the readers of THE ETUDE, under the title, "Savez Vous?"—(Do you know?).

Do you know:

That Liszt wrote an opera in one act at the age of fourteen, which was presented in Paris and interpreted by the well-known actor-singer, Alphonse Nourrit? At the end of the representation the child was carried upon the stage and received a very enthusiastic ovation.

Do you know:

That it was a Polish pianist, Mortier de Fontaine, who performed Beethoven's *Sonata, Op. 106,* for the first time in London?

Do you know:

That the musician, Czerney, who appears to us as such a formidable constructor of technical exercises, composed one oratorio and twenty-six masses?

Do you know:

That Bach and Handel were both born in the same year (1685—the year that saw the revocation of the Edict of Nantes), but a few miles apart in Saxony, that both became blind, that they never met, and that both died on a Good Friday?

Do you know:

Where the first representation of "The Flying Dutchman" was given? At L'Opéra of Paris. Wagner read his libretto to the director who found it interesting and bought it from him. Wagner naturally thought of writing the music himself; but he was informed that the conductor of the orchestra, Dietsch, had received orders to compose a score for the work. Wagner was very young at this time, and, without means, had to abide by this. The first performances were given with music of Dietsch to Wagner's text; but the Dietsch music was a complete failure.

Do you know:

That the composer, Raimondi, born at Rome (1786-1853), was one of the most prodigious contrapuntists? He wrote several very complicated Fugues which could be executed simultaneously. Four Fugues in four voices could be played together as quadruple Fugues with sixteen voices. Six Fugues in four voices could be performed as a sextuple Fugue with twenty-four voices. The most important work was written for sixty-four voices, which means sixteen choruses with four voices. His crowning efforts were three Biblical Dramas: "Potiphar," "Joseph" and "Jacob," which were executed simultaneously on one stage divided into three parts.

Do you know:

That E. T. A. Hoffmann, the author of the famous fairy tales (and the inspiration of Offenbach's "Tales of Hoffmann" and Schumann's "Kreisleriana") was also a composer and that he left four operas, of which the best critics of his time spoke very highly?

Do you know:

That Meyerbeer wrote twelve different marches for his opera, "Le Prophéte," before he secured the one by which he became famous?

Do you know:

That Ferdinand Ries (who one day had to play in public the *Sonata, Op. 106,* of Beethoven) was advised by the composer to leave off the great final Fugue and to close with the Scherzo. It seems strange that what would seem to us today as a lack of respect was tolerated and even suggested by the great master himself.

Think it Out Yourself

By A. de Z. Pogany

THINK it out yourself. One of the reasons why many students seem to stick behind in their musical work is that they consent to take anything in the way of musical instruction that is handed out to them, without ever finding out why.

Every problem in music and in playing has a reason behind it. The other name for reason is principle. If you do not find out the basic principles, you will always be on uncertain ground. Lord Bacon used to say, "Read not to contradict or confute, nor to believe nor take for granted, nor to find talk and discourse, but to weigh and consider."

Why is this passage staccato? Why should it be finger staccato instead of hand staccato? What had the composer in mind? What other composition is similar to this in effect?

"What Are My Earning Possibilities in Music?"

By the Noted New York Critic

HENRY T. FINCK

This very moment there are thousands of American girls and youths who are asking themselves: "What can I, as a student, look for in music as compared with other callings? Can I through music transform myself from literal poverty to fame, as have, for example, some of the Russian violinists?"

Why not? The field is open to any who cares to enter it. But *before you start*, let me tell you one thing, young girl—or young man. I speak from an experience of forty-three years as a Metropolitan critic, and I assure you most emphatically and irrevocably, that if your object in becoming a musician is entirely or chiefly commercial, you are foredoomed to miserable and utter failure.

One of the greatest and most successful of operatic singers was the American, Lillian Nordica. In her recently published book, *Hints To Singers*, there is a chapter on "Choice of Singing as a Profession," in which she says truly that "success as a singer is impossible to those with whom the question is 'How long will it take me to get on the stage, and how much shall I make when I get there?'"

The Secret of True Study

"The mercenary feeling," she adds, "cannot enter into it; *one must study because one loves one's art*, and once having begun one must stick to it. Love of art is the secret of true study. That art is not to be looked upon as a vehicle of making money, but as a something to be done beautifully, and to be done well for its own sake alone."

"One must study because one loves one's art." That brings us at once to the heart of the matter. Unless music—including your own singing or playing—gives you pleasure you cannot possibly give pleasure to others with it; and pleasure—intellectual, sensuous and emotional—is the alpha and omega, the beginning and the end, of music. You will waste a great deal of good money and hard work if you go ahead while lacking the gift of real and intense enjoyment of music.

It is different with most other professions. You *may* become a financially successful carpenter or engineer, or lawyer, or doctor, even though you have at the start no special liking for that particular field of activity. As you gradually learn the details of such a profession you get interested in them; you learn to like and even to love them; and this interest, combined with tremendous industry, may lead to your financial success.

But in the field of music this is not so. If you do not love it at the start you will never learn to love it sufficiently to be able to give others pleasure with your performances; and unless you do give pleasure you are doomed to failure. Ergo, unless you are intensely interested in music for its own sake, don't try to become a musician—that is, a soloist or public performer.

Of course, if your ambition is to become simply a minor musician—say a member of a band or an orchestra—you needn't be so particular in the matter of enthusiasm. Natural talent for music will suffice. Many thousands make an honorable and comfortable living this way. Thanks to the musical unions, orchestral players now have good pay—they have to earn it, too. If you have an idea that the life of a minor musician is an easy one, drop it *subito*—which is Italian for suddenly.

But, if you are willing to work, go ahead, learn an orchestral or band instrument thoroughly and you will have no difficulty in finding an acceptable job. To make *sure* of an engagement, learn a woodwind instrument—not the flute, for flute players are legion—but oboe, clarinet, or bassoon; for these the orchestras and bands yearn; sometimes woodwind players are so scarce that they can earn fancy wages, like bricklayers or plasterers. Think of that!

Yes, how about women? They cannot, alas, be plasterers and bricklayers, but have those of them who are humble enough to aspire solely to the rank of minor musicians any chance in orchestras?

Apparently not. The question of women and orchestras is somewhat mysterious and puzzling. Many a time in my long career I have read that the time had come for women's—or mixed—orchestras. But it hadn't. I don't see, exactly, why not. In our school orchestras, the number of which is getting to be amazingly large, girls and boys play together as successfully as they study together. But, when it comes to public orchestras, women are, as always, conspicuously absent, except sometimes as harpists; and even that seems all wrong, for the harp is the angels' instrument and angels are of the masculine gender. Do you remember how the famous sculptor, Gutzon Borglum, not knowing this, made a female angel for a cathedral in New York and smashed it when the critics called his attention to his blunder? Doesn't the very idea of a woman being an angel make you smile?

Joking aside, it does seem strange that there are no women in our orchestras except as harpists. Maybe it has been found that they won't obey the conductors. They won't even obey their husbands any more; the word obey is being removed from the wedding ceremonies. But I am joking again!

Seriously speaking, I think the fact that most orchestras travel a great deal may explain why there are no women in them.

Women, therefore, in the realm of music, seem doomed to the role of major artists, alias soloists. One of the strangest sights is a womenless orchestra playing for a woman, even a girl fiddler or pianist, or solo singer.

If the women are good enough for soloists, why not in minor parts?

And why shouldn't they travel with men? In the book by and about Mme. Nordica, to which I have referred, are a number of letters written by her mother. In one of them she says: "Lilly has sung in many of the largest theatres and halls in America, Great Britain, Holland, Belgium, and finally in the French metropolis at the Trocadero, and much of that time traveled with sixty-five gentlemen of all nationalities, that is, German, Italian, French, Irish and American. And not one word or look was ever heard or seen in the least possible manner approaching disrespect. Not a man of Gilmore's band would do more than raise his hat in complete deference to us as we met them in hotels, theatres or the street. As for Mr. Gilmore, he has the bearing and the soul of a Christian gentleman."

I believe the time *is* coming, and soon, when women will be members of orchestras, travel or no travel.

Disheartening Competition

There is another letter of Mrs. Norton that I wish to quote a line or two from: "Fifteen thousand pupils have been graduated from the New England Conservatory and *not one* has the reputation already made by Lilly in America, Great Britain and France."

Not one in 15,000! What became of all the others?—and that institution one of the very best in the world!

When you ask yourself, young woman or man, "can I through music win fame and fortune?" reflect on the fact that there are thousands of music schools in the world, and how rare are the song-birds, or pianists, or violinists who *do* make fame and fortune for themselves! It is not particularly encouraging. Is it a consolation to know that it is the same in most fields of human activity? There is a glut and ruinous competition in everything. So, after all, if you *have* musical talent and enthusiasm, go ahead and try. There is always room at the top—only, in trying to get there don't forget what Edison said about genius—that is, the top: "Genius is one per cent inspiration and ninety-nine per cent perspiration."

You cannot—you simply *cannot*—win fame and fortune in music unless you are willing to work in the words of Maud Powell, "longer and harder than any laboring man ever dreamed of doing." She—the greatest female violinist of all time—had been asked if the financial rewards of a musical career are commensurate with the outlay of talent, time, sacrifices and cost of education, and her answer was: "In rare cases, yes; generally, decidedly no." What made her answer the question so pessimistically was the fact that even if you have exceptional talent and work harder than a workman, you may fail dismally, simply because your personality does not interest the public.

"Let me tell you," Miss Powell went on to say, "that the world is full of artists and musicians whose talent and ability command the deepest reverence, who, nevertheless, cannot swell box-office receipts by a single dollar for lack of that elusive quality of magnetism. The great public is moved by *human* qualities more than by *art* qualities. So suppose you spend your youth and early womanhood in the sweatshop of art, and come forth into the light of public work well equipped technically and artistically, only to find yourself gloriously snubbed by the public because you are aloof and leave them cold—where is your financial reward then?"

HENRY T. FINCK

So you *may* succeed *if* you have a magnetic personality *plus* musical talent. And there are other ifs.

If, for instance, you are so nervous that you never do yourself justice when singing or playing for others, you should no more think of becoming a musical performer than you should think of becoming an Alpine guide if you get dangerously dizzy when looking down a precipice. It isn't done, and that's all there is to it.

If you are a born scoundrel I know of one way to get rich quick in music and that is to become a fake teacher. All you need to learn in order to succeed is poker. *Bluff* does it! The woods are full of girls who just love to be fooled and humbugged and fleeced. Make their work very light. Tell them that they have wonderful voices, and then you can, in three months, get them a chance to sing *Carmen* or *Isolde* at the Metropolitan Opera House. Charge $5 or $10 a lesson—the more the better. There are many "teachers" who do this; and the girls like them better than the honest ones. These girls, to be sure, never get anywhere; but what does the fake teacher care as long as he has their cash? The time will come when such "teachers" will be lodged in jail; but it hasn't come yet.

To come back to the Russian fiddlers we started with. Half a dozen have made "big money," but how about the others? There have been such multitudes of them that—well, I once defined Russia as "a country with 180,000,000 inhabitants *mostly professional violinists*." That may be an exaggeration, but it hints as the multitudinous competition awaiting those who wish to take up music as an avenue to wealth.

Try something else, is my advice, *unless* you are so passionately interested in music—as were all those who have succeeded—that nothing else will content you. For in that case you will be happy, even if you do not make "big money." And happiness is infinitely more important in this world than lucre. If you don't believe this, read the section on "Music, Money and Happiness" in my *Success in Music and How It Is Won.*

Suggested "Self-Test" Questions upon Mr. Finck's Article

1. *What is the secret of true study?*
2. *What opportunities seem likely for Women orchestral players?*
3. *What did Maud Powell say about the work of the music student?*
4. *What part do nerves play in platform success?*

Hints On Passing Musical Examinations

By Sydney Grew

Examination candidates are rarely cool and comfortable. Examiners are either cold, severe and academical; or kindly and human. There is no need for the young student to be nervous. This is said out of personal experience as examinee and examiner.

After my earliest examinations in organ and piano, I used to counter my nervousness by preparing my pieces so thoroughly that it was well-nigh impossible for me not to play them technically well, even when my mind was confused; my body exercising itself in the playing as by a process of habit. For several days before an examination I would be saying to myself, "In so many hours from now I shall positively be playing this piece to an examiner;" and I would wake on the terrible morning with feelings which, should I ever come to be hanged, will prove to have been useful preliminaries for that objectionable fate.

All this unhappy anxiety and confusion was wrong. Every moment of strained imaginative realization before the examination had weakened my powers, and had assisted in the creation of a bogey. I should have been taught by my teachers—not being clever enough to find it out for myself—that every thought of an approaching examination must be one of pleasantness, so that when the event finally arrives, the mind shall be in a pleasant mood, and the event itself thereby made pleasant. I should have been told that an examiner wants to pass candidates, not to fail them; that, as he is examining constantly, for him an individual examination is but one of many hundreds, and therefore nothing at all peculiar or exceptional. Further, I should have been told that a highly nervous candidate actually imposes a strain upon the examiner himself, first by the power of sympathetic reaction of one mind to another, and secondly by creating a need for the examiner to analyze the matter placed before him into its component parts of nervousness and musical ability, before he can arrive at his judgment.

The examiner's task is very responsible and difficult, under the best conditions. In a few minutes he has to judge of your year's work, and to apprehend your musical and general nature, also to forecast slightly your possible future as musical artist, so that, if advisable, he may tell you whether or not you should continue in your particular department of music. It is therefore necessary you should go to him with everything that may aid him, and especially with ease of mind and a quiet, modest confidence.

The matter of nervousness extends to a more important world than that of examinations. If you allow nervousness to develop, it will perhaps destroy the effectiveness of your playing in public. In examinations, you have only to satisfy an individual examiner; but in concert work you have to please, charm, stimulate, and ennoble a massed audience. To walk before a thousand men and women, and to occupy their time for half an hour, demands the best that is in you, and your true self—the self that is not you when you are fearsome.

Nervousness need not conquer you. It can be overcome, if not given scope for too long. I had to give up playing in public because I went too far in nervousness ever to be sure of safety when playing either of my instruments (piano and organ) to an audience. But when I took to public lecturing, and found the same sort of nervousness interfering with me there, stupefying my brain and making my voice wabble, causing me to feel, and perhaps to look, a fool, I then deliberately *practiced* confidence, and in the end acquired a sort of technic in anti-nervousness.

It would take too long to describe the process here, but I will outline one application of it for the examination candidate. Do not over-prepare for examinations. Leave scope for interpretative energy in the moment of performance, and do not make the music stale in your mind by excessive practice. Have a clear idea of the range of technical material incorporated in the scheme of the examination (scales, arpeggios, and the like), but do not try to work through the whole of it on the day of the examination, or on the day preceding. For some hours before the examination put it out of your mind, and go for a walk, read a book, or sit quietly at the Pictures. In particular, do not talk with other candidates about the examination. Such talk either disturbs your ideas or gives you fresh notions which it is too late to incorporate into your already determined work. Just before the time to go before the examiner, begin to think quietly and quickly of what you will have to do—the pieces, the order in which tests will be set you, and the general scope of the technical studies from which the examiner will make his selections. Fix deep in your consciousness these facts:—an examination is to be taken quietly; there is no reason at all why you should not pass; if you fail, it isn't a matter of life and death, and you can go up again next year; you are well prepared, and *you will not fail.*

Some candidates under-prepare. This is bad. If in your final moments of preparation for the examination you are suddenly convinced that you have not worked hard enough, go away, sacrificing the fee, and giving the examiner a little leisure. The examiner can tell nervousness from carelessness and laziness, and to the careless candidate he says the words that hurt.

Using Our Best Gift

By Louis G. Heinze

Playing from memory is to be valued as a gift from heaven, which usually gives early manifestations of its presence. Someone has said that, of all the gifts with which a beneficent Providence has endowed man, memory is the noblest.

One child, who as yet has studied nothing, is able at times to remember with ease a poem or a melody. Another, who has been at school for some time, has great difficulty in this respect. These differences in ability are to be seen in even the more advanced years.

Memory is too often accused of treachery and inconstancy, when, if inquired into, the fault will be found to rest with ourselves.

A quick and retentive memory, both of words and things, is an invaluable treasure and may be had by anyone who will take the pains. A child will memorize easier than an adult and girls easier than boys.

It may be both profitable and interesting to here give some examples of remarkable memory feats, outside of music.

Ben. Johnson not only could repeat all he had ever written, but also whole books he had read.

Cyrus knew the name of each soldier in his army.

Scipio knew all the inhabitants of Rome.

Seneca complained of old age because he could not, as formerly, repeat 2000 names in the order in which they were read to him, and he stated that on one occasion when at his studies, 200 unconnected verses having been recited by the different pupils of his precepter, he repeated them in reversed order.

Mirandola would commit to memory the contents of a book by reading it three times, and could frequently repeat the words backward as well as forward.

Bossnet could repeat not only the whole Bible, but all Homer, Virgil and Horace, besides many other works.

Mozart had a wonderful memory. When only fourteen years of age he was in Rome and went to the Sistine Chapel to hear the famous *Miserere* of Allegri. Being aware that it was forbidden to copy this renowned composition, Mozart placed himself in a corner, and gave the strictest attention to the music, and on leaving the church noted down the entire piece. A few days later he heard it again and following the music with his own copy in his hand, satisfied himself of the fidelity of his memory.

Hans von Bülow played and conducted everything from memory, and he was the first to set the fashion. To-day most artists play and conduct from memory and they are almost without number who can and do as much.

A good memory is a good thing, but you must learn to think as well as remember; and don't crowd your mind with all sorts of rubbish merely because you can remember. Memory should be a storehouse not a lumber room.

There are pupils who can play a piece without the music (though unable to fully follow the development of the piece) perhaps by the sense of sound rather than by a true musical memory. When such a player loses the thread, he cannot repair the damage and must simply stop or begin again.

A certain degree of musical knowledge will be necessary for the correct art of playing from memory, namely a knowledge of the construction of the melody, rhythm and modulations and form. It cannot be taken for granted that, even with the best knowledge of a composition, a satisfactory rendition can be given without using the music frequently.

Though memorizing may often be a special gift, and without a doubt can be acquired and developed, the question is, at what stage can this be done with the best results? If done at the very beginning the pupil may never be able to read well; so the reading had better not be neglected.

"Music strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There is in it of Divinity more than the ear discovers."

—Sir Thomas Browne.

Scales Day By Day

By Dr. Annie Patterson, B. A.

As most musicians allow, Scales are the bedrock, especially of pianoforte technic. Just as Schumann advised students to make Bach (J. S.) their "daily bread," so should pianists never omit to give the fingers their "daily walk," or rather "run," over the keyboard. Teachers differ as to whether this "Constitutional" should be taken in large or small doses. Some possibly consider that scale-playing should cease after the student period, relying on the *repertoire* in hand for sufficient subsequent development. But the majority, without doubt, look upon scale-practice as a necessary but uninteresting duty, to be rushed through and got rid of as quickly as possible.

Now the Scale stands for the even development of every finger on the hand, for facility in overturn and underturn of individual digits, and for the correct pose of hand and arm. Can any three points in piano playing be of greater importance than these? Hence I would strongly endorse the necessity of the "daily trot," were it even to cover the entire length of the keyboard—and so get hand and arm at every available angle—at least once a day. Instructors differ regarding the number of scales to be practiced at a time. Some advise a small selection only for the diurnal grind, these to be played carefully in all positions (including contrary motion). In this case, suppose four scales are taken daily (say, to start with, C with A minor, and G with E minor), the twenty-four of the diatonic series can be gone over in a working week of six days.

Personally, I prefer the following *regime*: Starting with C major, play this evenly (not too fast) up and down once through its entire compass; then pass directly to a similar treatment of the relative minor (A) in the Melodic form. Thence straight to G, then to E minor; thence to D, followed by B minor; and so through the whole "sharp" series, working, backwards, through flats (making, mentally, the enharmonic change on F sharp to G flat). Arriving "home" at C, take this in positions, following with the relative minor (A), now in the Harmonic form, and also in positions. This concludes the daily spin, which can commence and end on any keynote in the gamut, and thus equally practice that, and its related minor, in positions. This "run" is best taken in the morning hours and at the start of one's practice, though a short five-finger drill may precede with advantage. The scales themselves occupy only from five to ten minutes; and, if briskly and correctly done, one feels invigorated after them and well able to tackle any piece in hand.

Pleasure is added to this daily drill if, once the fingers become automatic at any particular scale, one tries to think of some well-known classical selection written in that key. Thus scale C major may bring Bach's famous "First Prelude" to mind, as also Handel's "Dead March" (in Saul) and Mendelssohn's "O rest in the Lord." Again, reflect on the number of beautiful compositions of Beethoven in E flat or A flat, of Mendelssohn in the "sunny" keys of A and E, or of Chopin's love for D flat, as in his "Berceuse" and the favorite Waltz (Op. 64, No. 1). Daily Scales thus performed brightly, intelligently, and with care, precision and appreciation, can never be found dull or mechanical. On the contrary, they form an ever-ascending Ladder of Achievement which even the virtuoso cannot afford to overlook.

The After School Pupil

By S. M. C.

Time, 4 P. M.

A small boy from the nearby public school enters the studio with flushed face, touseled and with facial expression telling of stormy adventures during the day.

Billie takes his place on the piano bench and begins to play his exercises with more mistakes than can be counted. He has expended a tremendous amount of energy during the course of the day, and frequent yawns tell of weariness and an empty stomach. Teacher, are you going to overwhelm this tired little lad with a torrent of reproach, or prod him on with words more stinging than the lash? How much better to spend a few minutes in cheerful conversation, or even a little game, which would make him forget the unpleasantness of the day, and put him in a better mood for the music lesson.

The teacher who is able to create and maintain an atmosphere of cheer or even of fun during the lesson hour, especially when dealing with young children, will succeed far better than one who takes matters too seriously.

The Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World Famous Prima Donna

MME. AMELITA GALLI-CURCI

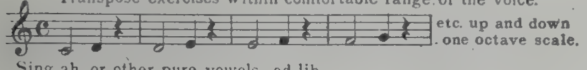
II

This section of this remarkably helpful conference may be read independently of Section I which appeared in the January issue of THE ETUDE.

"I AM sure that I am saying nothing novel in stating that the material that one sings is not nearly so important as how one sings. Personally I employed only the simplest materials. The exercises of Manuel Garcia are an example of this. It was with such material that this great Maestro is said to have started Jenny Lind and kept her practicing upon them for months in order to restore her voice.

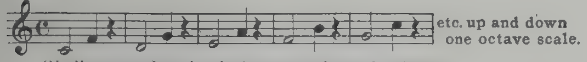
1

Transpose exercises within comfortable range of the voice.



Sing ah, or other pure vowels_ ad lib.

2



Similar exercises in sixths, sevenths and octaves.

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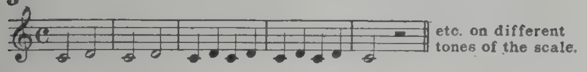

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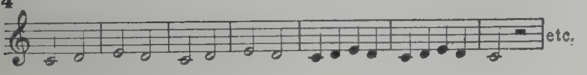

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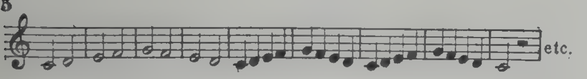

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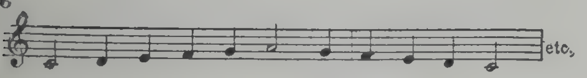

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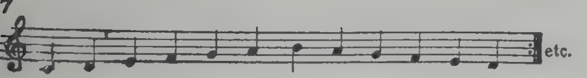

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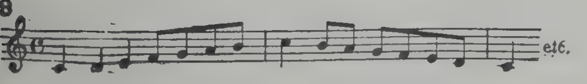

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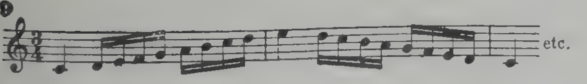

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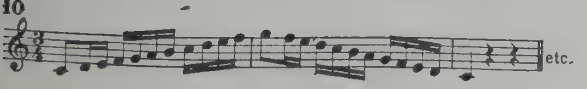

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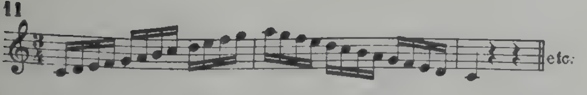


"Of course these exercises must be transposed to the most comfortable pitch of the voice. If done under the supervision of a teacher who really knows his business, so much the better.

"Garcia was really a very learned man with scientific tendencies, as his invention of the laryngoscope shows. The following quotations from his works are helpful to the student.

Vocal quality is the highest desideratum of every singer who would rise to the greatest heights in his art.

Every change of the quality of the voice originates in a change of the tube of the pharynx. As this very elastic tube is susceptible of countless changes of form it results in countless changes of vocal sounds or quality.

The sound that is to be preferred is mellow, well-rounded and ringing.

To avoid guttural sounds the tongue should remain tranquil at its base.

To avoid a nasal quality simply raise the soft palate by inhaling deeply and insuring an open throat.

To avoid hollow, cavernous tones avoid raising the tongue at the tip. Let it rest naturally in the mouth entirely without strain.

Be careful to avoid exaggeration in opening the mouth. The lower jaw should be allowed to fall by its own weight while the lips retire slightly as when one smiles. Let the tongue be loose and motionless, making no effort of any kind whatsoever to raise it at either extremity. Opening the mouth too wide tightens the pharynx and destroys the resonant vault-like shape of the pharynx. If the teeth are too close together the voice takes on a grating character. If you shape your lips like a funnel, as many singers make an effort to do, the voice becomes dull and heavy. An oval fish-like shape of the mouth makes for gloomy tones and inarticulate vowels.

Equality is absolutely requisite in the voice. Transpose each exercise into as many keys as necessary—never exceeding the natural limits of the voice.

Begin each day's study with sustained tones. Elementary practice should not last longer than five or six minutes at a time—repeated at long intervals several times a day. After months of practice these periods may be extended to a half an hour—not more.

"The singing student should make it a practice to assimilate as much as possible the vocal wisdom of the great singers and teachers of the past. I have profited immensely from such a wonderful book as "The Art of Singing," by Mme. Lilli Lehmann.

"The American vocal student spends entirely too much time at lessons studying mere songs—often very poor songs. Songs are all right; they contribute a great deal to the beauty of life and they serve to keep the family interested in the vocal progress of the student. But they should not supplant the real vocal food upon which the voice must be nourished for years. Songs are sometimes very comfortable for the teacher who does not care. They are often equally bad for the pupil. The average soprano voice, for instance, will develop wonderfully by the study of such roles as those of Bellini, Donizetti and Verdi. These are regarded with apprehension by the ignorant, where as a matter of fact they are much simpler than songs; that is, if the songs are to be sung right. They have a most salubrious effect upon the voice, freeing it, exercising it, strengthening it. One hour of "Somnambula," "Norma" or "Lucia" is worth five hours of ordinary songs. A revival in the employment of these roles for teaching purposes would be a revival in the art of training the voice.

"Don't be afraid of an abundance of solfeggios. Rather fear too little. Of course I am not in position to criticise singing teachers. All I know is by hearsay; but it seems that entirely too much time is spent upon nonessentials. Breathing is important but it is by no means a subject to which one must devote months and months of special exercises. I have never believed in exhaustive breathing exercises, which may even be harmful to girl students. Nature has a wonderful way of regulating the right amount of breath to the tone that sounds right. That is the best test after all. Vocal experiment by one's self will soon determine whether one is taking too much or too little breath. Pupils often depend too much on the teacher for this. Not until you are conscious of doing it right yourself will you ever succeed. Your consciousness must come from within.

MME. GALLI-CURCI

"'How can I acquire a beautiful tone?' This is a question that thousands of girls ask themselves. I know it was my constant inquiry, and still is, for that matter. The only answer is everlasting analysis. Analysis of one's self and every singer heard, including talking machine records. All through my youth I listened to the hundreds of singers I heard, with an inquiring mind. This singer's voice was too white, this too hard, this too harsh, this too dull, this too blue—it lacked lifeblood. I have listened to my own voice with no less severity. The same thought applies to technic. The only great technic is that of which the audience and the artist do not seem to be aware. With Kreisler and Casals, for instance, the tone seems to float out of nowhere. That is the acme of the technic of tone production.

"Thus the singing artist must be literally unconscious of technic or even tone production. Consciousness makes artifice rather than art. The singer should listen, rather than make various kinds of physical efforts to produce tones. By this I mean the most acute possible listening accompanied by constant constructive self-criticism—not self-irritation or fussing or worry, but the ambition to make more and more beautiful tones every day. I have never heard my ideal tone and never expect to. I am sure that my art would go backward if I did.

"The singing artist realizes that the tones that carry are those depending upon perfectly vibrating vocal chords. Many voices do not carry because too much breath is used or because the voice is "pushed" up into the nose or throat. Personally I would rather a thousand times sing in a very large hall than in a very small one. It is really very much easier. I do not try to sing any louder, but depend upon the carrying quality of my voice. If my voice is vibrant I seem to feel my whole body vibrating, my spine, ears, nose, throat, chest, everything. I feel surrounded by tone. If one makes an effort to push the voice, or "throw the voice" as some say, this experience never occurs and the voice does not carry. This is quite as true with a simple song as with an operatic aria. The public seems to have an idea that the operatic artist should be some big and overpowering artist who, by virtue of great physical strength and giant efforts, reaches the multitude. Of course this is absurd. The violin has quite as much carrying power as the bass viol; and it is only a small fraction of the size of its mastodonic brother. It is not "beef" as some imagine that contributes carrying power but rather what might be called acoustical perfection. If this were not so, only the fortissimos would be heard; whereas the greatest artistic effects are often secured through pianissimos so delicate that the whole great auditorium is hushed to the "pin-drop" stage so that they may be enjoyed. Simple songs are indeed often quite as hard to sing as great arias.

Studying the Song

"In studying a song I devote myself first to the absorption of the poetic beauties of the verse. Every good song is a miniature drama—a drama of moods, emotions, ideas. It is the mission of the singer to discover the central idea and bring out the theme. Next I make a distinct study of the vowels, their possibilities on the pitch where they occur. Vowel beauty and vowel variety in a song is like the different tone colors of the orchestra in a symphony.

"After this I make a thorough musical analysis of the song, phrase by phrase. The master composer introduces his harmonies to secure artistic effects. He does not merely "throw them in." Like the every brush mark in a painting, they must count for something. To understand and appreciate these harmonic effects contributes enormously to the rendition of even a very simple song. This is one of the reasons why all singers should be well grounded in music as well as in the art of producing beautiful tones.

"For similar reasons it is always bad to try to sing when tired or when worried. Singing demands a superlative physical condition. Worry attacks the voice like a blight. Learn to throw off worries if you wish to keep your voice fresh and bright. Also avoid practicing too soon after meals. The singer who attempts to do good work when her body is devoted to digesting a hearty meal, with the blood diverted principally to that purpose and away from the throat, is fighting an obstacle.

"Possibly the average girl who aspires to an artistic musical career and feels the real impulse for creative musical work in the interpretative sense, does not waste her time thinking of the emoluments of the singer. Others seem to be inspired by the possible financial returns. The financial returns are by no means the greatest delight of the art life. More gratifying still is the privilege of meeting and knowing great personalities in the field of art; painters, writers, dramatists, musicians who are doing something more permanent for mankind than merely acquiring money to pass on to others. Meeting such a personality as Mascagni, for instance, is an inspiration. He came to our home frequently when I was a child. He was a remarkable talker, often very playful in his moods and always an engaging guest. It was Mascagni who, in a measure, helped me make my determination to become a singer. When he first heard of my ambition he thought that it was foolish for me to try and advised me to go on with my career as a pianist. When he heard me sing, however, he quickly admitted the possibilities of my voice and said that it would be foolish to try to do anything else.

"Many people know of Mascagni's early struggle; how his "Cavalleria Rusticana" was written in an attic and how the composer suffered actual hunger while he was producing it. These all had a formative effect upon his character, making him human and sympathetic to young artists, in the highest degree.

"Of all the opera singers I have heard, probably Tamagno had the greatest effect upon me. The quality of his voice was marvelous. No matter in what part of the auditorium you might be sitting, his voice seemed to ring in your ears as though he were just at your side. His entrance in "Otello" was unforgetable; and his death scene, which was fortunately recorded very successfully, is one of the most wonderful records ever made. I would advise vocal students to purchase this as an investment and play it innumerable times.

"The talking machine has virtually revolutionized the resources of the vocal student. In these days there is no excuse for failure to become acquainted with the best in vocal art and more can often be learned through careful listening to records of real artists than from scores of the old-fashioned lessons. It may interest the novice to learn that I constantly listen to records of other artists of the past and present and never fail to profit by the experience. Even some of the bad ones show me what to avoid.

"The melodic line, the legato, the stream of beautiful sound are all-important. Just as the violinist must preserve a beautiful legato in most of his work so must the singer. The difference is that the singer in addition must care for clear enunciation and for the variety of vowel color. The art is, to do this without disturbing or ruffling the melodic stream too much. Over-enunciation agitates the stream so that the musical effect of a lovely legato is ruined. Under-enunciation or poor vowel treatment 'muddies' the stream.

"A song may also be compared to a little painting. An opera is a huge canvas of Michelangelo dimensions. A song may be no less intense in its significance; but it is a little canvas like a Fortuney, a Corot or even a Whistleresque sketch in black and white. As with a painting the song must have its high light, its climax. Everything else must be subordinated to and work up to the climax.

"Velocity is of course an indispensable asset for the coloratura soprano; but velocity without clearness, ease and, above all things, accuracy—is worthless. Velocity must be acquired through very gradual stages. Scales and arpeggios such as one finds in the Garcia exercises I have mentioned and in many other books are excellent; but the singer should be "all ears" to listen for the slightest irregularity of pitch, the slightest slurring. The only real remedy is to return to a slower tempo when these inaccuracies are discovered. This requires patience, but patience is the safeguard of all real artists.

"The voice like every other organ is ruined by either overuse or underuse. Literally speaking, I never 'rest' my voice. That is I never pass long periods without singing. Every day during my vacation I sing just as regularly as during my season. Rest in the sense of letting my voice lie fallow seems to do me more harm than good. It is just that much harder to recover my work. Neglect of a week or a month shows upon my voice just as much, as it would upon the trained athlete. The athlete's muscles do not grow stronger by rest. I rarely ever have a cold, but even when I do, I find that gentle exercise seems to help me work off the cold. Of course one must be very careful about this.

"Keeping the voice pure and fresh also depends very largely upon all the things which go together to make good health. Food is very important. Plenty of fresh vegetables, plenty of good milk, a moderate amount of meat, few sweets, all have a very pronounced effect in the long run. One of the things that the singer has to learn is that she can not eat anything that interferes with digestion in the slightest degree. Indigestion affects the voice even more than a cold. Nuts and dried fruits seem to possess properties that disagrees with me very decidedly."

Suggested "Self-Test" Questions on Mme. Galli-Curci's Article

1. *Who was the teacher of Jenny Lind?*
2. *How may guttural sounds be avoided?*
3. *Why are old Italian operas beneficial for the singing student?*
4. *What is the secret of a beautiful tone?*
5. *What makes the voice carry?*
6. *How must velocity be acquired?*

Pointers on Chart Teaching?

By Constance Savage Roe

A CHART is the teacher's best friend. Facts are so much clearer to children if they can actually see the teacher's statements right there, in black and white. Many explanations which the teacher might make and have the pupil get the wrong idea of entirely, would be understood perfectly with this proof. Children have queer little quirks in their notions, and they are usually from Missouri, requesting evidence. It will always pay the teacher to purchase two or three charts, or he can make his own. This is very easily done, and is often better than buying them; for the teacher can make them to fit his own particular needs.

Select bogus or bristol board, about twenty-six by thirty size, colored dark brown, or gray. Almost any dark color will do, however; anything that will show chalk marks. Make the figures with heavy black crayon, having the lines of the staff about an inch apart, and the notes about an inch high. Care should be taken to have the lines spaced evenly.

In teaching elements to children, it is desirable to have a number of charts. Many teachers do not like to have big, ugly charts all over their nice artistic walls. If they make them of heavy paper they can take them down at will.

First of all, a note chart is needed. Make simply the notes, all kinds, flags up and down, on the staff and off it. The clef signs may also go on this chart. Children should be taught from the first that there is no difference between an eighth-note with the flag up and one with the flag down. Many times this is confusing to them.

A separate chart should be made with the names of the notes, and notes themselves, placed in triads; first, the F-A-C-E, and the E-G-B-D-F. They should also be placed consecutively, running from the F below the bass to the A above the treble. Middle C should be explained with particular care at the beginning, and then the teacher can place the notes in the regular order with no break between the clefs.

It is surprising sometimes what ignorance there is among children regarding middle C. Many of them do not know where it is, nor why. Care should be taken in respect to this, as it is really very important.

There should be a table of time. Place the note values in regular order, with the rest below them. The rests are difficult for a child to remember, and should be explained with comparisons, as a quarter rest resembling a blackbird flying, when turned horizontally, an eighth rest like a per cent. sign with the O left off, etc. If the beginners are very young, and have not had arithmetic in school it is well to have a circle divided to show the values.

There should be a chart of old-style music. Consult any musical dictionary for this. At first, however, only the staff with eleven lines is necessary, to illustrate the explanation of middle C. In the course of time all the different styles should be explained and illustrated.

There should be a dictation chart. This necessarily has only the staves, blank. Children should be taught to both read and write readily from the beginning.

Spontini's Cure for Deafness

SPONTINI'S "Olympie," though now unknown to operagoers, was in its first season a notable success in Berlin, though the boisterousness of the music seems to have called out some sharp strictures even among Berlinese, whose penchant for noisy operatic effects was then as now a butt for the satire of the musical wits. A clever one follows:

A wealthy amateur had become deaf, and felt greatly the loss of the enjoyment of his favorite art. After trying many physicians, he was treated in a novel fashion by his latest doctor.

"Come with me to the opera this evening," wrote down the doctor.

"What's the use? I can't hear a note," was the impatient response.

"Never mind," said the other, "come and you will see something at all events."

So the two hied to the theater to hear Spontini's "Olympie."

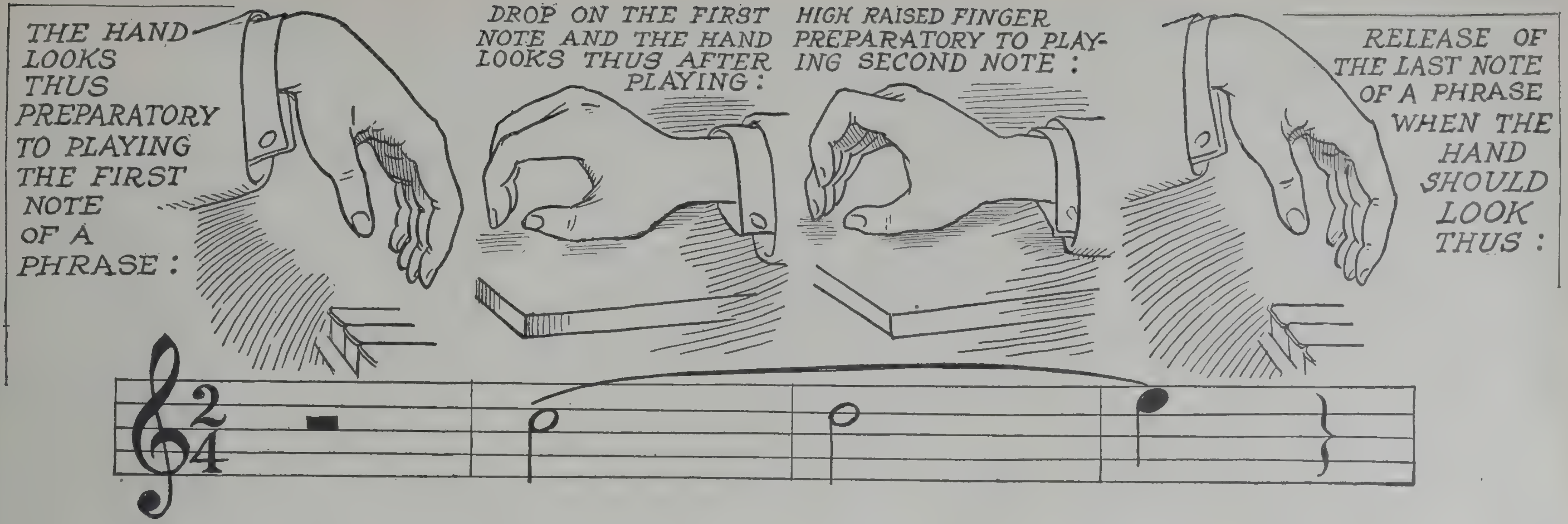
All went well till one of the overwhelming finales, which happened to be played that evening more *fortissimo* than usual.

Beaming with delight, the patient turned and exclaimed, "Doctor, I can hear!"

Drawing no response, the happy patient again shouted, "Doctor, I tell you you have cured me."

A blank stare alone met him, and he found that the doctor was a deaf as a post, having fallen a victim to his own prescription.

The March ETUDE, in addition to having the Symposium upon the World's Great Masterpieces by World Famous Contemporary Masters, will be an especially helpful and captivating number.


THE HAND LOOKS THUS PREPARATORY TO PLAYING THE FIRST NOTE OF A PHRASE:
DROP ON THE FIRST NOTE AND THE HAND LOOKS THUS AFTER PLAYING:
HIGH RAISED FINGER PREPARATORY TO PLAYING SECOND NOTE:
RELEASE OF THE LAST NOTE OF A PHRASE WHEN THE HAND SHOULD LOOK THUS:

What to Teach at the Very First Lessons

By *JOHN M. WILLIAMS*

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the second article, will show you.

If the pupil appears at the second lesson with the first perfectly learned so far as notes and time are concerned, do not immediately begin assigning new work. Was it not Emil Liebling who said his idea of the worst music teacher in the world was the one who each lesson said, "Take the next exercise?" Right here is a tremendously important point. *Correct playing conditions are more important than anything else, for the first year.*

Where is the child to learn these? From new material? No. Most emphatically, No!

When reading new material, our minds are engaged with;

First—Reading the correct note.
Second—Playing it with the correct finger.
Third—Placing it correctly on the piano.
Fourth—Counting correctly.

This leaves very little of our attention for *correct playing conditions.* For a beginner the *new material,* far from being a help, is very apt to be detrimental. Hence the importance of stressing the review work.

Beginning with the second lesson, for the next several times he comes ask the pupil, "Which is the more important—the new work or the old?" (By "old work" is meant the pieces that already have been "gold starred.") In this way the student learns to play easily and with freedom—two things much to be desired, but seldom seen. Of course, in new work the pupil learns all such as notes, values and principles; but correct playing conditions come after these things have been learned, when the mind is free to concentrate on other matters.

Use the Chart Daily

Use the chart a few moments at this lesson. Ask the direction of High and Low; locate Middle C. Have the right hand play from Middle C up to G, the left hand from Middle C down to F, observing that as the notes go higher on the piano they do likewise on the chart, and *vice versa.* Thus the pupil gets a correct idea of the Grand Staff and is saved much trouble later on.

Correct Playing Conditions

What are correct playing conditions? A relaxed hand and arm are generally considered desirable. Firm tips, (the first joints must not "break in") and slightly rounded (arched) knuckles are also advisable. If playing conditions are correct, the hand will gradually take on the proper shape. Work from cause to effect not from effect to cause. Immediately a child tries to "fix" the hand in a certain position, it gets rigid; and this rigidity or stiffness is the worst thing the teacher has to overcome.

Seat the child at the piano so that the under part of the forearm is about on a level with the white keys, or perhaps the wood in certain cases. (A large person can afford to sit lower than a small child.) "Neither High nor Low" might be a good motto. Next swing the arm gently at the side, absolutely relaxed—devitalized, Mr. Matthews used to say. When this can be done easily, the teacher should pick up the hand and arm of the pupil and let it drop. If it falls it is relaxed; if it does not there is a hold-back (tension) somewhere. When the pupil can "let go" with absolute *freedom,* try raising the arm about a foot above the lap and letting it drop onto the lap, *absolutely and completely relaxed.*

Now try the same thing, allowing the different fingers to fall on each key from C to G, always with the dead weight of the arm falling on each key. (Some teachers prefer the expression "live weight.") Easy? Not at all. A solid half hour has often been spent in teaching an advanced pupil to do this. The teacher who hurries over the first lesson in relaxation is only laying up future trouble.

Will one lesson be enough? Certainly not! The price we pay for a good pupil, for one who plays with freedom and ease, is constant watching, reminding and demonstrating. For every lesson for at least three months go back to exercise No. 1, for review, *concentrating on correct playing conditions.*

The Three Touches

Just as a carpenter must have hammer and nails to erect a building, the pianist should have at least Three Fundamental Touches with which to play the piano. In even the simplest motive, as C-D-E, three touches should be used.

First—The Attack, the touch (down arm) which we use to play the first note of a phrase. (See illustrations at heading of page.)

Second—High-raised curved fingers—the touch with which we play the intervening notes.

Third—The "release," the touch (up arm) used to release the last note of a Phrase.

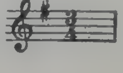
This exercise should be played very—very slowly perhaps in whole notes—slow enough for thought. It may be extended so that, after falling on C, the pupil plays D-E-F with high-raised finger-touch and releases the phrase at G.

The above are the "tools" or "technic" of the first few weeks. We need no other, and they may be demonstrated in a few minutes. Easy to teach? No! Naturally a child tries to do as asked; but effort generally leads to tension. But, by constant watching, correction and demonstration, it may be achieved. Not so, if all the time is given to *new* work; sufficient review work is *necessary.* These three touches should be applied to each exercise used.

Time and Key Signatures

In explaining time and key signatures, write out the word—"(SIGN) nature," thus. Ask what the first part of the word spells. Explain that just as stores, doctors and lawyers have signs announcing their places of business, so each piece of music has its "sign" or "signature." Thus, means that this is where Mr. ¾ Measure lives. Do the same thing later with the key signature. Have the pupil to say, "Mr. G-Major lives here, because the 'sign' (SIGNature) is one sharp, F sharp."

Ex. 1



The second lesson is finished. Attention has been concentrated upon *correct playing conditions,* but new material should be assigned, embracing ¾ as well as 2/4 time, and perhaps adding a note or two up or down.

The Third Lesson

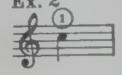
Begin the Third Lesson by a thorough drill on an exercise using the three fundamental touches of Lesson Two.

Next, hear all the work—old as well as new—paying particular attention to the *three touches* and *correct playing conditions.* Criticise, demonstrate and encourage. Always praise first, then show how it may be bettered. When each exercise can be played in the *three ways* of Lesson One, place a gold star by its side. This is important.

General Hints

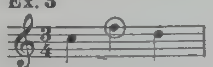
If a wrong finger is used, place a circle around the finger mark.

Ex. 2



If an incorrect note is played, place a circle about the note.

Ex. 3



If a particularly difficult spot or fingering needs attention, draw a figure by it, and tell the pupil there is a "nigger in the woodpile" who is laying for him and to be careful or he will get him. Erase the figure whenever the warning becomes unnecessary. A child loves a game, and anything done to make a game of the music lesson helps to get it learned.

Remember—"sugar-coat the pill." The child mind cannot be disciplined *from the outside.* This must come from *within the child himself;* hence, arouse his *interest* and he will then do the work himself.

The Weekly Assignment

How many exercises should be assigned at each lesson?

All depends on the age, talent, general physique of the child, amount of help given at home, and many other considerations. Some children have hands so small or so scrawny and thin that the slower they go at the beginning (commensurate with keeping them interested), the better for them. Their hand grows stronger or larger just as does the musical development—*slowly*. Musical progress should be a gradual unfoldment—a forced growth is neither natural nor desirable. Just as a hot-house plant may be forced for a while, so it is with music—but the ultimate result in each case is disastrous.

Fourth Lesson

About the fourth lesson the pupil should be ready for eighth notes. Eighth notes are now introduced much sooner than formerly, on account of the gain in rhythmic variety.

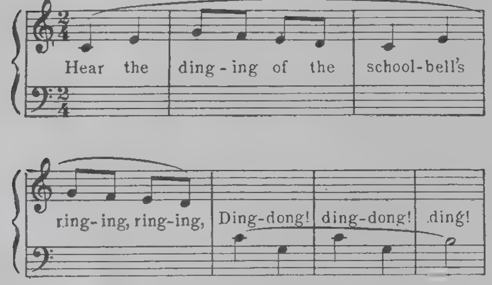
It should no longer be necessary to name the notes. Each exercise should be played:

First—Count.

Second—Sing.

Take the following little exercise:

Ex. 4

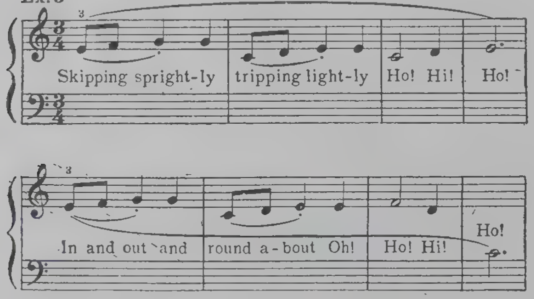


In most cases if the teacher plays this for the pupil it will be mastered quickly by imitation. Play it correctly—then explain carefully. First the Thing; then the Sign; the old pedagogical maxim holds good in music as well as at school. It is seldom necessary or desirable to count with "and"; the eighth notes should "pulse"—two notes to a beat. Most assuredly they do not do this when "and" is counted. Spend sufficient time on this point. Playing eighth notes at the time of quarter notes. Have eighth notes played as eighth notes or not at all. Pupils enjoy playing on time.

Recapitulation

In the following little exercise we have halves, quarters, eighths and dotted half-notes; staccato and legato touches. Make haste slowly; train your pupil to be an *observer*. Before the playing is begun, point out each mark in the exercise. (The staccato touch in this case is not the back-handed wrist staccato; it is simply the "release" or "up arm touch" used to release the last note of a phrase.)

Ex. 5



Continue to pay particular attention to correct playing conditions, and review from the very first exercise of this system at each lesson. The materials of the first two lessons should be played correctly and easily by this time. If the exercise of the three fundamental touches has been practiced daily, the pupil should have gained considerable freedom of the fore and upper arm; in other words, of the entire piano-playing apparatus.

The Next Few Lessons

It is inadvisable in a writing of this nature, to indicate the exact amount of material for each lesson, as children differ so materially in their capacities. As a general rule, after the first one they may take four or five little exercises (of one or two lines each) at each lesson. After the first lesson their practice should cover at least a half-hour each day. Some may work an hour a day to advantage. For children five to seven years of age, thirty minutes a day are quite enough, and in some cases fifteen minutes are ample.

Sharps and Flats

When the pupil arrives at the first sharp or flat explain both thoroughly.

Sharping a note raises its pitch one half-step.

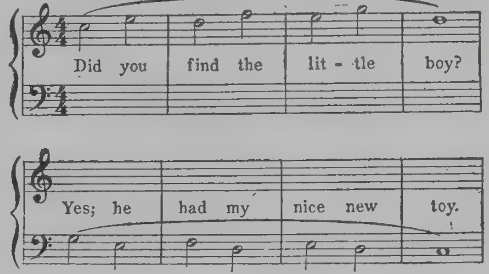
Flatting a note lowers its pitch one half-step.

Do not leave the subject with the idea in the pupil's mind that a sharp or flat is necessarily a black key. Assign daily practice in this for a week. It will save trouble later.

Extending the Playing Compass

The playing compass has, by now, been gradually extended until the pupil is utilizing the keyboard from F below to G above Middle C. He should have learned these notes naturally and with pleasure—by using them—not laboriously, away from the piano. He may now be given several studies using the notes lower and higher, as in this one:

Ex. 6



These will extend his playing compass seven additional notes, giving him, altogether, a playing vocabulary of sixteen notes of all of which he knows the names and their position on the keyboard.

Five-Finger Position for First Lessons

All exercises or pieces should be kept in five-finger position. Why? First, the five-finger position is the easiest (it requires no crossing of the thumb over nor of the fingers over); and, second, what we teachers need is easy material—just as easy as is compatible with holding the interest of the pupil—if we are to concentrate on correct playing conditions. Also, the invaluable practice of transposition of all the exercises into six or twelve major keys is greatly facilitated.

During this time the pupil should be learning also the different kinds of rests and their values, the correct playing of slurs, and phrasing.

An Early Beginning in Theory

By George Henry Howard

THEORY is commonly begun *too late*. The child should learn questions and answers from the music primer and catechism the very first week, and from thence onward. To know facts and principles about music is one of the foundation stones of conceptive and creative ability. The time to gather these facts and principles is childhood.

The study of harmony should begin not later than the third year of pianoforte instruction, preferably the second year. Yet, it should not be begun by pupils under nine or ten years of age.

Poor text books are one reason for unsatisfactory study of theory. The modern spirit of instruction has not yet taken a very firm hold of the makers of works intended to teach harmony and composition. Too many of them are still in the style of older generations. However, there is a noticeable awakening along this line, from which we may expect better results.

The meagerness of ear-training and tone-thinking discipline forms another defect in the common instruction in harmony and general theory.

Half of the success in harmony teaching is in making the subject as lovely as possible. In a flower garden, the child is first attracted by the beautiful colors and the lovely perfume. If all the flowers were black and white, he would take little interest. In harmony, let him feel the charm of beautiful melodies and chords.

The Boys' Recital

By Ethel Annis Randall

How often one hears it said "Oh! I just love to hear a man play the piano," or "I would much rather hear a man play than a woman." Does any one know how much larger is the percentage of girls studying piano than boys? Does not the average class consist largely of girls whether primary or advanced? And yet the master musicians of the world are men. How many delightful piano recitals have you attended in which the boys predominated? Usually the boys have rather a lonesome time, embarrassing to say the least, when the recital is given largely by beautifully dressed girls.

Such has been my experience after teaching eighteen years, in which time I have attended many recitals given by other teachers as well as my own. Before I began teaching I hoped I would never have a boy for a pupil, fearing it would be difficult, or I might fail altogether to hold his attention. I did not get my wish however, for the first pupil was a boy and a good pupil too, who progressed very well considering my inexperience. Since then I have changed my tune, for some of the best scholars have been boys, though seven was the largest number enrolled in a single year until last season when the number jumped to sixteen.

Why the boys should more than double in one year I do not know unless like the tramps, one tells another. As my class is limited to fifty pupils the proportion of boys was new to me. Through thinking of something to lend variety to the June recitals one day late in the winter, it came like a flash—why not have the boys give a recital all by themselves? This, instead of playing in their own grades, in three or four recitals with the girls, as usual. To this locality at least the idea was new. So far as I can learn no teacher had ever given such a recital, nor can I find any one who has ever attended one.

"No sooner said than done," as the fairy stories say; but teachers know that successful recitals are not given by a fairy's magic wand, so I began planning at once, but did not confide in the boys until later, in May, when the more deligent workers were nearly ready. Two of the pupils in the beginners' class had discontinued lessons, but that left plenty of material. You know a long recital is wearying to all concerned. The boys were delighted with the plan and wanted to "beat the girls' recitals," which of course resulted in most of the girls, the younger ones especially, working harder.

Only one of the older boys objected, saying he did not care to play with the little boys. When I explained to him how much people enjoyed going through a factory and watching the development of products from the raw material he saw the point and became enthusiastic. We had two rehearsals in the church auditorium where all my recitals are given; and the night of the boys' recital the platform where the grand piano stood, was beautifully decorated with cut flowers, for which the boys were largely responsible.

The ages of the fourteen boys ranged from eight to fifteen years, and the length of study from ten weeks to four years. All playing was from memory, including two duets played by first and second year pupils. Though I do not require memory work for duets, these pupils memorized so easily that they preferred to play without music. A brother of one of the boys who plays the bells in the local high school orchestra, played some patriotic airs with piano accompaniment, which as well as giving pleasing variety to the program, gave some good practice in accompanying to one of the older boys. We always have a singer or reader to give a change from piano numbers only, and for this recital I was fortunate in securing a young boy reader who is studying with the best teacher of that art in our city. He gave two delightfully humorous readings, with encores; so even our "assisting artists" were boys.

The experiment proved to be so successful that another time, with this experience, I shall plan to have more duets and some novelty.

This year the plans will not be kept secret from the boys, for they are looking forward with pleasure to their recital in June, 1924.

"THE history of music is the history of the attempt, by the arrangement of sounds, to gratify the senses, to use and enjoy the intelligence, and to attain to that ecstasy which comes from the contemplation of pure beauty."—W. J. TURNER.

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES–SECTION V

Basic Principles in Pianoforte Playing

Secured Exclusively for The Etude by Interview with the Distinguished Virtuoso Pianist

JOSEF LHÉVINNE

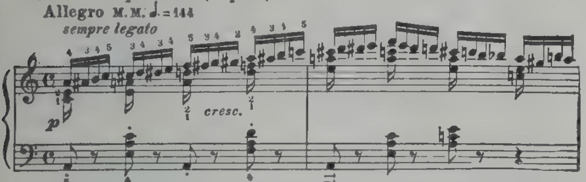
This Series Began in the "Etude" for October. Each Installment May be Read Independently.

Accuracy in Playing

Why is much playing inaccurate? Largely because of mental uncertainty. Take your simplest piece and play it at a normal tempo. Keep your mind upon it, and inaccuracy disappears. However, take a more ambitious piece, play it just a little faster than you are properly able to do, and inaccuracy immediately appears. That is the whole secret. There is no other.

It takes strength of will to play slowly. It is easy enough to let ambitions to play rapidly carry one away. I remember a student who would play the Chopin *A-Minor Chromatic Etude* at a perfectly terrific rate of speed.

Ex.V-1 Chopin Etude, Op. 10, No. 2



At the end both the performer and the auditor were breathless in the apprehension of mistakes. Among which there were bound to be several blurs, smears and other faults. It gave no artistic pleasure because there was no repose, no poise. Only by hard work was this pupil made to see that she should practice very slowly, then, just a little faster and finally never at a speed that would lead to mental and digital confusion. There is no limit to speed, if you can play accurately.

One good test of accuracy is to find out whether you can play a rapid composition at any speed. It is often more difficult to play a piece at an intermediate than at a very rapid speed. The metronome is an excellent check upon speed. Start playing with it very slowly, and gradually advance the speed with succeeding repetitions. Then try to do the same thing without the metronome. The student must develop a sense of tempos. In fact, the whole literature of music is characterized by different tempos. The pupil should learn to feel almost instinctively how fast the various movements in the Beethoven Sonatas should be, how fast the Chopin Nocturnes or the Schumann Nachtstücken should be. Of course there always will be a margin of difference in the tempos of different individuals; but exaggerated tempos—either too fast or too slow—are among the most common forms of inaccuracy.

Two Important Factors

Before leaving the matter of accuracy, it may be said that two other factors play an important part. The fingering must be the best possible for the given passage; it must be adhered to in every successive performance; and the hand position (or shall we say "hand slant") must be the best adaptable to the passage. The easiest position is always the best. Often pupils struggle with difficult passages and declare them impossible, when a mere change of the hand position such as raising or lowering the wrist or slanting the hand laterally, would solve the problem. It is impossible to give the student any universal panacea to fit different passages; but a good rule is to experiment and find what is easiest for the individual hand. Rubinstein, who so often struck wrong notes in his later years when his uncontrollable artistic vehemence often carried him beyond himself, was terribly insistent upon accuracy with his pupils. He never forgave wrong note slips, or mussy playing.

One of the chief offenders in the matter of inaccuracy is the left hand. Scores of students play with unusual certainty with the right hand who seem to think nothing of making blunders with the left hand. If they only knew how important this matter is! The left hand gives quality and character to playing. In all passages except where it is introduced as a simple accompaniment, its rôle is equally important with that of the right hand. An operatic performance with the great Galli-Curci as the soprano and, let us say, Caruso as the tenor, would be execrable if the contralto and the bass made the audience miserable by their poor quality and their inaccuracy. Practice your left hand as though you had no right hand and had to get everything from the left hand. Play your left hand parts over and over, giving them individuality, independence and character; and your playing will improve one hundred per cent.

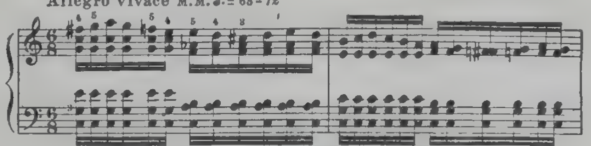
If you are suspicious about your left hand, and you doubtless have good reason to be, why not imagine that your right hand is "out of commission" for two or three days and devote your entire attention to your left hand. You will probably note a great difference in the character of your playing when you put them together. Left hand pieces and left hand studies are useful; but they are oddities, "freaks."

Some Things About Staccato

Staccato, considered as touch, is often marred by surface noises of the fingers tapping on the keys. Perhaps you have never noticed this. In some passages this percussive noise seems to contribute to the effect but in general it must be used with caution. A very simple expedient reduces this noise and increases the lightness and character of the staccato. It is merely the raising of the wrist. By raising the wrist, the stroke comes from a different angle, is lighter, but none the less secure and makes for ease in very fleet passages.

Try the following measures from Rubinstein's *Staccato Etude,* with your wrist in normal position. Then raise the wrist and note the lightness you have contributed to your playing.

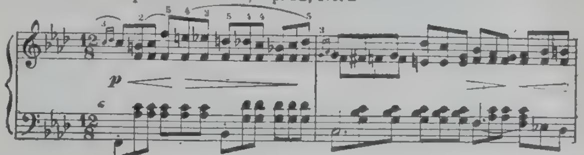
Ex.V-2 Staccato Etude



Finger staccatos, produced by wiping the keys, are also effective when properly applied. There is also, of course, a kind of brilliant staccato such as one finds in the Chopin Opus 32, No. 2, and in other passages, where the action of the whole forearm is involved. In this the wrist is held stiff. But in every and all cases let the fingers look down—see and feel the keys and not look at the ceiling!

JOSEF LHÉVINNE

Ex.V-3 Chopin Nocturnes, Op. 32, No. 2

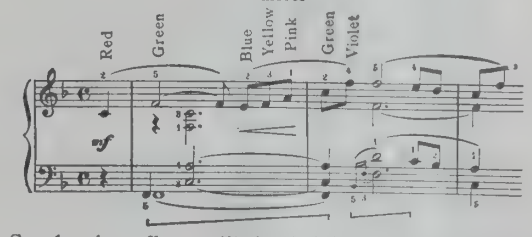


The Basis of Beautiful Legato

The word legato, meaning bound, has misled thousands of students. It is easy to bind notes—but "How?"—that is the question. There is always a moment when there are two sounds. If one sound is continued too long after a succeeding one is played, the legato is bad. On the other hand, if it is not continued enough the effect is likely to be portamento rather that legato (always remembering, that the word *portamento* as used in piano playing has an almost entirely different meaning from the use of the same word in singing).

Well played legato notes on the piano must float into each other. Now here is the point. The floating effect is not possible unless the quality of the tone of the notes is similar. In other words all the notes must be of the same tonal color. A variation in the kind of touch employed and a legato phrase may be ruined. The notes in a legato phrase may be likened to strings of beads. In the playing of many pupils the strings of tonal beads are of all different colors, sizes, shapes and quality in one single phrase. The touch control varies in the different notes so greatly that such a simple phrase as the following from Schumann's *Traumerei* might be likened to the following:

Ex.V-4 Schumann's Traumerei

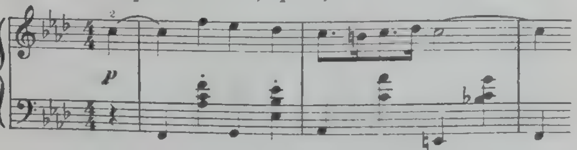


Surely the effect will be heightened by maintaining the same touch for at least one phrase.

When the colors are blended as in the prism, instead of being mixed up by ill-selected contrasts, the effect is far more beautiful, judged by artistic and aesthetic standards. Play *Traumerei* a few times, preserving the character of the phrases by careful observance of what you have learned in the previous sections regarding the principles of beautiful tone production at the keyboard.

Another excellent work in which to make a study of legato in the *F Minor Nocturne* of Chopin.

Ex.V-5 Chopin Nocturne, Op. 55, No. 1



One more principle in the matter of legato playing, before we dismiss it in this all too short discussion of a subject which might easily take many pages. The greater the length of the notes in a given passage in a pianoforte composition, the more difficult the legato. Have you ever realized that? Note that we have mentioned the piano particularly. On the violin the situation is quite different. Take Bach's *Air on the G String* with its long drawn out notes. They could have been made twice as long if necessary; but this would be impossible upon the piano, because this instrument's sound starts to diminish the moment it is struck. Therefore, in a legato in very slow passages, the student confronts a real problem. He must sound the note with sufficient ringing tone so that it will not disappear before the next note; and in striking the succeeding note he must take into account the amount of diminution so that the new note will not be introduced with a "bump."

Scales afford an excellent means for the study of both legato and staccato. Scales are valueless unless the student practices them with his "ears" as well as his fingers. Mozart was accused of playing a note in a composition (which required both hands at the extremities of the piano) with his nose. If students could learn to practice with their ears open and keen to hear niceties of tone, the task of the teacher would be a far more enjoyable and profitable one and music throughout the world would advance very materially.

All that has been said in this section of these conferences has an important bearing upon the succeeding sections which have to do with Rhythm, Velocity, Bravura playing and Pedal Study. Accuracy, beautiful legato and refined staccato are so important, however, that every student who gives these matters extra attention will surely be immensely rewarded. In fact it would be a very good plan to take a book of standard studies or pieces very much below your grade of accomplishment and by means of careful, thoughtful, devout study, in which your "ears" play an equal rôle with your fingers, take phrase after phrase and play them over and over again.

A beautiful touch, a beautiful legato will not come by merely wishing for it. It will not come by hours of inattentive playing at the keyboard. It is very largely a matter of developing your tonal sense, your aesthetic ideals, and mixing them with your hours of practice. Try practicing for beauty as well as practicing for technic. Technic is worthless in your playing, if it means nothing more to you than making machines of your hands. I am confident that centuries of practice are wasted throughout the world because the element of beauty is cast aside. Thousands of pianoforte recitals are given in the great music centers of the world, by aspiring students, every year. They look forward to great careers. They play their Liszt Rhapsodies, their Concertos and their Sonatas, often with most commendable accuracy, but with very little of the one great quality which the world wants and for which it holds its highest rewards—Beauty.

If this series of conferences succeeds in turning the attention of a few hundred students towards the need for beauty, and the means for expressing it in every moment of pianoforte practice, I shall feel repaid for giving the time to them.

Stop and Listen

Do you express the *composers* thought and mood?
Do you express what *you* feel and wish?
Whatever it is, by all means express something!

Suggested "Self-Test" Questions on Mr. Lhévinne's Article

1. *Name one of the most common causes of inaccuracy.*
2. *How is the effect of the staccato touch often marred?*
3. *How does the quality of tone affect legato playing?*
4. *How must scales be practiced?*
5. *How are hours of practice wasted?*

Arousing Interest With a Bulletin Board

By Caroline V. Wood

One way for a teacher to arouse interest in musical matters among her pupils, is to have a bulletin board of some sort in the studio or waiting room. On this can be tacked articles, pictures, and anything of interest especially those clipped from the musical magazines. The Etude is a rich source of supply for this purpose.

In this way a teacher can bring to her students' attention things that she would like them to know; and it certainly is much easier to put them on a bulletin board than to pass a magazine around to the individual students. Besides, we all know that a bulletin board of any nature is always read with much interest. Curiosity is perhaps a bigger reason for this than is the desire for knowledge. However, the results are the same. Information is diffused where you want it to be.

The bulletin board will also occupy the time and attention of pupils who sometimes have to wait a while for their lessons. "It makes waiting a pleasure."

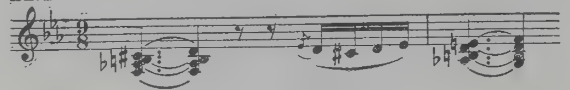
Discuss freely with your pupils the articles that you have posted, and call to the attention of some the particular items that you wish them to notice.

A Stumbling Block in Reading

By Orlando A. Mansfield, Mus. Doc.

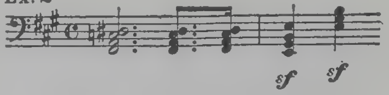
All conscientious teachers of keyboard instruments and of the pianoforte in particular, must have noticed, in the case of young students, a strong tendency—amounting at times to a very distressing habit—towards the misreading of one or both of two notes in alphabetical order, when one or both of the two are accidentals. This tendency, or habit, is to assign the accidental to the wrong note. Thus, in the following extract, from the Adagio of Beethoven's *Sonata in B flat, Op. 22*, the musical tyro will almost always read, at first sight, A natural and B flat, instead of A flat and B natural:—

Ex. 1



Of course the ear at once detects the error, but the fact remains. The probable reason for the misreading is that association with B flat is more frequent than with A flat. Similarly, in our next example, from the *Finale* of Beethoven's *Sonata in A, Op. 2, No. 2*, C sharp and D natural are often given at a first reading instead of C natural and D sharp:—

Ex. 2

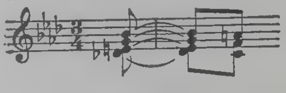


This again is because the student is probably more familiar with the sharping of C than with that of D.

In order to prevent this tendency, or temporary error, from crystallizing into a mannerism or a permanent habit, it is well to point out to the student that when two notes in alphabetical order have one of the notes inflected by the sign of a sharp, that sharped note is nearly always the higher of the two. Thus, if a natural and a sharp inflect two notes in alphabetical order, the sharp sign will almost invariably refer to the upper note, as shown in Ex. 2.

Similarly, in the case of a natural and a flat, the natural, being a sharper sign than the flat, will, in the overwhelming majority of cases, refer to the higher of the two alphabetical sounds, as in the following example, from the first movement of Beethoven's *Sonata in A flat, Op. 26:*

Ex. 3



This is really because the interval thus formed is an augmented 2nd, an essential factor in the composition of the long-suffering chord of the diminished 7th or minor 9th, as shown in Ex. 3, or a fragment of the chord known as the German 6th, as shown in Ex. 2. The reverse assignment, *e. g.*, D to E flat in Ex. 3, and C sharp to D in Ex. 2, would produce a minor 2nd, one of the harshest and rarer dissonances in music.

Further assistance tending towards the correct assignment of accidentals in alphabetical order may be derived from the clear recognition of the fact that accidentals do not so much affect notes as lines and spaces, consequently they are placed exactly upon or within the respective lines or spaces they inflect. Thus, in our second example, the natural is in the second space, and the sharp on the third line. Hence the natural denotes the sound called C, and the sharp that called D. Indeed, anything that can be done to simplify the reading of music to the young student should certainly be attempted, since the effort involved is already serious enough. As Ferdinand Hiller (1811-1885) once remarked, "If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems." Expressed in an English idiom, this may be taken to mean that, but for the difficulty of reading the former, a fugue of Bach would be as popular as a page of Milton, or a sonata of Beethoven as a Shakespearean drama.

If Liszt Came Back Again?

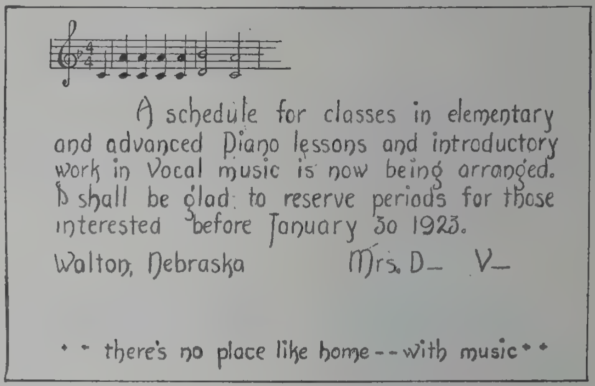
What would the Abbé Liszt think if he should come back to earth in this year of our Lord MCMXXIV? Would he see a musical world greater in extent but lacking in quality of achievement? Moritz Rosenthal, one of Liszt's most famous disciples, and thought by many to have the greatest pianoforte technic of all masters of the instrument, will discuss this subject in The Etude in a forthcoming issue.

Starting That New Class

By Gayle M. Van Horn

To get new classes organized, either for the new season or in a new community, is always a rather difficult proposition. The latter is the most trying. "How can I present myself?" "How may I appeal to them without making myself conspicuous?" These are live questions.

In the case of the writer the new community harbored no few acquaintances. They had, informally, heard her play; and, though she had not finished in music she wished to appear to the best advantage. Being somewhat artistically inclined, the plan very happily popped into her head to make little announcement cards. The illustration shows one of the set which brought immediate and gratifying results.



A schedule for classes in elementary and advanced Piano lessons and introductory work in Vocal music is now being arranged. I shall be glad to reserve periods for those interested before January 30 1923.

Walton, Nebraska Mrs. D— V—

• • there's no place like home -- with music • •

How to Select a Good Teacher

By Cooper Boyd

Scores of factors enter into the selection of a good teacher; but there are certain predisposing ones which stand out above all others. Unless these exist the chances of success are greatly reduced.

1. Select your teacher upon the story that his other pupils tell by their own performances, not by the advertisements, claims, brags, or by their list of social references or former successes. Attend his pupils' recitals and judge from them.

2. Select your teacher for his probable likelihood of understanding your temperament and working with you, not against you. Personal incompatibility of temperament negatives the efforts of the best teacher and the best pupil in the world.

3. Select your teacher for his contagious enthusiasm for music in general and his instrument in particular. The most erudite teacher imaginable is a poor thing without the dynamo of enthusiasm.

4. Select your teacher for his ability to inspire by his own playing.

You may not be able to get all of these outstanding factors in one person; but your success with your teacher will be largely in proportion to the number you do secure. The personality of the teacher, his character and his artistic ideals are his musical assets in the matter of bringing ultimate success to the average American pupil.

Three Pedagogical Pegs

By Mrs. C. M. Carpenter

The three best pedagogical pegs of the young teacher are the observation that the average child is—*curious—emulative—acquisitive.*

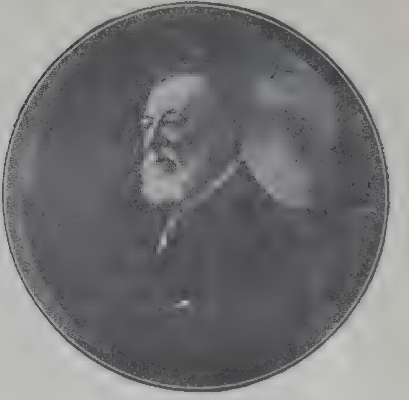
In other words, the child likes to ask questions, likes to imitate, and likes to be rewarded for effort.

Socrates taught by asking questions and encouraged his pupils to ask them. Your little musical wards want to know things. Urge them to ask as many questions as possible. At the end of the lesson say, "Try to think up something you don't understand about this piece and ask me about it."

Give the child models of performance and suggest imitation. Watch the mother bird springing about teaching the fledgeling to fly. She carefully measures the distances of her tiny flights from the nest so that it will not strain the little bird. The average teacher who plays flamboyant pieces before the little pupil is wasting time. Play something just in advance of the pupil, as a model, so that the pupil may exercise his natural instinct for imitation.

Don't forget that the average child is instinctively selfish. He wants to know what he is going to get out of his music lesson.

Brilliant Leaves from Saint Saëns' Note Book



Comments upon Music and Musicians, Penned by One of the Most Interesting Masters of the Past Century

The following extracts from "Outspoken Essays on Music," translated from the writings of Camille Saint Saëns, by Frederic Rothwell, and issued by the E. P. Dutton Co., represent but a small fraction of the rather voluminous literary creations of the great French composer. Aside from his extensive travels, his excursions into astronomy and into music publishing, to say nothing of his tours as a conductor, pianist and organist, and the production of his symphonic and operatic works, Saint Saëns was one of the cleverest and most entertaining of Composer-Critics since Berlioz. He had the sharp-pointed Gallic pen; and he used it to carve fascinating word images rather than to stab his contemporaries as did Wagner and some others. Saint Saëns may be regarded as a kind of tonal bridge from the older classical school to Debussy.

How Opera Fascinates Great Composers

M. Vincent D'Indy insinuates that the love of gain may have something to do with the preference for theatrical form shown by certain composers. As the public has always evinced a marked predilection for this form, no wonder musicians instinctively turn to the kind of music that will enable them to earn their living; not every one has the good fortune to be born with a silver spoon in his mouth. All the same, there must be some other reason, for almost all composers have written for the theater or have tried to do so.

Love of gain was not the incentive which made Richard Wagner embark upon his colossal work, the "Ring of the Nibelung," under conditions of so exceptional a nature that he did not know if it would ever be produced.

Meyerbeer was possessed of a great fortune, the major portion of which was swallowed up in his musical works. In his memoirs, Duprez artlessly tells how the gifted composer made every possible sacrifice to insure the execution of his operas, and how the famous singer profited thereby.

Haydn wrote Italian operas in his youth. During his stay in London, when producing his finest symphonies for the Salomon concerts, he began an "Orfeo" which he never finished, owing to the fact that the theater at which it was to have been given went bankrupt.

Mozart would still be Mozart, even if there remained nothing but his theatrical works.

Beethoven and Opera

The reason why Beethoven confined himself to the symphony and did not devote himself to the theater is that the Opera of Vienna would not have it so. Beethoven had actually offered to undertake the production of one work each year for five years.

No one can tell what would have happened if Beethoven's offer had not been refused, if he had acquired that theatrical experience which cannot be had apart from the theater and which is evident in the second version of "Fidelio" when compared with the first "Leonora." Certain parts of "Fidelio" are not inferior to any of his works: the famous "Pistol" scene resembles nothing that had hitherto been given. Had Beethoven been able to realize his desires, the very direction in which the lyrical theater was tending would probably have been quite different.

Both Mendelssohn and Schumann tried the theater. The failure of Schumann's *Genevieve*—interesting as it is from a musical point of view, though anything but adapted for the theater—was what determined his hostility to Meyerbeer; he could not understand how such music could be regarded as *music*, though he must have realized that the theater has to accept art forms inadmissible elsewhere. The painting of stage scenery is different from painting on an easel. Wagner placed the purely musical, even symphonic, interest in the foreground; but success was achieved only as the result of pressure directed upon the public, the duration and intensity of which were such that nothing like it up to that time had been seen, or probably ever will be again.

Berlioz, after writing the following terrible sentence: "Theaters are the disorderly houses of music, and the chaste Muse one drags therein cannot enter without shuddering," treated thus his own Muse, and certainly the result was not always satisfactory. Nevertheless "Les Troyens" is a superior work, though it was not smiled on by Fortune—that implacable queen who rules over battles and operas alike.

Richard Strauss, after becoming known to the public by symphonic poems, has revolutionized the musical world by extraordinary operas upon which I will not dwell, and thereby avoid irritating his admirers—for he has admirers. Did not one of them state that the fact of writing the song in one key and the accompaniment in another, was a matter of no importance whatsoever?

Remarkable Impressions of America

A great many things had been said to me in disfavor of the New World. "America will not please you," they told me, "everything you see will shock your artistic temperament." Pictures had been given me of excited and busy crowds, something like an exasperated England.

As regards the inhabitants, I did not find them as they had been depicted to me. Going about at their leisure in spacious streets everywhere, I judged them to be rather quiet compared with the bustling inhabitants of certain towns in the North of France. I found them both courteous and sympathetic. Besides, how could one help being satisfied with a country in which all the women are charming? And they really are, for those who chance not to be beautiful find it possible to pass themselves off as beautiful. I was afraid I might meet some bachelor women with short hair and harsh expression of face, and was agreeably surprised to find that it was not so. True, in America it is woman who reigns, even a little too much, I am informed; still, she remains essentially woman and she reigns as she has the right to do, by her charm and grace, her irresistible seductiveness.

To return to art. Dare I affirm that I frequently found better taste than in certain European cities which I will not mention by name? The Americans imitate the Romans, and especially the Greeks, also the fifteenth century and the *Renaissance.* Is it our place to call them to account for this?

The sculpture is not very imposing, but there are many picture galleries containing brilliant examples of the French school of the nineteenth century. Do not run away with the idea that the Americans have purchased the works of our artists indiscriminately and at too high a price. It is indeed the pick of the basket that they have acquired. And, whilst I feel somewhat sad to know that these artists, with most of whom I was acquainted, have now passed over, it was a great consolation to know that they have left behind them so glorious a fame.

To come to the art on which I am specially interested, I may mention that I found everywhere excellent orchestras, often composed of French performers and led by very good conductors. In New York I was delighted to meet Mr. Walter Damrosch, whose father had taken him there when a child, and with whom Liszt, who thought much of him, had put me in touch just at the time he was preparing to leave Germany for America.

Mr. Damrosch is a worthy successor of his father and is sympathetic to French composers. Nor is he alone in this. Whilst I was in New York, a successful performance of *La Croisade des Enfants*, by Gabriel Pierné, was given, and in all the towns I visited I found in the repertoire the works of César Franck as well as my own.

In Philadelphia, by lucky coincidence, a very fine performance of *Samson et Delila* was given by an amateur company of two hundred and fifty chorists. The *Delila*, both in voice and in talent was perfection itself and in the *Bacchanale* of the last act the orchestra reached the summit of enthusiasm and brilliancy.

I will be brief as to the reception I received personally. Nowhere have I found a more attentive public, more silent and enthusiastic. I had to endeavor to recover my fingering of past days in order to play my Concerto in G Minor which everybody wished to hear interpreted by the composer. This did not please me by any means, for now-a-days young pianists play it better than I do; I prefer to play the Fifth, which is more symphonic and more fitted to my present powers.

Well then, I played the G Minor at Washington before President Roosevelt who, after receiving me most affably, did me the rare and signal honor of coming to listen to my playing.

Shall I tell how pleased I was to see in Washington the statue of La Fayette along with that of Rochambeau? The Americans have one quality which touched me greatly, they are not ungrateful: they have not forgotten the part played by France in their independence.

Yes, America pleased me well and I would willingly revisit it, but as for living there . . . that is another matter. Born in the early part of the nineteenth century, I belong to the past, whether I like it or not. I shall always prefer our old cities, the sacred relics of Europe, before all the comfort of a young nation. On returning from New York, Paris seemed to me like some pretty *Bibelot*, but how glad I was to see it again!

What pleased me abroad was not so much the present America as the idea of what America will eventually be. I seemed to behold a mighty crucible in which a thousand ingredients are mixed to form an unknown substance. In the accomplishment of this task, what an expenditure of activity, wealth and scientific progress in useful and practical—as well as pure—science!

Everything one sees in America appears, from a distance, as a kind of mirage, for we are still in a transition period, preparing for a new world. It may be that centuries will be required to give it its perfect form, and, meanwhile, who can tell what will have become of this world of ours, carrying the heavy burden of a past which it cannot shake off!

Chopin's Sincerity

Chopin's musical studies had been so incomplete that he was forbidden the great vocal and instrumental compositions and had to confine himself to the piano, wherein he discovered an entirely new world. This specialty, however, may lead the judgment astray. When interpreting his works, we think too much of the piano, of the instrument regarded as an end in itself; we forget both musician and poet. For Chopin is above all a poet who may be compared with Alfred de Musset: like the latter he sings of love and women.

More than all else, Chopin was sincere. His music, without being in accordance with any particular program, is invariably a tone picture; he did not "make" music, he simply followed his inspiration. He expresses the most varied human feelings; he also gives musical form to the impressions produced in him by the sights of nature. But whereas in others, in Beethoven, for instance, these impressions may be pure and unalloyed, in Chopin's music . . . with the exception of a few polonaises that voice his patriotism . . . woman is ever present; everything is referred to her and it is this standpoint we must adopt if we would give the music its rightful character. His works thrill with a passion . . . now overflowing, now latent or restrained . . . that gives them an inner warmth of feeling which makes them live so intensely, though too frequently this is replaced by an affected and jerky performance, by contortions utterly opposed to his real style, which is both touching and simple.

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and arabesques, but we must not—as is generally done—lay too much stress on these details. Fundamentally the music is simple, it betokens great simplicity of heart, and it is this that must be expressed when we play it, under penalty of completely falsifying the intentions of the composer.

Chopin distrusted himself: he invited . . . and sometimes followed . . . pernicious advice, unaware that he himself, guided by instinctive genius, was more clear-sighted than all the savants around him, who were devoid of genius of any kind.

An Appreciation of Gounod

A strange career was that of Gounod! Opposed from the very outset, as all creators are, courageously steering his course against wind and tide, it was his destiny never to know the peace of unchallenged success and tranquil glory; it was amid storms but seldom interrupted by brief spells of calm weather that he became the most popular musician in France.

> Pre-eminently was he a creator. Only in part are Marguérite, Juliette and Mireille the offspring of Goethe, Shakespeare and Mistral; the musician as well as the poet gives birth to children of his own, creations less complete, it may be, though nearer to the masses and possessed of that gift of ubiquity which it is the nature of music to bestow. England alone fully understands the Juliet of Shakespeare, Germany the Gretchen of Goethe, and Provence the Mireille of Mistral, but the public of the civilized world regard Marguérite, Mireille and Juliette as the daughters of Gounod. Less complex in nature than the children of the poets and animated by an intense musical life, they form part and parcel of our daily portion and receive us into their intimacy. Stripped of their precious garments they lay bare their heart's emotions, thrilling us in accord with their most secret and hidden feelings and leaving for their illustrious sisters the shining ornaments of the mind. Listen to Marguérite as she sings:

"Ceux dont la main cruelle me repousse
N'ont pas fermé pour moi la porte du saint lieu;
J'y vais pour mon enfant et, pour lüi, prier Dieu."

Listen to the simple chord that accompanies these last few words, thrilling us with a grief for which no consolation can ever be found, affording us a glimpse of the disturbing and mysterious depths of the vast cathedral, and then tell me if any other art can attain to such results with so few means and appliances!

Does not the cathedral in "Faust" seem a kind of link between the dramatic author and the chorister, symbolized by the organ which is shown on the stage? The religious music of Gounod is great, more especially the Mass of Saint Cecilia and the Requiem of "Mors et Vita," the Mass written at the beginning, and the requiem at the end of his career, the former adorned with all the brightness of a glorious dawn, the latter burning with the golden fires of a setting sun. In them we find sincerity of faith wedded to perfection of form, to a power and quality of voice that daily become more rare before the jealous and domineering influx of instrumental music.

The Need for Virtuosity

Certain of Liszt's compositions, which were once regarded as impossible of execution, are now everyday performances of the young pupils of the Conservatoire. On the pianoforte, as on all other instruments, virtuosity has made gigantic strides all along the line.

What hard things have been said against this virtuosity! How fiercely it has been attacked in the name of Art with a capital A! To think of that implacable, that impious war declared upon the Concertos both of Beethoven and of Mozart! One could not possibly have been more completely in the wrong.

> In the first place—the fact must be proclaimed from the house-tops—in art a difficulty overcome is a thing of beauty. This truth has been affirmed by Théophile Gautier in immortal verse, and after such testimony there is nothing further to be said.
>
> In the second place, virtuosity is a powerful aid to music, whose scope it extends enormously. It is because instrumentalists have all become virtuosi that Richard Wagner was enabled to dispense so lavishly that delightful wealth of sound, of which a good deal would have been impossible but for the virtuosity we affect to despise.

In such cases, however, beauty comes into existence only when the difficulty is really overcome to such a degree that the listener is unaware of its existence. We thus enter that realm of superior execution wherein Liszt was throned as a king, performing with the ease and assurance of a god. Power and delicacy and charm, along with a rightly-accented rhythm were his, in addition to an unusual warmth of feeling, impeccable precision, and that gift of suggestion which creates great orators, the leaders and guides of the masses.

When interpreting the classics, he did not substitute his own personality for the author's, as do so many performers; he seemed rather to endeavor to get at the heart of the music and find out its real meaning—a result sometimes missed even by the best of players.

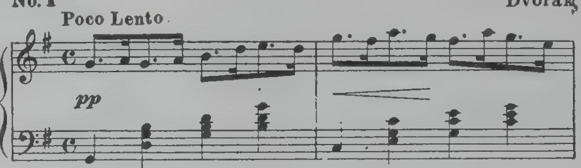
This, moreover, was the plan he adopted in his transcriptions. The Fantasia on "Don Juan" sheds unexpected light upon the deeper meanings of Mozart's masterpiece.

Symplifying a Rhythmical Problem

By Harold M. Smith

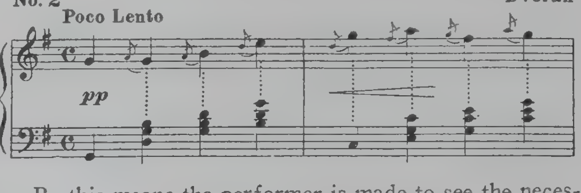
A rhythmical form often troublesome to the student, such as the following example:

No. 1 Dvořák



may sometimes be taught successfully by rewriting thus:

No. 2 Dvořák



By this means the performer is made to see the necessity of knowing in advance the note after the sixteenth. In playing grace notes this necessity is obvious enough, yet many fail to recognize the same principle in the rhythm above.

A rule well to remember is "Never play a quick note until you know what follows directly thereafter for both hands, and until you are mentally prepared to play it."

How Do You Know Your Piece?

By Anne Guilbert Mahon

Do you know your piece thoroughly?

Do you know the name of the composer? Do you know anything about his life? Do you know his object, his theme, his idea which he wished to express in the composition?

When away from the piano, can you tell the key and signature of your piece? Can you tell what are its highest and lowest notes? Can you shut your eyes and mentally see the printed notes on the page, exactly how the composition looks? Can you play it correctly, in your mind?

Can you recall the tempo, remember the correct phrasing? Can you describe the peculiarities of the piece? Does it feature chords, octaves, runs, arpeggios; or does it contain all of these? Can you remember the marks of expression?

Do you know the divisions of the composition, the different themes; and could you start any one of them? Do you know each section as if it were a composition of itself? Could you start anywhere in the piece and play it to a satisfactory close? A young girl, who had been in the habit of practicing several hours a day, was confined to her bed with a tedious illness. As she lay there slowly convalescing, the pieces she knew ran through her mind. She was surprised to find how readily she could picture the notes of some of them and how elusive seemed others which she thought she know by heart. When she recovered and went back to the piano, she found that, although her fingers were somewhat stiff from lack of exercise, she had gained in the knowledge of many pieces which before she had considered difficult that the mental training had been of great value to her although she had not been able to play a note. She had impressed those pieces on her mind, and they were never forgotten. She *knew* those pieces.

Mirror Practicing

By Jean McMichael

If you are a vocal student try memorizing your songs away from the piano, before a mirror alone.

This will be a great help by allowing you to observe your facial expression and by enabling you to correct many faults which cannot be detected while playing for oneself at the piano.

You will be surprised at the many strange things you do. It enables you to see just what kind of an appearance you make when singing in public; for a mirror reflects the truth.

It is a great teacher and critic for the concert performer.

Nothing great was ever achieved without enthusiasm. Emerson

Piano Touch as Seen by Famous Musicians

By Percival Garratt

Beethoven gave considerable thought to questions of piano tone production. According to Schindler, he advised players not to raise the fingers more than necessary in order to learn how to "sing" on the piano, and made fun of pianists who "wave their hands in the air."

With regard to *cantabile* playing, Beethoven's views were endorsed and carried into practice by Thalberg, who taught that "the keys should be felt rather than struck," and who recommended "great repose of the arms and hands" and the possession of "as much suppleness and as many inflections in the forearm, the wrist, and the fingers as a skillful singer possesses in his voice." These words are taken from Thalberg's "Art of Singing Applied to the Pianoforte," and were written at a period when musicians held the art of singing to be the ideal type to which instrumental technic should approximate. The more modern view (expressed by Busoni) is that the conditions of vocal art (breathing, the joining or division of syllables and words, the difference of registers, etc.) have little or no significance on the piano. The nature of the keyboard instrument does not allow a true *legato*, such as can be obtained by the human voice or by stringed instruments.

Thalberg's method, however, was a great advance over the stiff wrist and arm methods of Hummel, Moscheles, Kalkbrenner, and others—methods which had sooner or later to give way to a fuller coöperation of the whole upper part of the body. The increasing demands made by composers (from Chopin onwards) taxed the skill of pianists and created a new attitude towards keyboard problems. The appearance of works such as Liszt's Sonata and Balakirew's "Islamey" helped to emancipate players from all rigid methods, and gave a greater freedom to arm movements. It says much for the progress of piano playing that these formidable pieces by Liszt and Balakirew are now heard at pupils' recitals! Side by side with the development of agility and freedom has been the analysis of the production of beautiful tone. This is usually partly acquired and partly natural (the latter resulting from a particular hand-formation, temperament and racial characteristics.) Rubinstein said that he spent "thousands of hours endeavoring to find this tone and that." From the year 1880 an enormous literature on methods of touch has been accumulating. As a general rule, the greatest artists and teachers have little patience with so-called "methods." As Josef Hofmann bluntly says:—"There are but two methods in all the arts—a good one and a bad one. Most of the methods in vogue contain some good points—about a grain of truth to a ton of mere ballast." Many of the authors of piano-methods are so sure that they have found the whole truth and nothing but the truth that they are far from polite to anyone who ventures to differ from their views. We live in an age of speed and the "get-rich-quick" methods have an undoubted appeal to many.

Leschetizky and other great teachers have always insisted on their pupils regulating the quality (*timbre*) of tone from the brain. What is termed "a good touch" depends on the intention and attitude of the player towards his instrument. It was not fanciful of Mark Hambourg to suggest that "the hand in its attitude on the keyboard should reflect in some degree the spirit of the music—in a vivacious piece the hands should look full of energy, while in slow *cantabile* movements they should present a soft and sinuous appearance.

A standardized method of playing the piano is not wanted: the Golden Rule is that there is no Golden Rule. De Pachmann, the piano-poet, revels in pure beauty of sound; his *sforzando* has an entirely different tone-color from the *sforzando* of Percy Grainger, for instance, who does not hesitate to make use of his *fist* for certain effects. To take another example: Sarasate's violin tone was always exquisite beauty—tones that "dropped honey;" Joachim, on the other hand, would not mind rasping out a note on the G-string if he felt it needed that character. Sameness of tone is the deadliest thing in piano playing. The ideal pianist should be able to strike a chord with both hands and produce *simultaneously* ten varieties of tone-color. One has only to listen to Busoni, Bauer, and Rummel to appreciate what amazing effects can be obtained by those who control an unusually sensitive touch. Modern pianoforte music demands qualities of touch that were undreamt of in the last century; there is a wide range from the rainbow-hues of Scriabin and Debussy to the black-and-white of Béla Bartók and Satie.—From the "Musical News and Herald" (London).

The Relation of the Public School Music Teacher to the Private Teacher

By WILL EARHART

HAPPILY the relation of which we write is one that is constantly growing closer. Indeed, if public school music continues to enlarge in the direction of teaching instrumental technic, and if private teachers are drafted increasingly into the service of the schools by having their work outside given school credit and by coming into the school buildings to give the instruction in instrumental technic that is finding place there, it will soon be difficult to distinguish between the two types of teachers. It will be a fortunate day when this becomes true. Then public school music will have acquired a definiteness of aim that will add greatly to its strength; and then private teaching will have gained in breadth until its vision embraces *all* the people as affected by the ministrations of music. For public school music teaching is now concerned with music for the masses, but under comparatively indefinite instruction; and private teaching is concerned with the musical progress of the individual under very definite instruction. The new vision sees the masses brought under this more specific and intensive instruction with no loss in the extensiveness of the field. The tendency is a perfectly natural one, common to all progress. It represents a movement toward completeness, thoroughness.

But, as long as the two are separate—and their fields are as yet easily distinguishable—the work of the public school teacher in relation to that of the private teacher is that of the general to the specific. The private teacher of music is almost invariably a teacher of specialized musical technic. He (or probably she) teaches music *applied*, or, we may say, music expressed through the medium of the piano, the violin, the voice, or other mediums. The greater part of such instruction must necessarily be the application, or a technic of expression. But what is to be expressed?

From the Cradle Up

Too little, often, do the private teachers understand that unless from the cradle, in ways that they are likely to consider almost beneath their notice, there has been a slow, steady accumulation of musical experience, a musical background, there is nothing for the child or youth to express. That they make this mistake is evidenced by the material they sometimes give even to little children. The motive that every child—or, for that matter, any adult—has for learning to play an instrument, is to express some music he has in him through the attractive medium of that instrument. This is not a foreordained predisposition to evil, but a perfectly normal and proper, even fortunate tendency, which any true pedagogue would follow out according to the rule which bids him connect his instruction immediately with the experience the pupil has had.

It is not necessary, of course, that the very tunes with which a pupil is familiar should be used in his first technical study, though this is highly desirable and should be done if possible. But his first efforts should be upon music of at least a familiar kind, so that he will understand that the aim of his new study is, after all, to produce *music*, as he knows and feels it. Of course, if a pupil has practically no musical experience, or only one of a most unfortunate kind, there is nothing for the private teacher to do but undertake the laborious task of building up a musical experience before building up a technic of expression. It requires much more wisdom to do this than to teach pure technic; and the effort will try the patience of both the teacher and pupil. But, on the other hand, nothing is to be gained by putting the cart before the horse and endeavoring to develop a technic of expression of something that is not there to be expressed. From this nothing can result but a bewilderment, on the part of the pupil, that rapidly assumes the appearance of downright stupidity. As an illustration of what I mean, I may say that a few days ago I heard a violin student, a young boy, play an exercise completely out of tune, with no approach at any moment to correct intonation, and without exhibiting the slightest disquietude over his cacophonies. Yet the boy, on request, fluently syllabilized and sang with flawless intonation, the exercise he had so dreadfully mutilated. Evidently he had come to the conclusion that this new mechanism, the violin, was not intended to produce the same system of sounds that he had known in his singing as music. His readjustment, when he began to sing his exercises by syllables, was rapid.

Musical Orientation

Public school music should provide the basic experience and musical orientation upon which all later specialized musical technic can scarcely rest; and the private teacher should know the extent (and the limitations) of this experience and be wise enough to base his instruction solidly upon it. The private teacher, as we have said, is often too intent on developing technic, and is too slightly schooled in pedagogy, to do his part wisely; and on the part of the public school music teacher there are more difficulties and shortcomings than might be readily supposed.

The class dealt with by the public school music teacher is often—almost invariably, with respect to music—heterogeneous. Foreigners and natives, of all colors, sizes and shapes both physically and mentally, constitute any one of his groups. They are not classified according to their musical ability, and cannot be. They are not required or expected to study or practice their music at home. They are necessarily very largely dealt with, notwithstanding some systematic individual singing, as a group. The public school music teacher sees them only once in every few weeks for some twenty minutes. Instruction is therefore carried on by the grade teacher. She does wonders, considering the manifold duties and capacities required or expected of her; but she cannot be a specialist in everything, and the children do not always get from her what they could get from an expert music teacher.

WILL EARHART

School Music Essentially Vocal

But more important than these obstacles, at least with respect to our present thought, is the fact that school music is essentially vocal, while the music the children study with the private teacher is almost invariably instrumental. Even if the supervisor of music is not wholly taken up with singing, vocal music must still predominate largely in schoolroom instruction. But the public school teacher himself is often almost incredibly vocal.

Now it hardly needs argument to convince musical persons that there is a vast difference in the entire outlook upon music between those who sing and those who play. When one sings—at least as children sing in concert—he *is* the music, and the production of the music is almost unconscious; but when he plays he not only makes the music by conscious and difficult processes, but he also listens to it as well, almost as if some one else were making it. Unless, therefore, the teacher of "vocal music" in the schools has had some fairly serious dealings with instrumental technic in his own experience, certain unobtrusive but potent qualities and phases of treatment that would make the child's schoolroom experience carry over into his later instrumental study are likely to be lacking. These qualities and phases are, to be concrete, an instrumental truthfulness and exactness (without loss of expressiveness) in dealing with rhythms and phrasing, a keen attention to the effect of the music upon the ear, instead of confining attention solely to the loosing of an inner emotional impulse, consequent attention to ear-training in matters of pitch, quality of tone and rhythm, selection of music that not only "sings" but that also *satisfies the musical sense* through the ear, and constant operation of a preference for musical tone-effects instead of effects of verbal declamation. There need be no loss of joy in singing, no sacrifice of pure and musical vocal effect. Indeed, what would result would be purer type of singing, a definite growth in bel canto, a substitution of something of the organ—like quality of the St. Olaf Choir or the Ukrainian Choruses for, let us say, the "pep" of the college Glee Club. The net result would be to give the foundation for any and every kind and specific branch of musical training; and all this, so far as we have traced the process, would be done without any specific reference to instrumental music or any separate processes of instruction designed to foster instrumental interests as contrasted with vocal.

A Broader Scope

But the public school need not, and often does not, stop with such development of a general attitude toward music. By having children, and at times adult musicians, play; by speaking occasionally of the various musical instruments and their peculiar characteristics and powers; by comparing the tones produced by the voices of the children with those of the violin, flute, et cetera; by telling of the great orchestral works written by Schumann or Mendelssohn or some other composer, when a little song by one of these is sung; by describing the make-up of such an orchestra and comparing it with that of Haydn, when a song by Haydn is encountered; by encouraging children to attend concerts given by great instrumental soloists or ensembles; by referring casually to the effects produced by the church organ with which they are familiar; by telling the pupils of Handel's powers as an organist, Mendelssohn's as a pianist, in connection with songs by these composers; *by organizing school orchestras or little instrumental ensembles among the children themselves; by offering class instruction under school supervision on almost every musical instrument;* by all these a definite stimulus of interest in music and musicians in general and in instrumental music in particular may be aroused, and the beginnings of a sympathy for the modes of expression of music other than school songs may be generated. And, unless such breadth of interest and sympathy are aroused, the school has not done its duty.

But even at the worst, public school music does give considerable foundation for the work of the private teacher. At least the child is "tuned up" for music, so to speak; and ordinarily, even in average schools, he gets not only quite a well-defined and desirable musical orientation but also a considerable knowledge of elementary theory and staff notation and some ability to read music. The private teacher is not always enthusiastic over the extent and thoroughness of these attainments, and sometimes, we must admit he has good cause for even sharp criticisms. But, on the other hand, we must remember that even the private teacher's instruction is not one hundred per cent. efficient with *all* of his pupils, and that most of us teachers are given somewhat more to telling about the bad condition of pupils when they come to us than to proclaiming to the world their beatific condition when they leave us.

The better public schools, too, are doing now a quite remarkable work for the musical advancement of the pupils. To the attainments we have outlined in connection with the elementary schools we must add the really extensive and sound knowledge given in many high schools. In these advanced courses in Harmony and Musical Appreciation (which latter is made to include form and esthetics, principally, as well as biography and history) and a knowledge of the Orchestra and its instruments, which is given by school orchestras of almost symphonic proportions playing proficiently a fair repertoire of classical music, lead the student to a knowledge and appreciative understanding as great, surely, as the private teacher should ask. It remains only for him to connect his teaching wisely with it. It is a pity that we live in so busy a world that the public school music teacher and the private teacher cannot get together more intimately and learn one another's aims, methods and accomplishments. Much lost motion and difficulty would be avoided if there were such closer articulation. But even as it is, since private teachers are steadily coming more freely into the schools to give instrumental instruction, and since the public school music teacher is more and more becoming a broadly trained musician as well as pedagogue and is now more often than not skilled in practical musical technic of one kind or another, a better understanding is fast becoming established.

School Credits for Music

The practice of giving high school credit for the study of specialized musical technic under private teachers remains to be spoken of in brief detail. Here the two classes of teachers are brought into more direct relation, probably than in any other phase of musical practice. In fact they are united and are in the closest accord. The difficulties that beset the richer development of this modern phase of educational practice—for there are, unfortunately, many difficulties—must therefore be sought outside the two groups and outside of their relations; and they must be combated by both groups working together as one.

The difficulty most often spoken of is that of standardization. I think it is overestimated. The plan worked out by the Educational Council of the Music Supervisors' National Conference and adopted by the Conference, and later adopted for use in the State of Pennsylvania by Dr. Hollis Dann, State Director of Music, has for some years been in essential features in use in Pittsburgh and is entirely feasible as a working plan. It does not prescribe graded lists of material for piano, violin, or any instrument, and yet safeguards standards of accomplishment. Later, lists of material are to be prepared, and here the private teachers must come forward and give of their specific knowledge. Meanwhile, however, it is certain that progress in this practice has not been retarded seriously by the lack of standard lists of material.

The chief difficulty is that of age-old traditions of curriculum. Music, despite our sentimentalizing over it on divers occasions, is not yet accepted at court as a genuine educational subject. It is with music teachers, both public and private; and these often know better than anyone else, for frequently in these days the musician is a highly educated person with more than one scholastic degree to his credit. But educators who make the general curriculum for our schools, and, oddly enough, many parents, are sometimes not willing to give music scholastic place. It is true that I have never known an educator who knew music well who exhibited this reluctance. Anyone who is well educated in both music and general subjects is not only qualified to speak of their educational strength, but is always found to be well aware of the educational strength of music, as compared with other subjects. But these are few; and parents, taking this cue from the large majority of educators to whom music is, and throughout life has been, but name for an easy recreation, outdo the educators in avoidance of it as a subject for school credit that shall be integral in the school's diploma. They want their children to be really and truly educated and they know that no person has been considered educated unless he has taken Latin and other languages (dead or alive) and history and a certain assortment of other subjects properly hallmarked. And then come the colleges with their entrance requirements in which music is often not highly regarded, and with their curricula from which music is absent, and the chain is complete. It will in time be broken. Legislation such as we have now in Pennsylvania, though it is in advance of the general understanding, is highly potent. Musicians who are also college men, and college men who also know music, are increasing greatly in numbers and their weight will be felt. Meanwhile the music teachers, pupil and private, can co-operate with one another in careful study of the situation and in practical remedial effort. There is no doubt but that they will do this; for that their interests at this point are identical is most obvious. At other points, it is true, their interests are equally closely related; but at no other point are the teachers themselves so well aware of the exact strength and nature of the relationship. One would like to think that by this and other articles like it a keener sense of their common aims and a greater effort to co-ordinate their efforts might be aroused.

Suggested "Self-Test" Questions on Mr. Earhart's Article

1. *What is the little child's motive for learning music?*
2. *What kind of music should be employed for the first efforts of the child?*
3. *Give three means of broadening the scope of the child's musical training.*
4. *State the influence of College men in music.*

A Baby or a Doll?

By Nonabell Bailey

Many students go through years of drudgery to perfect fingers and technic only to find in the end that their playing makes no appeal to their hearers. There is no soul to it. In spite of the brilliant technic there is no passion, no fire, no joy, no sadness—in fact nothing that moves the hearers to nobler thoughts and richer lives, which is the real purpose of music.

What is the trouble? Is it lack of talent? Perhaps; but without talent of some degree, and great determination, the brilliant technic could not be required. In many cases it is the fault of the teachers. The primary and intermediate teacher has no right to feel that her duty is fulfilled when she uses the latest methods in training the child's fingers. Teachers, train the mind! It is the soul of your work; and without it there is nothing but utter failure. Do not feel that only the world-famed teacher can put the artist finish on a musician by a course in interpretation.

This work may be started at the very first lesson, even with the youngest beginner. In fact, the younger, the greater opportunity to stir the imagination. At the very first lesson it is well for the teacher to play something for the child after she has first told a story or painted a word picture about the piece. I often use Grieg's "Butterfly." First I tell the child of a beautiful garden filled with various colored, fragrant flowers, in the warm sunshine. Then I describe the butterfly—how it flits from flower to flower, pausing here and there, then fluttering on until it disappears over the garden wall.

Another good one is "La Fileuse," by Raff. Make the child see the old-fashioned spinning wheel, the little German girl in her quaint peasant costume; and he will have no difficulty in distinguishing the sad little song above the whir of the spinning wheel.

Such big numbers may seem too deep for a child They are not. Frequently the child will make a special request for the same piece every few lessons. Never refuse him. You will find that, with the proper word pictures skillfully used, it will inspire the pupil to put some real meaning into his own little pieces.

A very practical little girl put her whole mind on slowly thumping out note after note of the little lullaby she was learning. She was always scolding herself, or rather her fingers, for being so slow. I had previously explained that the piece was for a mother to sing to baby or a little girl to sing to dolly. At last I said, "But, Ruth, a baby couldn't go to sleep with all that noise." I was amused at her alarm as she said, "Oh, I forgot"—then in a whisper, "I thought it was a doll." You see she was a peculiar little girl to whom dolls did not mean much; but a baby—why her own baby brother was at home.

The idea is to give the imagination a start on the right road. Later the child will invent his own stories about his pieces. Encourage him, no matter how different they may be from your own ideas. Only help him to work it out with his fingers; and later when he comes to the masterpieces he will have no trouble in determining what is their soul. His feeling will be that of the composer and his interpretation what the master intended.

February is a fine month in which to begin to plan for your Summer Music Study. Planning ahead is far better than wasting time regretting lost opportunities.

Clementi, the Long-Lived

By W. F. Gates

A recently published schedule of the life extent of the great composers and performers omits one of the more notable of a hundred years ago, Muzio Clementi—beloved of piano students. This Anglicized Italian was not in the first rank of musicians; but his effect on the music of his and the succeeding days was marked, because of his writing in pianistic style for that then partly developed instrument.

Clementi's life extended from 1752 to 1832, a long life but not so notable for its extent as for the particular musical period it covered. This eighty years overlapped the complete lives of Mozart, Beethoven and Schubert. Clementi's life missed that of Bach by only two years, touched that of Handel, and largely was parallel with those of Haydn, Weber, Rossini, Mendelssohn, Schumann, Gounod, Chopin, Wagner, Verdi and Rubinstein.

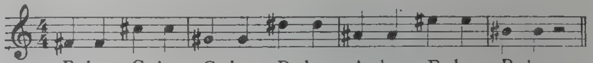
Those eighty years, with a few more added at their end, may be said to have been the golden period of musical history. Before that day, music was in its infancy; since that time, it has shown signs of decadence. Today, so far as the making of great works is concerned, music seems to be taking a slumber. Possibly, the Muse is simply gathering power for a recrudescence, another period of production of great works to follow the widespread production of minor compositions now in evidence.

The Song of the Flats and Sharps

By S. M. C.

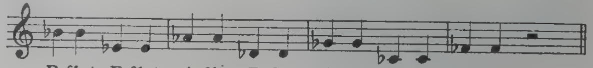
Of the many devices used by teachers to help their pupils remember the order of flats and sharps, the following proved most successful with a number of pupils. We call it "learning the Song of the Flats and Sharps," and proceed to sing the following tune, which the pupil plays:

Ex.1


F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, B sharp.

Then down for the flats:

Ex.2



This device entails no learning of absurd sentences, or nonsensical jingles, and takes but a short time and a few repetitions to impress it upon the pupil. At the same time it teaches him to locate the sharps and flats upon the keyboard, a point which is neglected by many teachers. If you have a pupil who is backward in this respect, why not try the Song of the Flats and Sharps?

Clearing Away a Mechanical Problem

By Ruth L. F. Barnett

"Are you dreadfully busy?" asked a little music teacher. "I don't know what to do with Helen Brown. We have just spent her whole lesson hour on a study that she already 'knew perfectly,' and still she stumbles."

"Has she tried playing the hands separately?" I ventured.

"Oh yes, she has played the right hand alone dozens of times. The left is so easy that she could play it at sight. All the difficulty is with the other hand."

"For just that reason," I answered, "Helen must completely master the left-hand part. She must be able to play it easily and well at a much greater speed than is required with the hands together. If she can play it alone only as fast as it is meant to be played, what can that left hand do when the right hand is claiming all of Helen's attention?"

The little teacher rose to go. "I am going to telephone to Helen now to go to work on that left hand."

"And while you are about it," I sang after her, "put down in your mental notebook: *In any piece in which one hand has a much more difficult part than the other practice the easy part till it can be played twice as fast as need be; then work on the more difficult part with nothing to stand in the way of mastering it.*"

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

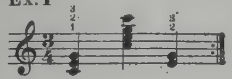
Study of the Grand Arpeggio

In response to my request for practice suggestions from our readers, I have received the following interesting scheme from Mr. Cecil Berryman, of Omaha, Nebraska. The scheme seems to me eminently useful and practical, and I intend to try it out on my own pupils. Mr. Berryman says:

> Get this practice scheme into the blood by a daily inoculation. Wilhelm Bachaus, the eminent pianist, is quoted as saying: "I start with ridiculously simple forms—just the hand over the thumb and the thumb under the hand—especially for arpeggios." Do not forget to play the following exercises exactly as written. Supplement them with various other rhythmic groupings.

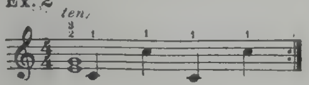
1. Play the tones of an arpeggio in *blocks*, or fingering-groups, as follows:

Ex. 1



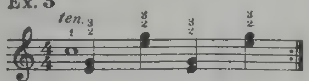
2. With the thumb free, hold the remaining tones in the "block" for a bridge, and pass the thumb rapidly from thumb-tone to thumb-tone:

Ex. 2



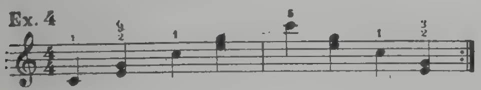
3. Hold down the thumb, passing the bridge over. The tempo should be slow but the lateral movement almost instantaneous:

Ex. 3



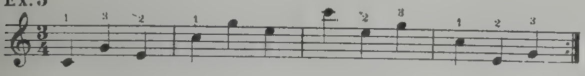
4. Play thumb-tone and bridge, the fifth being played alone:

Ex. 4



5. Play the "position tones" in inverted order—an excellent stretching exercise:

Ex. 5



Power in Scale Playing

> Please explain how scales that are played rapidly—that is, with fingers close to the keys—can be played loud. Where should the necessary pressure come from to play them this way?—K. M.

There are two chief sources of power in playing scales: (1) the downward action of the finger itself, and (2) the throw of the hand from the wrist. By the first means, the finger is held somewhat firm, and is given a downward swing by a quick pull of the finger muscle. More important for strengthening the tone, however, is the hand action. To secure this, hold your hand extended horizontally in free air. Then suddenly throw it downward, as though shaking water from the finger tips. Now perform the same movement over the keyboard, so that the fingers are interrupted in their descent by their impact upon the keys. You will find that the wrist has a tendency to jump up with each stroke.

Next, play a scale, keeping the fingers firm, as suggested, and allowing the wrist to rise naturally, as each key is sounded. In this way you can get a maximum of tone, which may be decreased as desired, by using less evident movements. As the scales are played more rapidly, the wrist may rise slightly when the second, third and fourth fingers are employed, and descend with the thumb and fifth fingers. Power will increase accordingly as you cultivate this feeling of throwing the muscular activity *over* and *into* the keys.

The Question of Relaxation

> In playing the melody notes in the first part of Rachmaninoff's *Prelude in C sharp minor*, I had been taught to let the hand come down relaxed on these notes so as to obtain a full tone without stiffness. I find that when I use the hands in this way they slip off the keys. What would you recommend?

Relaxation is the slogan of modern teaching, and a very good slogan, too, if properly applied. But "perfect relaxation," about which some teachers talk, is an evident absurdity which, if carried to its logical conclusion, would result in flopping about the keyboard like a seal out of water. If you play at all you must hold your arm up by the muscle in the upper arm, and must also have some muscular action in the fingers, at least. Where muscular relaxation is most important is *directly after a note has been played*, when muscular activity, especially in hand and wrist, is for the most part waste effort.

A full-arm movement is best used in playing the heavy melody notes of the Prelude you mention. Place the right hand on the keyboard, with fingers somewhat extended. Now hold arm, hand and fingers locked together in this playing position, and then raise all together about three inches, by shrugging up the shoulder. Next, drive some key down with a single finger, by a quick downward movement of the shoulder; and immediately relax the arm, retaining only just enough pressure on the key to keep it down.

These are the fundamental muscular motions to be observed in playing the heavy melody notes; although these motions will eventually be accomplished in a less obvious manner. The tone, to be sure, is produced primarily by arm-weight; but this weight is reinforced and regulated by sufficient muscular control.

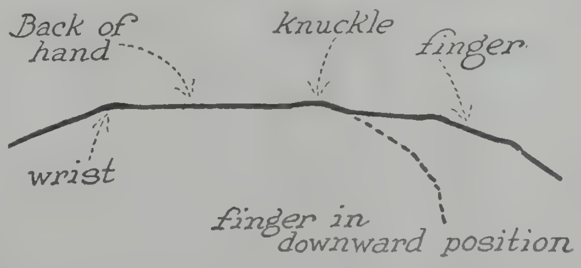
Double-Jointed Fingers

> I have as a pupil a girl of twelve whose fifth fingers are both double-jointed, so that if she raises them more than a quarter of an inch above the keys they "snap" up and when they strike from this high position they "snap" down. Can this trouble be corrected, and if so, how?—C. A. B.

It goes without saying that the "snap" which you mention should be avoided as far as possible. If raising the fingers produces this ill effect, why raise them?

In the time of Czerny and immediately following pedagogues, it was customary to hold the hands quiet under all circumstances and to produce the tone by hitting the keys with a high lifted finger. But in recent years it has been decided that this insistence on motionless hands is a mere fetish, and that any muscular movement which is of real usefulness may be rightfully called into action. Hence what was formerly done exclusively by the fingers is now aided, at least, by throwing the hand downward from the wrist, by rotating the forearm to right or left, and even by full-arm movements.

I advise you, therefore, to teach your pupil to make extensive use of such movements, and to confine the finger action to a downward swing from the knuckles. Even then the finger has considerable play from the nearly horizontal position shown in the following diagram to the downward position indicated by the dotted line:



By combining this throw of the finger with the various motions of the hand and arm above described, fluency of execution and ample command of tone should be acquired.

"SCULPTURE is motion caught in a moment of perfection. Music is motion always in perfection."
—MRS. BARTLETT A. BOWERS.

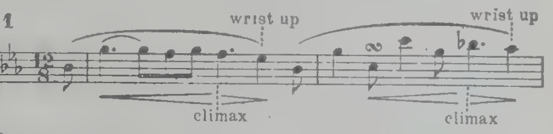
"THERE are in music such strains as far surpass any faith which man has ever had in the loftiness of his destiny."—THOREAU.

How to end a Slur

> How should the last note under a slur be played. I was taught to draw the finger gently off the key. Is that the correct method?—B. P.

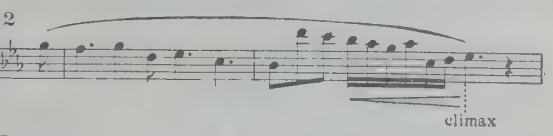
Frequently, though not always, the last note represents a quiet ending after a climax; and in this case your method is correct. I suggest that the climax-note under the slur be then played with a lowered wrist, and that the wrist be quickly raised after the last note, so that the finger is, so to speak, *dragged away* from the key, hanging down from the wrist. An example of this procedure is found in the first two phrases of Chopin's *Nocturne in E flat*:

Ex. 1



But some phrases end with the climax, as in the next phrase of the same nocturne:

Ex. 2



Here the final note is not only accented, but also somewhat sustained. Eventually, however, it may be released as I have described.

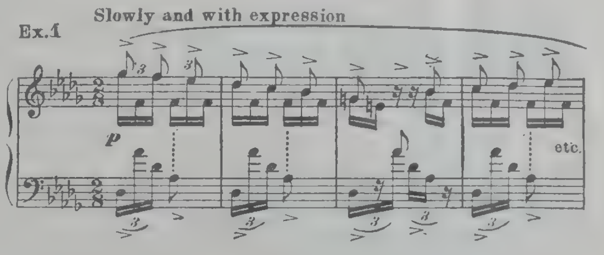
To interpret slurs properly, therefore, one must carefully discriminate as to whether their climax notes occur before or at the end.

Cross Accent. Sharps and Flats in the Signature

> (1) Please explain what is meant by cross accent?
>
> (2) Why are the seven flats in the key of C flat major in the reverse order of the seven sharps in the key of C sharp major?

(1) Cross accent, or cross rhythm, occurs when the accents of one voice-part conflict with those of another. This effect is most frequent in connection with ¾ and 6/8 meter, in the former of which there are three beats, and in the latter two beats to the measure. In this case, while the chief accents, on the first beats, coincide, the secondary accents conflict, or *cross* each other. A good example is found in Schumann's *Des Abends*, from Op. 12, where there are three distinct beats to a measure in the upper, melodic part, to two beats in the lower, bass part; so that the second beat of the latter falls between the second and third melody tones, thus:

Ex. 1



Chopin's *Waltz in A Flat, Op. 42*, has two notes in the upper part to three in the bass. Brahms is especially fond of such conflicting rhythms.

(2) Sharps and flats are placed in the signature in the order in which they naturally occur in successive keys. Since F is the first note to be sharped, in the key of one sharp, F♯ always comes first in the signature. In the key of two sharps, C♯ is added, after which come in order G♯, D♯, etc.

Similarly, since B is the first note to be flatted, in the key of F major, B♭ always comes first, then E♭, A♭, etc. Hence the final order of sharped notes is F. C. G. D. A. E. B, while that of flatted notes is B. E. A. D. G. C and F,—just the reverse.

"The self-criticism to which the artist subjects himself will prevent him from foisting an ill-prepared work upon the public. The true artist may be trusted to take that care; and the greater the artist he is, the greater the care he takes."—FRANK BRIDGE (*English composer.*)

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

MEYERBEER vs. CHOPIN

In his book, *The Great Piano Virtuosos of Our Time,* W. von Lenz records (with slight abbreviations):

"Once Meyerbeer came in while I was taking my lesson with Chopin. I had never seen him before. Meyerbeer was not announced; he was a king. I was just playing the *Mazurka in C. Op. 33*—only one page in length. I named it the 'Epitaph of the Idea' so full of grief and sorrow is this composition—the weary flight of an eagle!

"Meyerbeer had seated himself; Chopin let me play on.

"'That is two-four time,' said Meyerbeer.

"For reply, Chopin made me repeat and kept time by tapping loudly upon the instrument with his pencil; his eyes glowed.

"'Two-four,' Meyerbeer repeated quietly.

"I never but once saw Chopin angry; it was this time! A delicate flush covered his pale cheeks, and he looked very handsome.

"'It is three-four,' he said, *loudly;* he who always spoke so softly.

"'Give it me for a ballet for my opera (*L'Africaine,* then kept a secret), I will show you, then!'

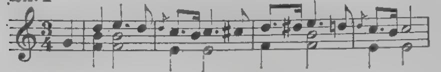
"'It is three-four,' almost screamed Chopin, and played it himself. He played it several times, and stamped the floor with his foot—he was beside himself! It was no use, Meyerbeer insisted that it was two-four, and they parted in ill-humor.

"It was anything but agreeable to me to have witnessed this little scene. Chopin disappeared into his cabinet without saying a word—the whole thing had lasted but a couple of minutes."

Meyerbeer, however, made amends on his way home with von Lenz to whom he gave a lift in his carriage. "'I had not seen Chopin in a long time,'" he is quoted as saying, "'I love him dearly! I know no pianist like him, no composer for piano like him! The piano is intended for delicate shading, for the *cantilena,* it is an instrument for close intimacy. I also was a pianist once, and there was a time when I aspired to be a virtuoso."

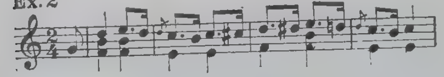
As to the little scrap between Chopin and Meyerbeer, here is the melody as Chopin wrote it:

Ex.1



And here is how Meyerbeer would have treated it (and it sounds very much like a Meyerbeer melody in this form). Take your choice!

Ex.2



SAINT-SAËNS ON IMPROVISATION IN CHURCH

In his *Musical Memories* Saint-Saëns ably defends the practice of improvisation in church. "I am fully aware," he says, "of what may be said against improvisation. There are players who improvise badly and their playing is uninteresting. But many preachers speak badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer. If the organ music is played in this spirit and results in harmonious sounds rather than precise music which is not worth writing out, it is still comparable with the old glass windows in which the individual figures can hardly be distinguished but which are, nevertheless, more charming than the finest modern windows. Such an improvisation may be better than a figure by a great master, on the principle that nothing is good unless it is in its proper place."

VON BUELOW ON APPLAUSE

To most musicians the applause of the audience is very precious. It is part of the recompense for the tremendous effort of acquiring a technic and a repertoire. Few would be willing to forego it; but apparently von Buelow, the great pianist and conductor, thought otherwise. The following is an extract from a letter he wrote to Madame Laussot, a friend of his mother. He was then twenty-four years of age and well on his way to success.

"As regards the little I may have accomplished in my art, the value of which consists in undeniable perfectibility alone; and as regards my claims to a recognition of it by the public........ I am only susceptible to the influence of applause in moments of nervous physical excitement. In cooler moments the judgment of a mass of people never exercises any attraction or influence upon me, however much I feel the value of winning the sympathy of some of its individual members. Every one of its manifestations has some sort of bribe to action. But true art never bribes, directly or indirectly."

One may add that von Buelow's indifference to the applause of the unknowing multitude was not assumed; it was quite genuine, and maintained to the end of his career. He had a reputation for being "cold." He seems to have been everlastingly seeking for that which he calls "undeniable perfectibility." It is a course worth recommending to any who hope to achieve a career as great as von Buelow's.

ONE WAY TO MAKE MONEY

It is a well known fact that many of the street piano players in big cities do exceedingly well. Most of them, Italians, manage to retire with sufficient funds to bask away the remainder of their days at Sorrento, Capri or Messina. A London musician of note thought that he would find out how much could be made in such a way. *Music* of London reports the following results.

"A doctor of music, a familiar figure at the Royal Academy, and a composer of repute, has, says a writer in the *Westminster Gazette,* carried out a daring and novel experiment. He has been concerned about the phenomenal increase of street musicians, and his objection was that they one and all assumed that the public only wanted jazz or popular music. He made a wager with other friends at the Royal Academy of Music that the passer-by would pay for classical work well interpreted. So he placed a first-class piano on a lorry, and went forth to the city to play. He gave the street crowds Beethoven, Bach, Chopin and others. The money poured in. He says it was the most profitable day of his life. He made more money out of classical music in the city than he could ever earn by a day's teaching."

IF YOU ARE MUSICAL—SHOOT!

Until the late unlamented war taught us differently, many of us were of Mr. W. J. Bryan's opinion that you had only to stamp your foot for a million crack-shot Americans to spring to arms; we imagine, however, even Mr. Bryan would have been astonished if the first to spring had been musicians. But consider the following from the London *Musical Opinions:*

"A military correspondent who is an accomplished amateur musician and has done a great deal of work for music in his own district, and is incidentally a crack-shot—for five years the captain in an important overseas shooting competition—states positively that a keen musical perception means a quickening of all the other faculties: sight, hearing, interaction of brain and physical functions; and ensures quick decision and swift action. . . . Music is with him a first passion, shooting the second; eventually he reveals how closely allied his two absorbing passions really are. He says, 'My experience of the many regimental bands that I have had dealings with is that the band is always, if it does its military course as a separate company, the best shooting company in the regiment.'"

Now perhaps some of our military schools which specialize on "rough stuff" will be persuaded to add more music to the curriculum.

MARTIN LUTHER ON MUSIC

A quaintly written *Popular History of Music,* by F. Weber, formerly organist at the German Chapel Royal at St. James' Palace, offers the following:

"Martin Luther himself was very musical, and with his friends sang in the evening compositions of Josquin, Senfl, and others, wherein he took the tenor part. Luther said: 'I am not of the opinion that the arts should be suppressed by the Gospel, but I should like to see all the arts, and music foremost, in the service of Him who has given them to us.' On another occasion, he said: 'Music is a splendid, beautiful gift of God, and near to theology.' And again: 'Music is the art of the prophets, the only art that can calm the agitations of the soul, and bring it into immediate connection with divine things.'" (We wonder if Luther found this out after the agitations of his soul caused him to throw his ink-pot at the devil!

"Luther had a high regard for Josquin's polyphonic compositions, and remarked thereon: 'Where natural music has been developed and polished by art, we may all the more see and recognize the great and perfect wisdom of God in his wondrous creation of music. Above all it must be wondered at, when one person sings a simple melody or tenor, besides which three, four or five other voices are also singing, which play and spring with shouts round such simple melody or tenor, embellishing and adorning that melody in various ways, and perform, so to say, a heavenly dance, friendly meeting and embracing each other heartily and gracefully, in a manner that those who have some understanding in it are moved thereby, must greatly admire it and think that there is nothing rarer in the world than such song adorned by many voices.'"

SOME SAYINGS OF DEBUSSY

In her book, *Claude Debussy,* Mrs. Franz Liebich quotes several of the great French composer's epigrammatic sayings, from which the following extracts are taken:

"Musicians will only listen to music written by clever experts: they never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony... Continue to be original, above suspicion."

"A fine idea in process of formation is a worthy object of ridicule for imbeciles. But rest assured that there is a greater certainty of finding a true perception of beauty among those who are ridiculed than among the class of men resembling flocks of sheep who walk with docility in the direction of the slaughter-house prepared for them by a clairvoyant fate."

"I write music in order to serve that which is the best possible within me and without any other preoccupation; it is logical that this desire runs the risk of displeasing those who love music of a conventional pattern to which they remain jealously faithful in spite of smiles and jests."

"'It is not possible to publish the *Suite Bergamesque,*' wrote Debussy one day to M. Louis Laloy; 'I am still in need of twelve bars for the Sarabande.'

"And as none of his previous ideas had satisfied him, sooner than publish the piece with the slightest defect he preferred to wait patiently for the right inspiration."

THE TRUE TEACHER OF MUSIC

Few greater teachers of piano have ever liver than Friedrich Wiech, the teacher of Robert Schumann, and, of course, of Clara Schumann, who was Wieck's own daughter. He is better known because of his opposition to his daughter's marriage to Schumann than in his true light as a great pedagogue. In a small book, however, entitled *Piano and Song,* he reveals his teaching ideals in a passage which, although addressed to voice teachers especially, really applies to anybody attempting to give instruction.

"A singing teacher who has no firm, decided principle, who is constantly wavering backwards and forwards, and who frequently leads others into error by his untenable opinions; who cannot quickly discern the special talent and capacity of his pupils, or discover the proper means to get rid of what is false or wrong, and adopt the speediest road to success, without any one-sided theories of perfection; who mistrusts, or blames, worries, offends and depresses, instead of encouraging; who is always dissatisfied instead of cordially acknowledging what is good in the pupil; who at one time rides a high horse instead of kindly offering a helping hand, and at another time praises as extravagantly as before he has blamed, and kills time in such ways as these—he may be an encyclopedia of knowledge, but his success will always fall short of his hopes. Firmness, decision, energy and a delicate perception; the art not to say too much or too little, and to be quite clear in his own mind, and with constant considerate kindness to increase the courage and confidence of his pupils—these are requisite above all things for a singing master as well as for a piano teacher."

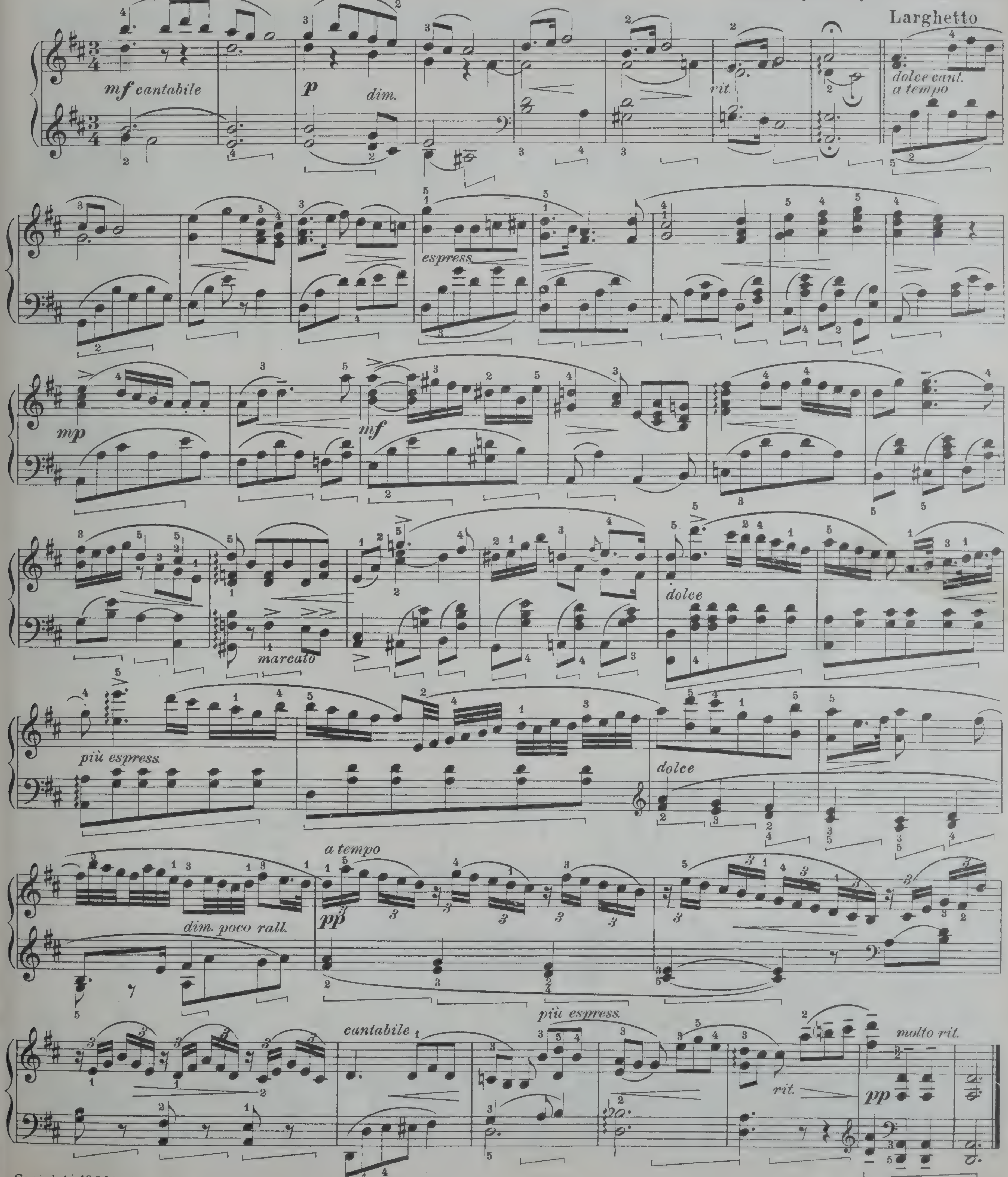
Eight representatives of the British Empire were caught in a dugout during the war. When they were discovered, after a bombardment of six hours, the two Irishmen were fighting still, the two Scotchmen had formed a Caledonian Debating Society, the two Englishmen had not yet been introduced, and the Welshmen had organized an oratorio society.

LARGHETTO
from the CLARINET QUINTET

One of the gems from the classics in fine new transcriptions. Grade 3.

W. A. MOZART
Transcription by Eduard Schuett

Andante M. M. ♩=46



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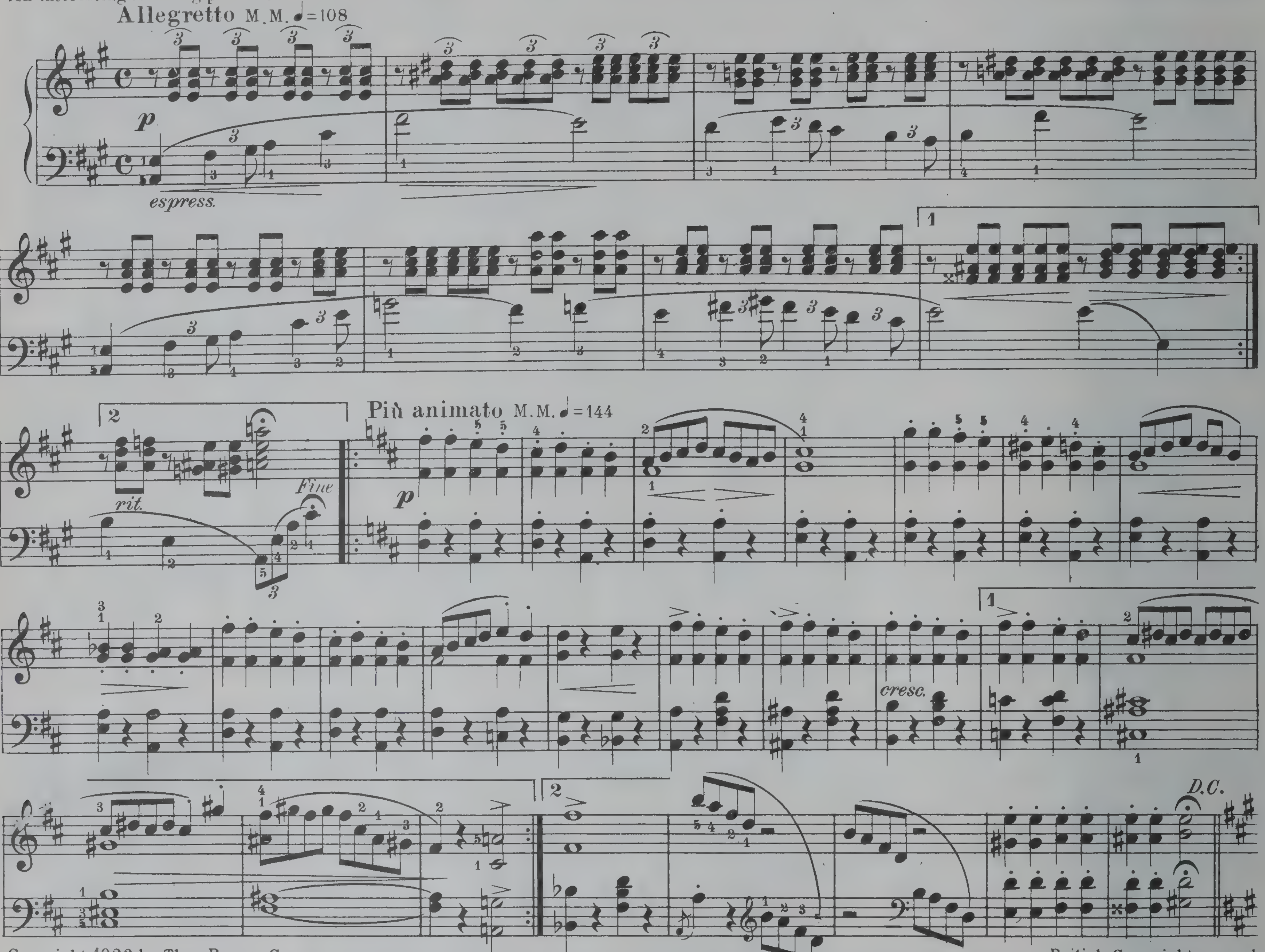
PIERROT AND PIERRETTE

AIR DE BALLET

An interesting teaching piece with well-contrasted themes. Grade 3.

MANA-ZUCCA, Op. 91



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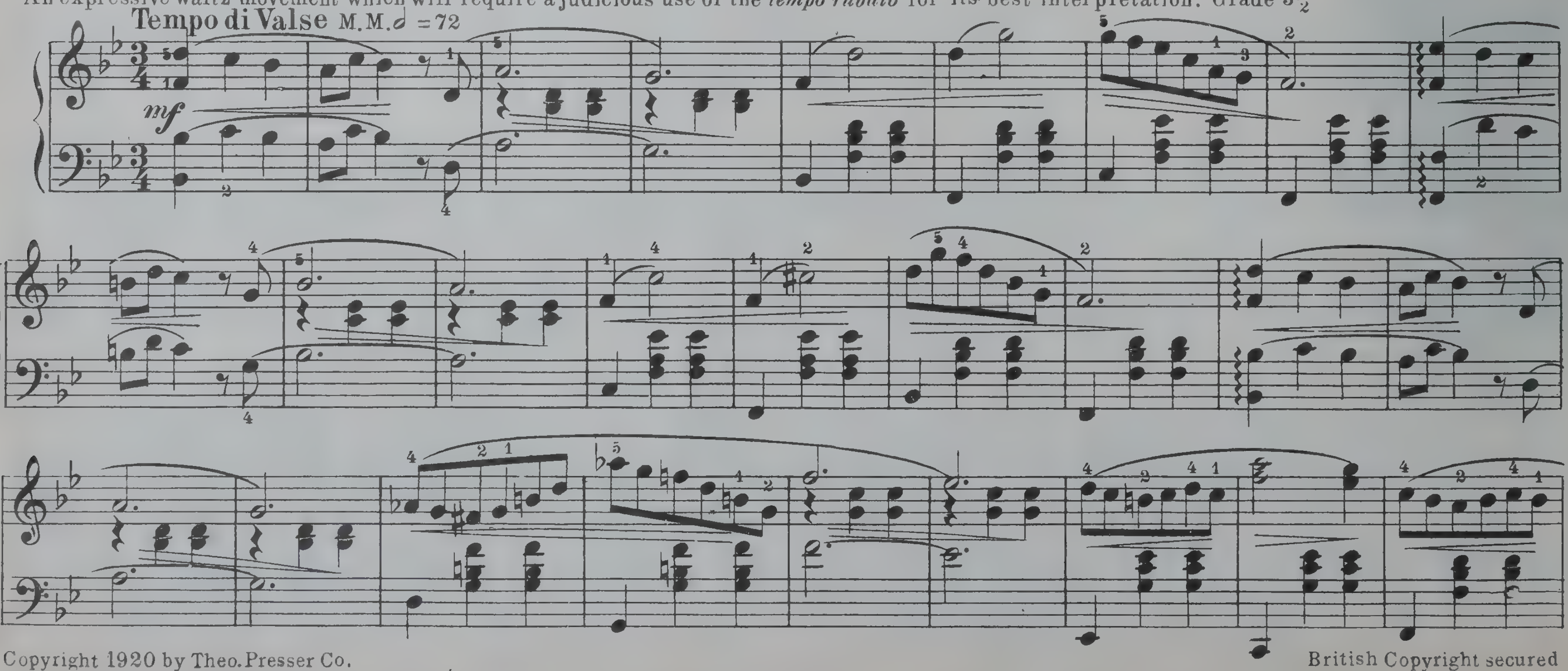
MOONLIGHT FANCIES

WALTZ

M.L. PRESTON

An expressive waltz movement which will require a judicious use of the *tempo rubato* for its best interpretation. Grade 3½



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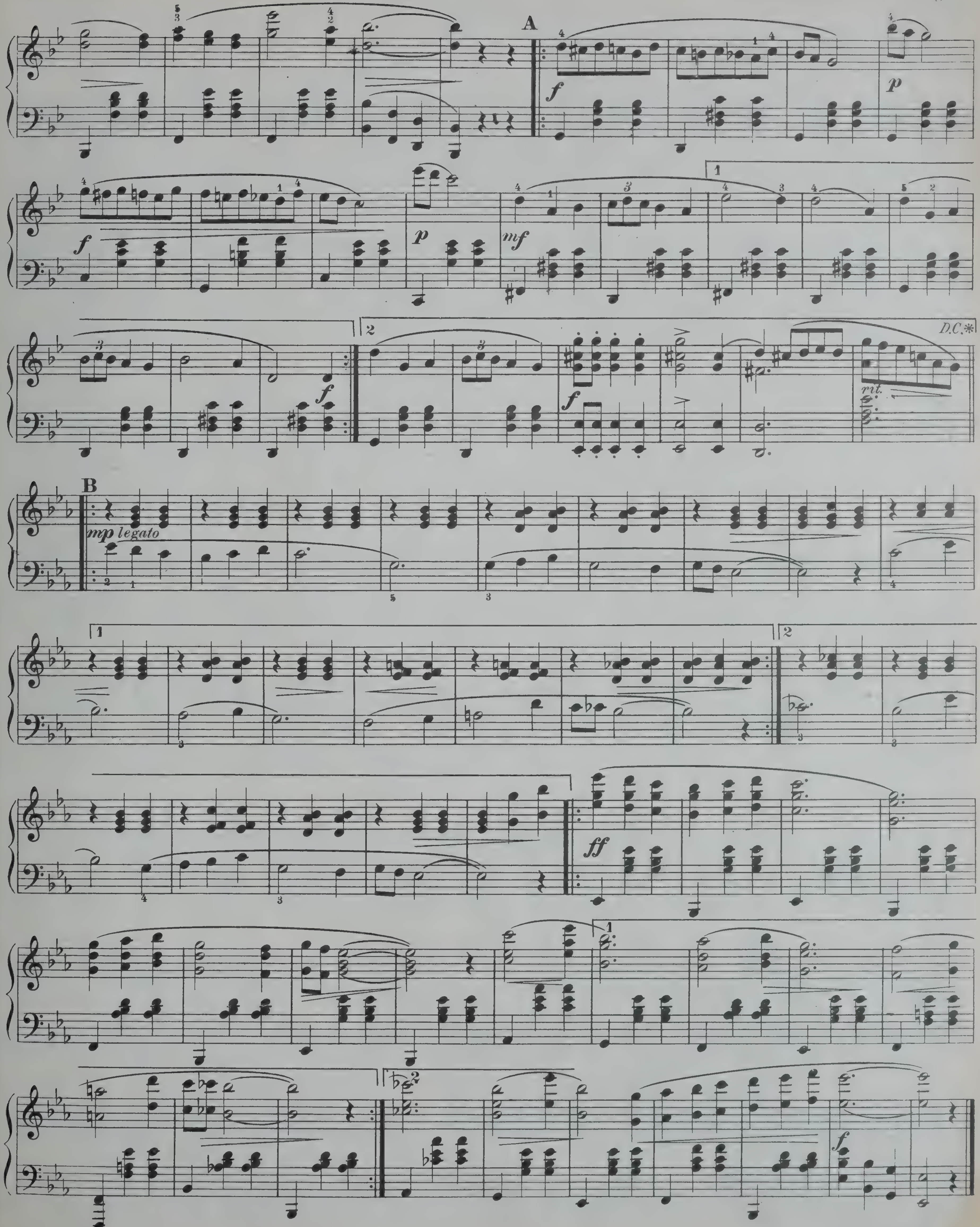


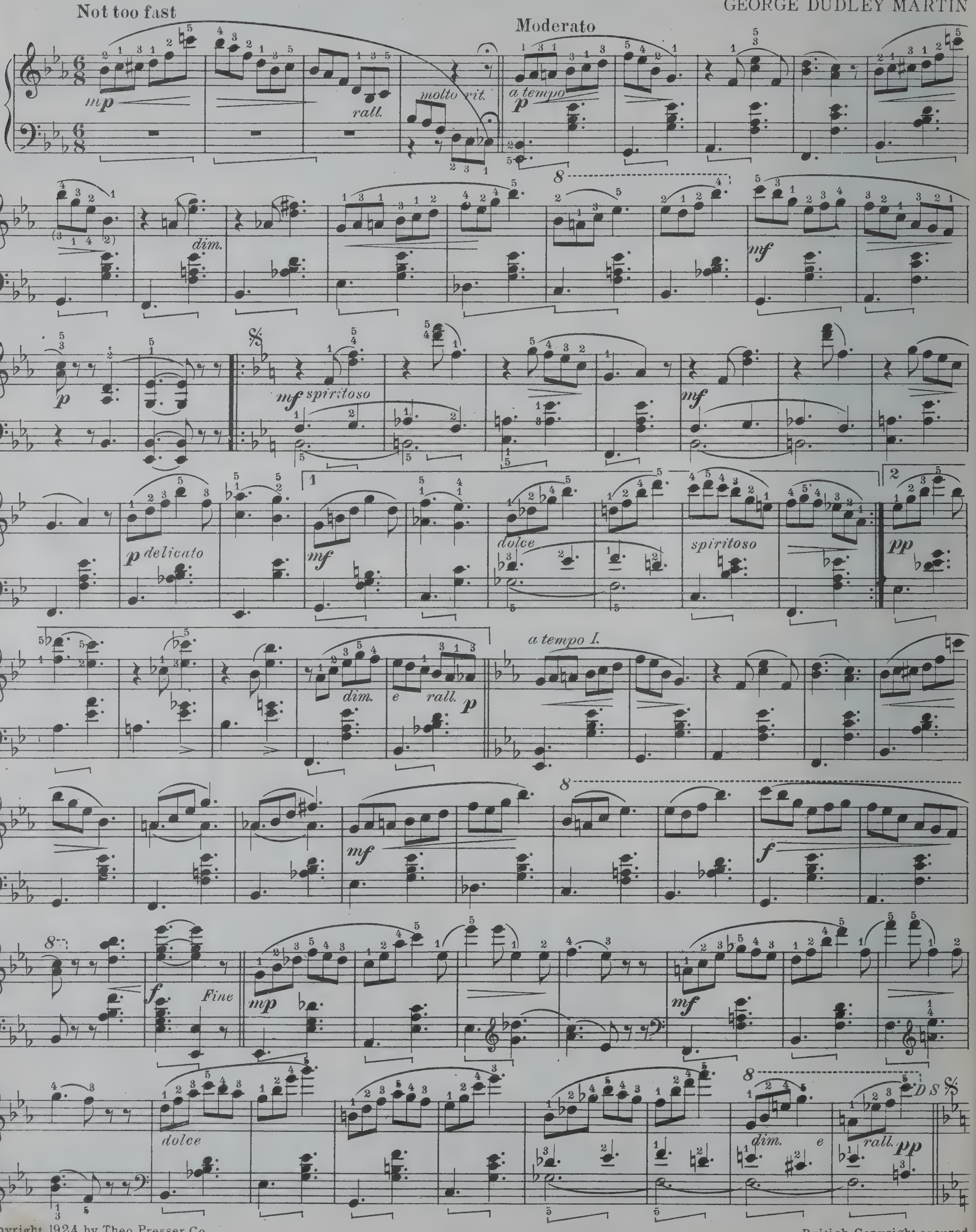
* From here go back to the beginning and play to A; then go to B.

SUNSHINE

AIR DE BALLET

To be played in joyous lilting style. Grade 3½.

GEORGE DUDLEY MARTIN



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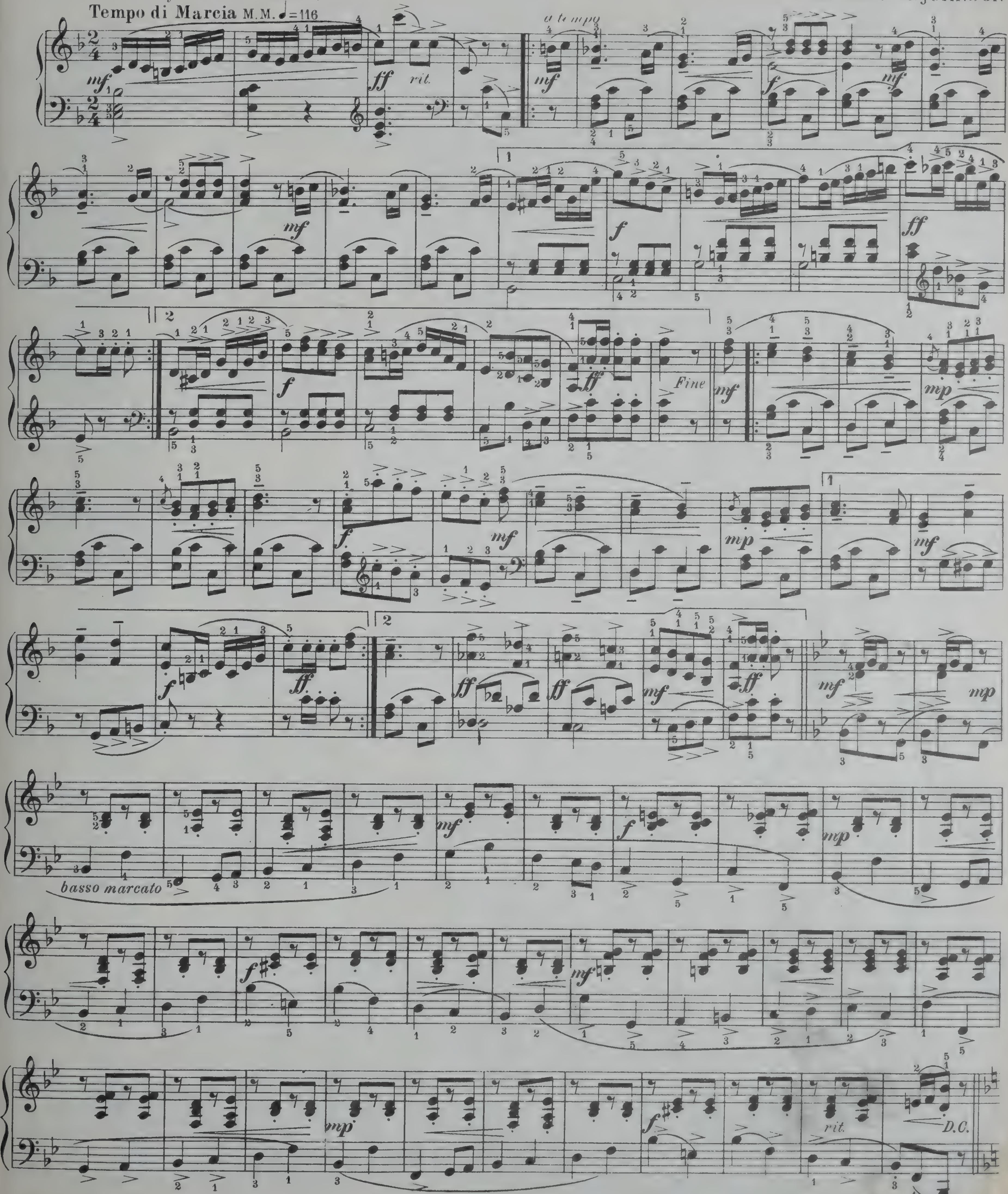
HERE THEY COME

Hark! Hark! here they come, With Trumpet, Trombone and Bass Drum.

In imitation of a lively band march. Grade 3.

WALLACE A. JOHNSON



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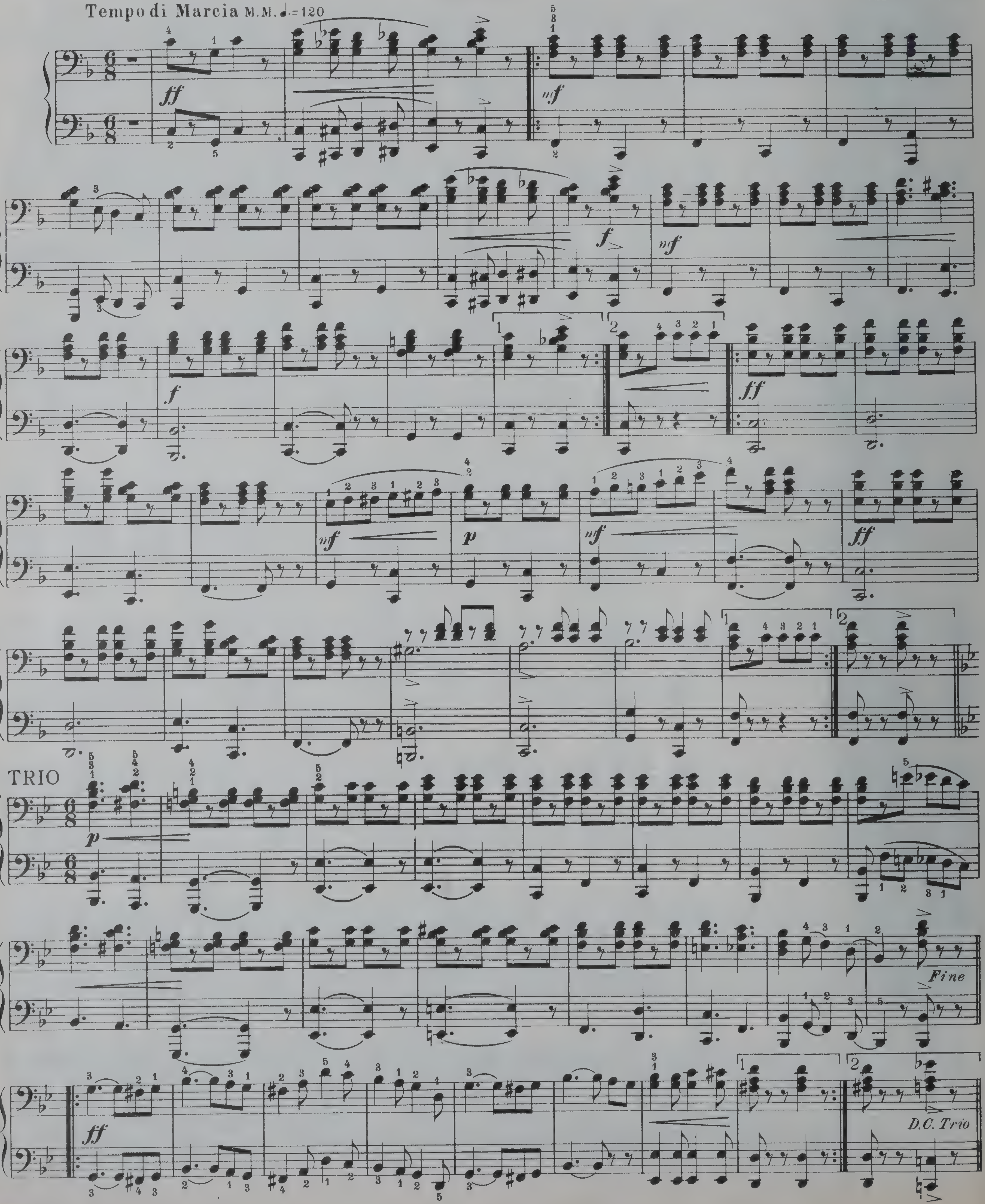
AT THE CLUB

MARCH

A 6/8 military march, full of rhythmic energy.

SECONDO

C. KUEBLER



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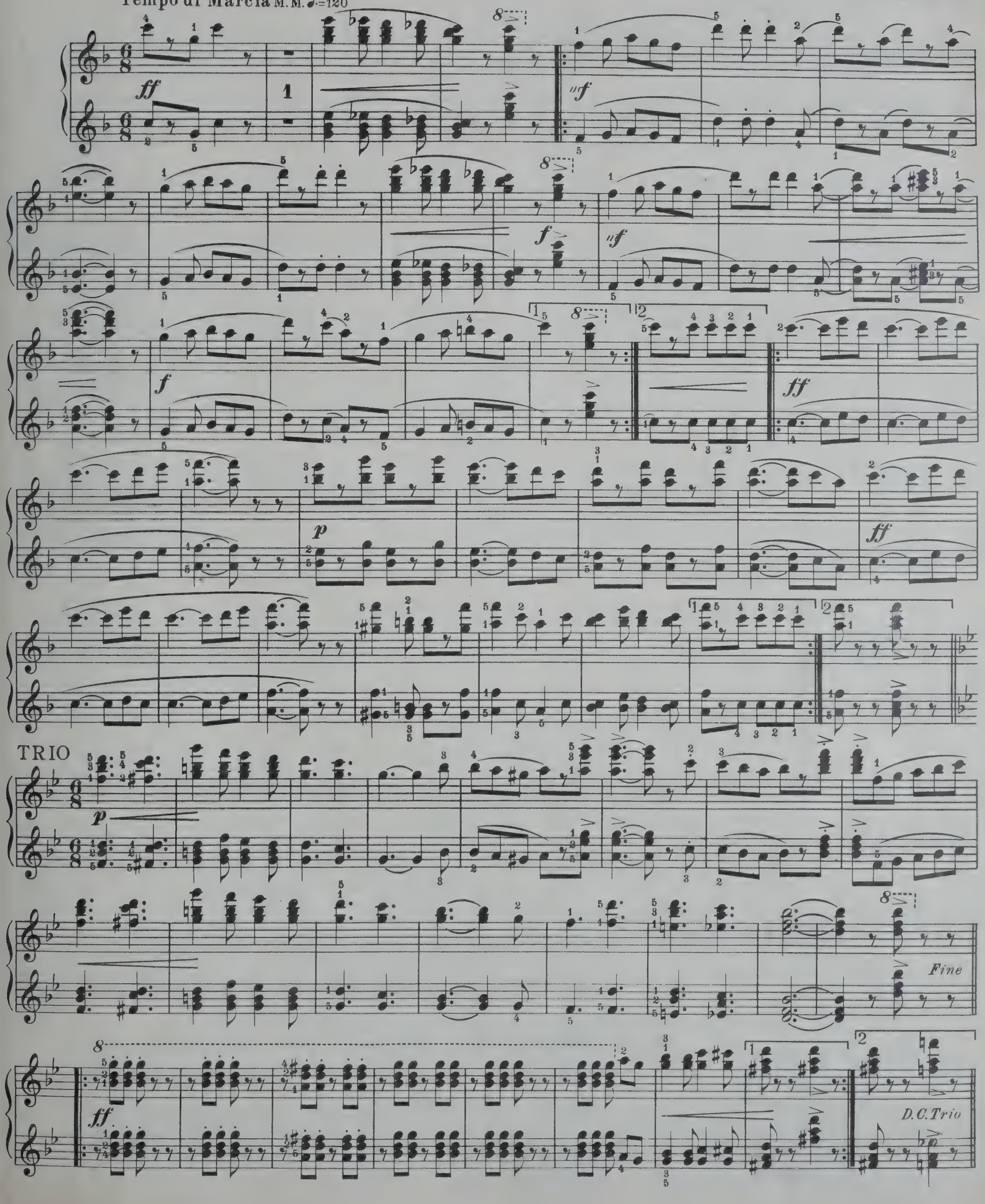
AT THE CLUB

MARCH

PRIMO

C. KUEBLER

Tempo di Marcia M. M. ♩.=120



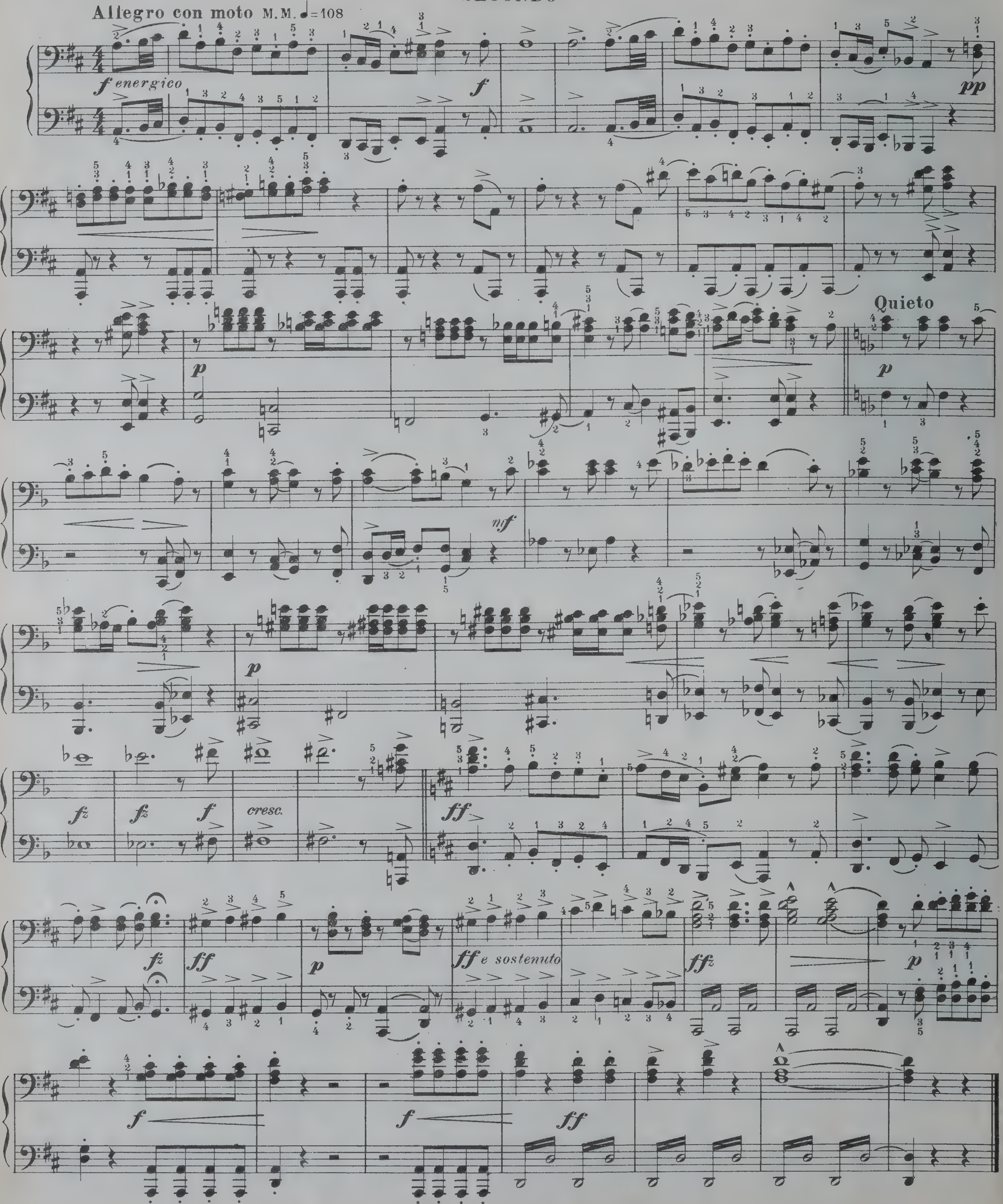
In real comic opera style and
in the orchestral manner.

COMEDIETTA

OUVERTURE MINIATURE

SECONDO

PIERRE RENARD



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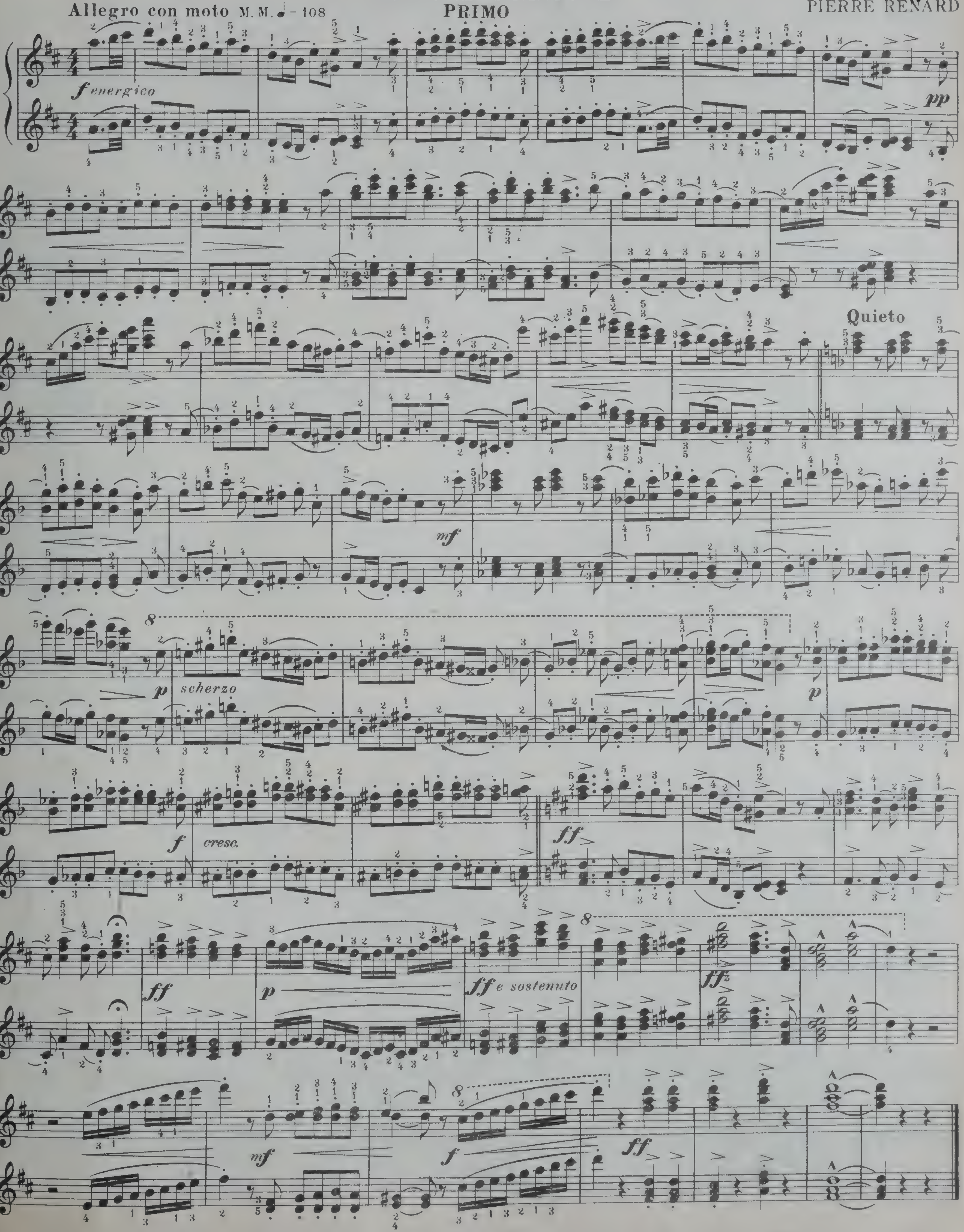
COMEDIETTA

OUVERTURE MINIATURE

PIERRE RENARD

PRIMO



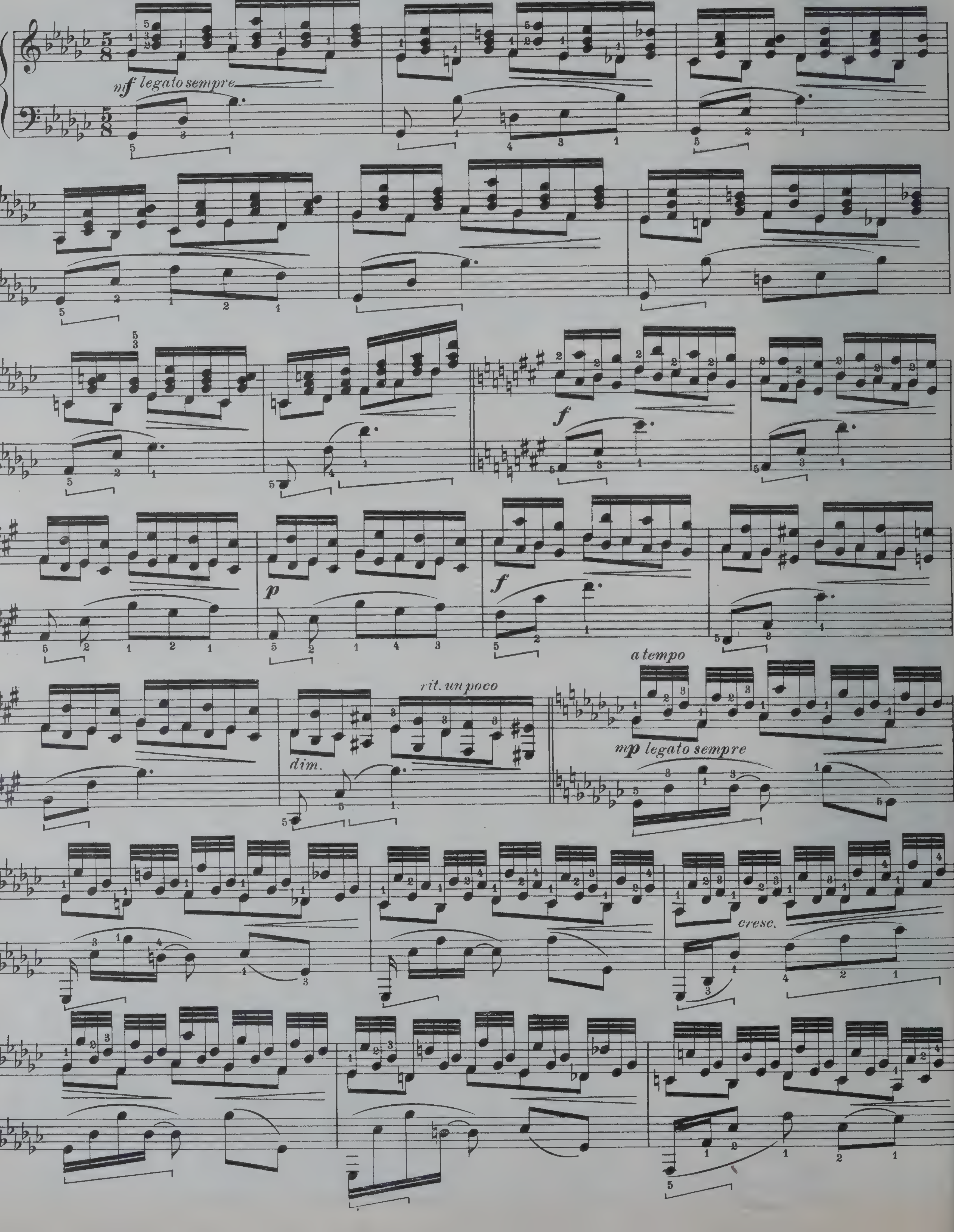
ÉTUDE

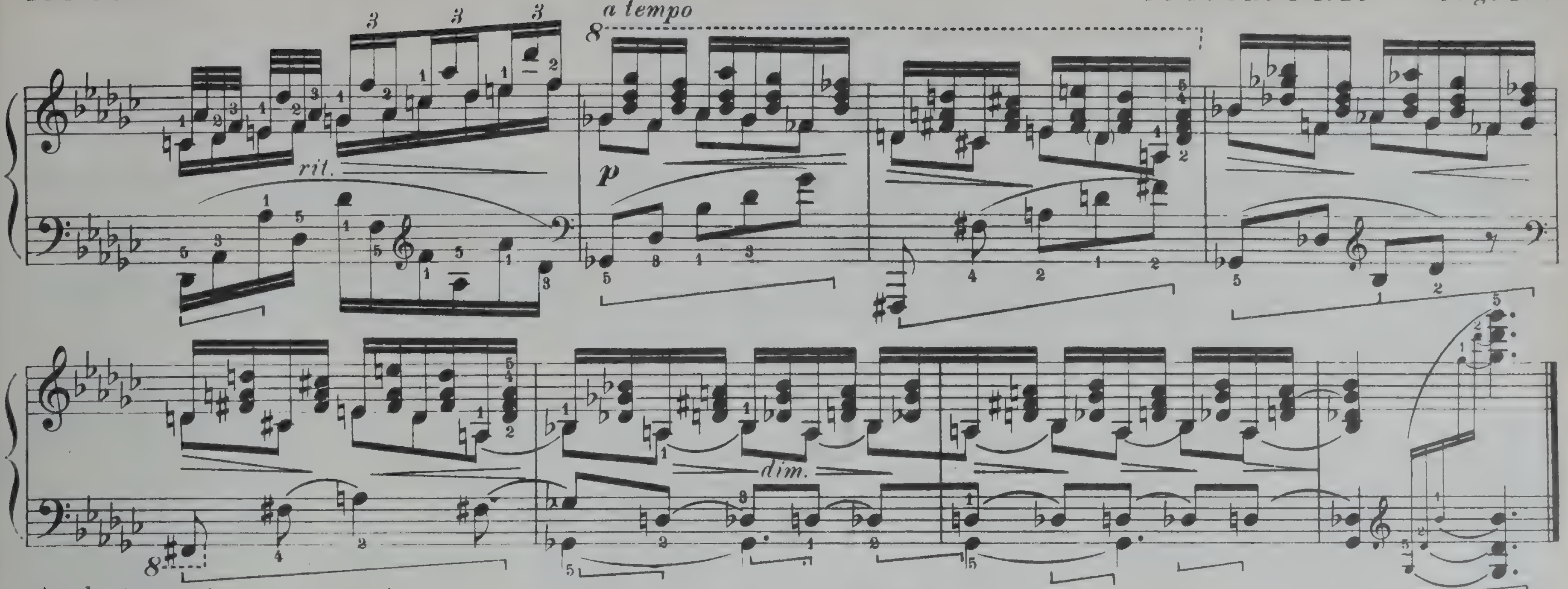
IN G FLAT

A typical example of the Russian school. The 5/8 movement should flow along evenly and gracefully. The melody tones, all in eighths should stand out clearly. Grade 6.

A. ALPHÉRAKY, Op. 30, No. 1
(1846-)

Andantino M.M. ♪= 108



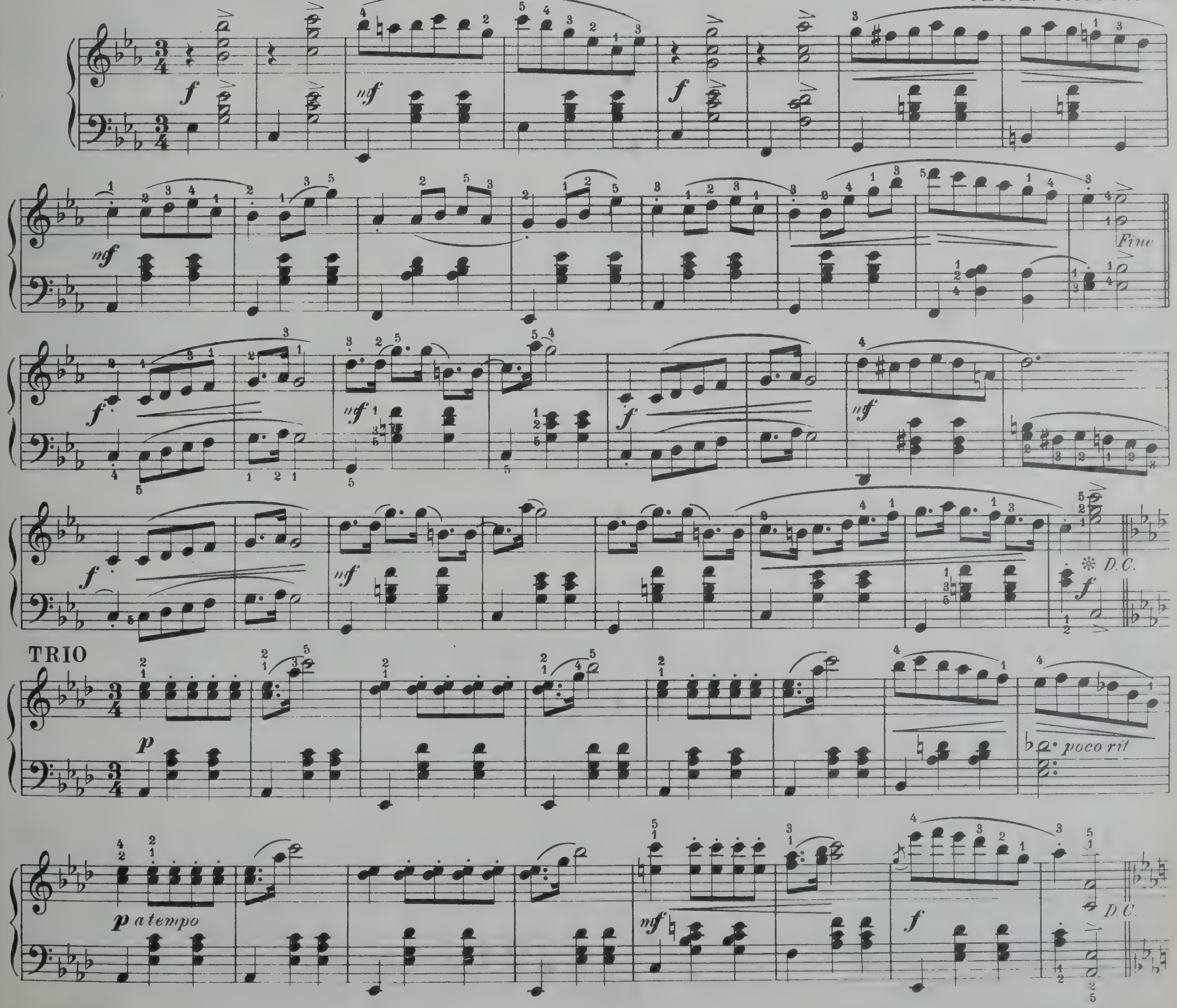


A robust mazurka movement, to be well accented. Grade 3.

GOLDEN JONQUILS

Moderato M.M. ♩ - 126

GEO. L. SPAULDING



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* From here go back to the beginning and play to *Fine*, then play *Trio*.

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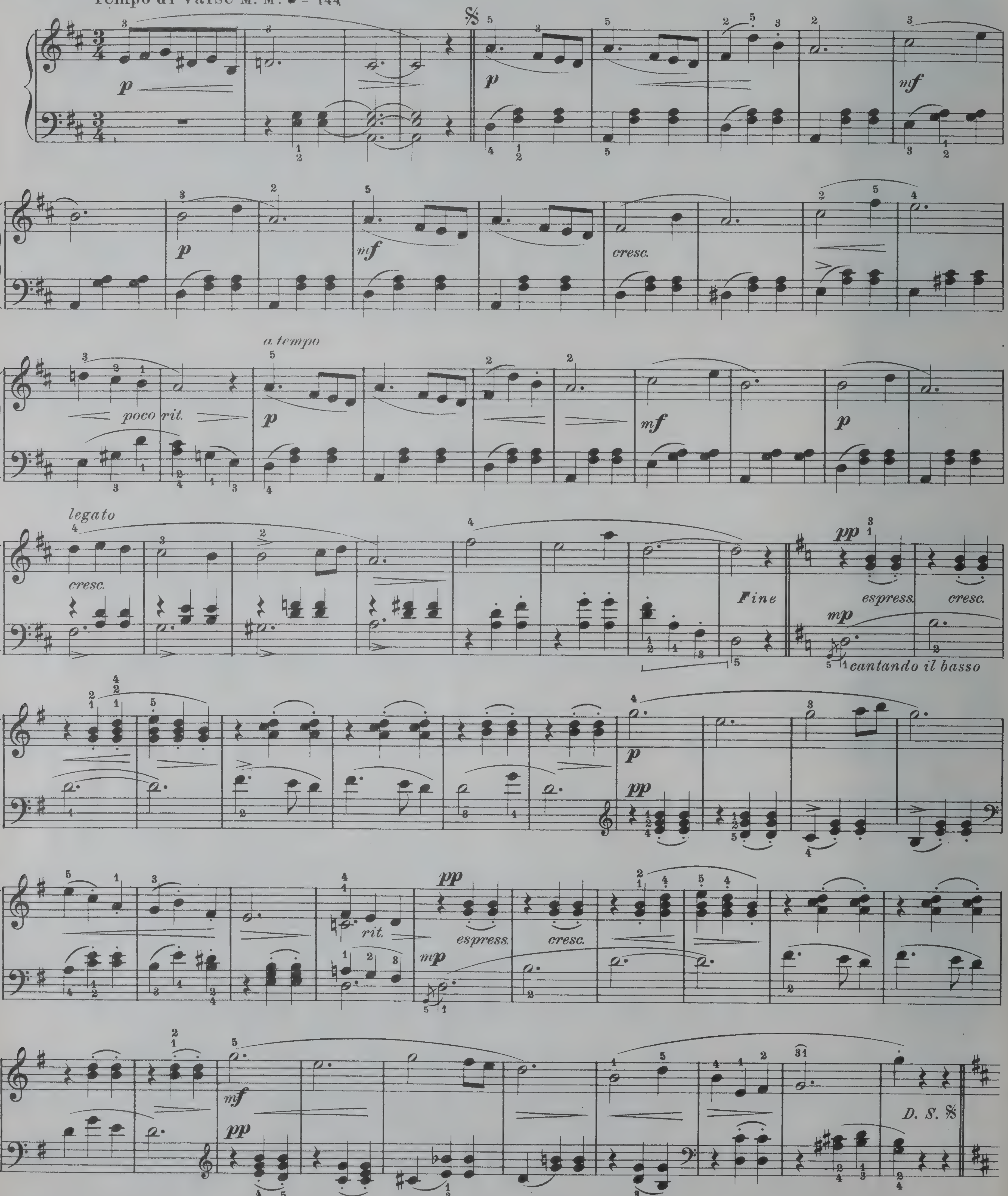
MAYPOLE DANCE

WALTZ

A good teaching waltz, particularly well harmonized. Grade 2½.

WALTHER PFITZNER

Tempo di Valse M. M. ♩ = 144



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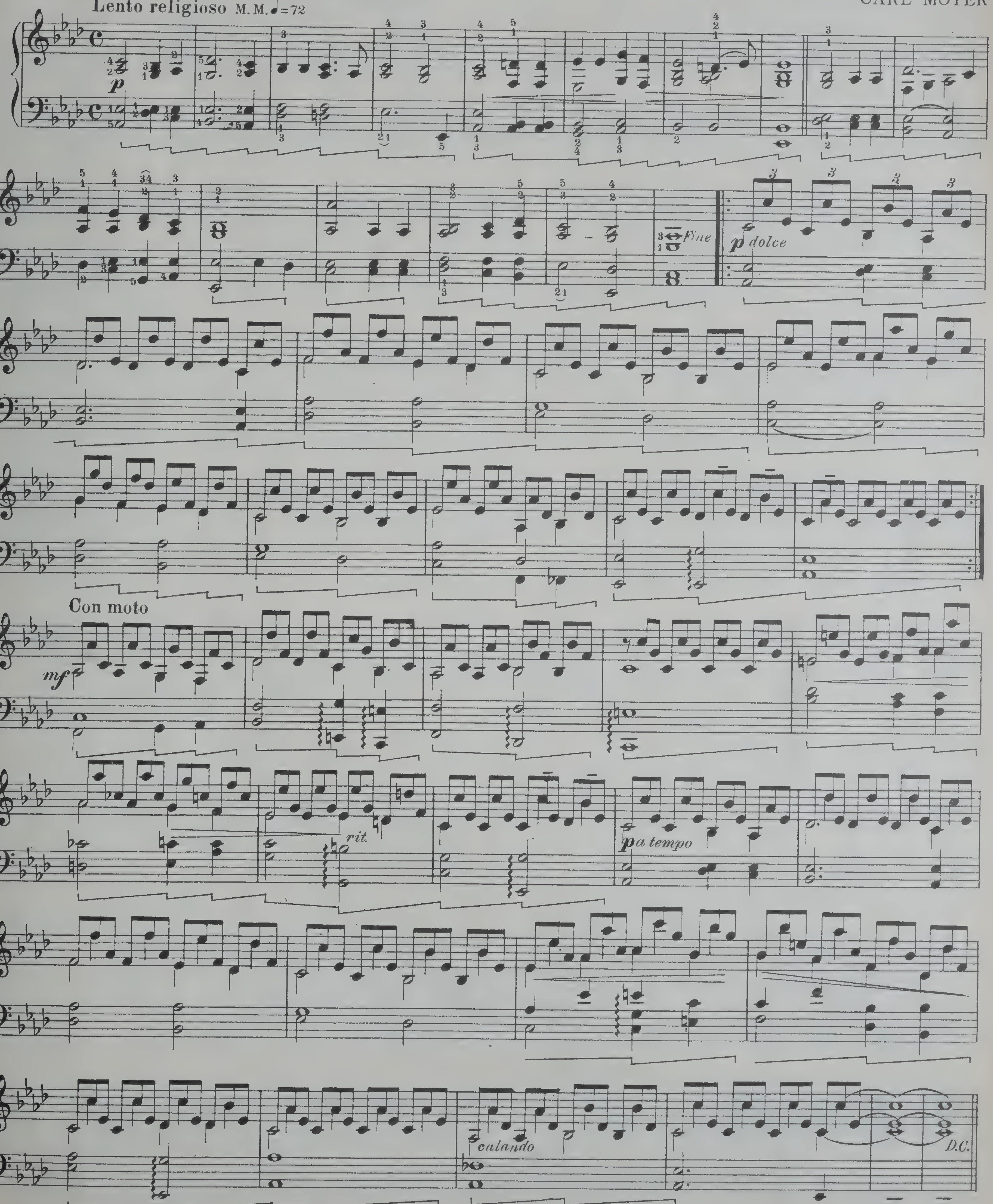
AFTER SUNDOWN
SONG WITHOUT WORDS

In devotional style, beginning like a chorus of men's voices. Grade 4.

CARL MOTER



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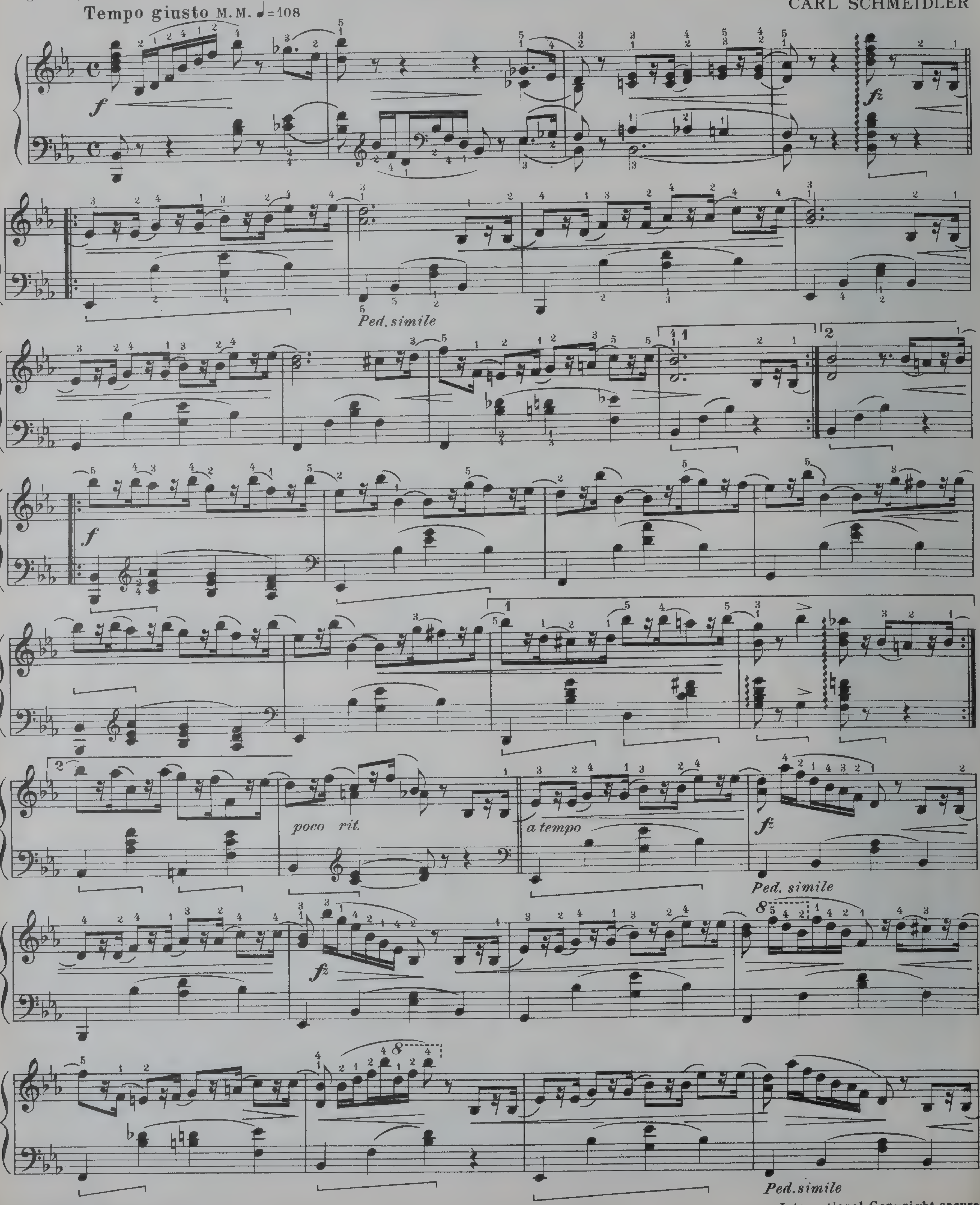
BY THE FOUNTAIN

A graceful drawing-room piece; also an excellent study in rhythms. Grade 4.

CARL SCHMEIDLER



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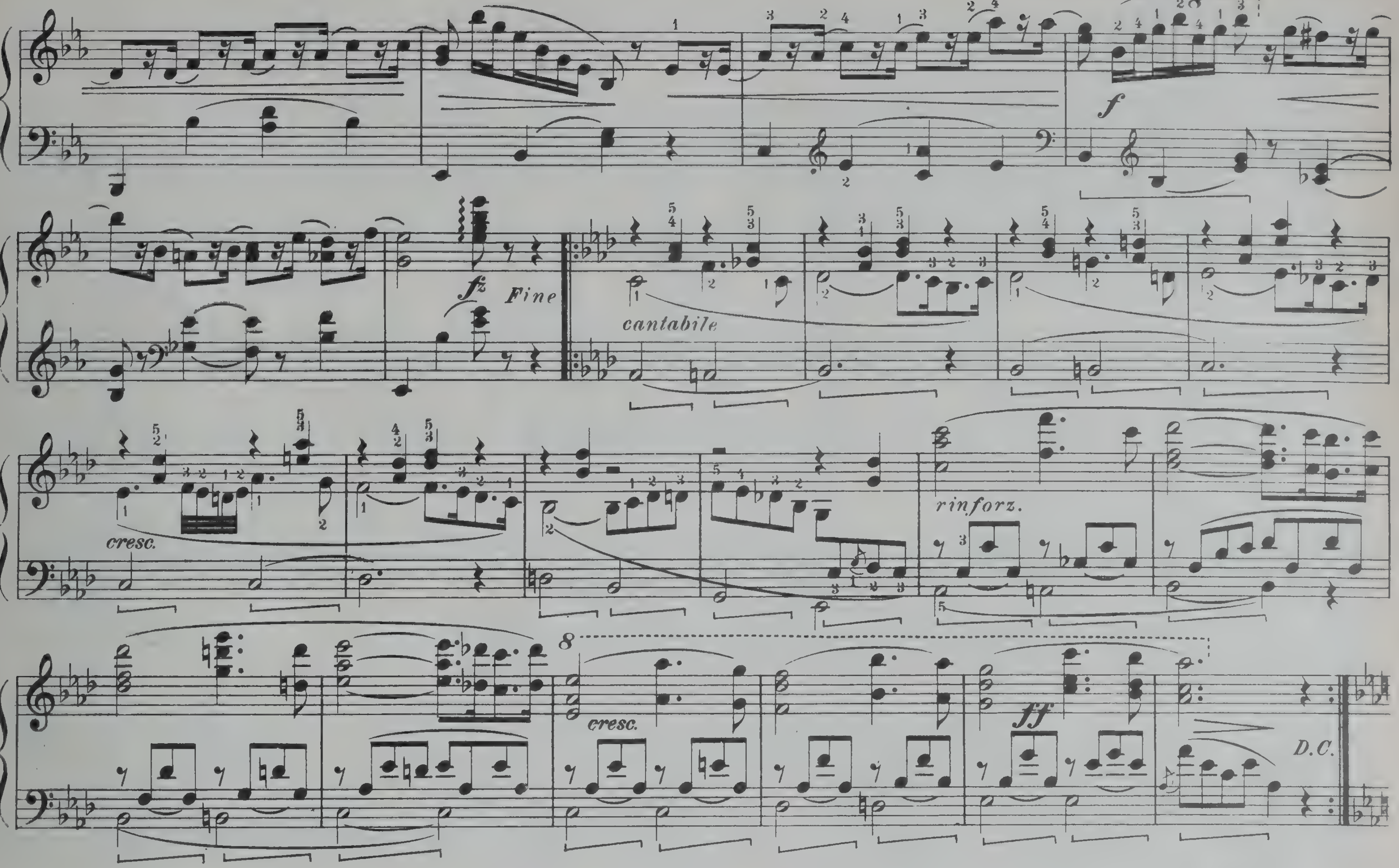
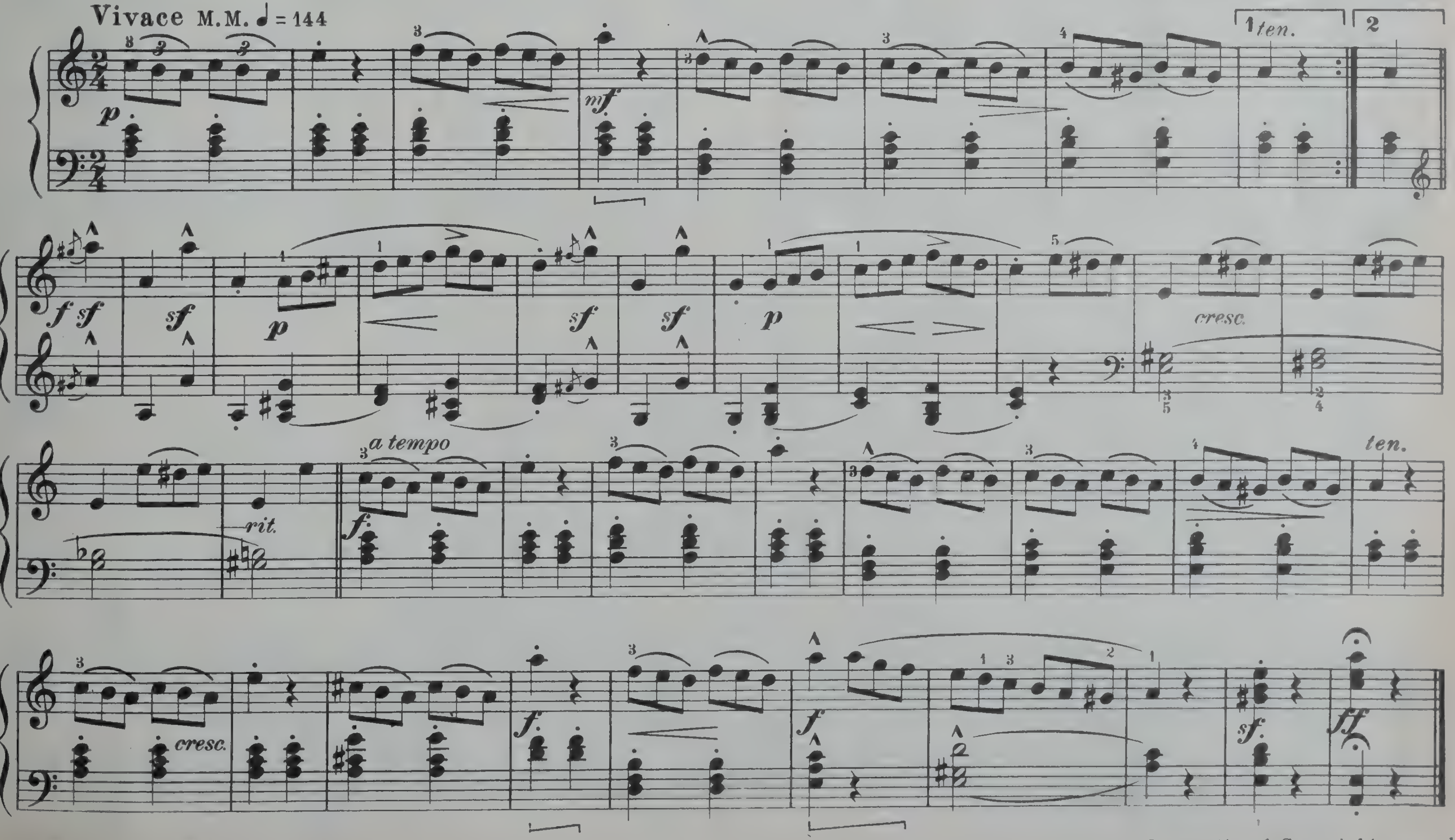


ITALIAN DANCE

TARANTELLE

A little study in triplets, in the minor key.
Grade 2.

R. KRENTZLIN, Op. 25, No. 7



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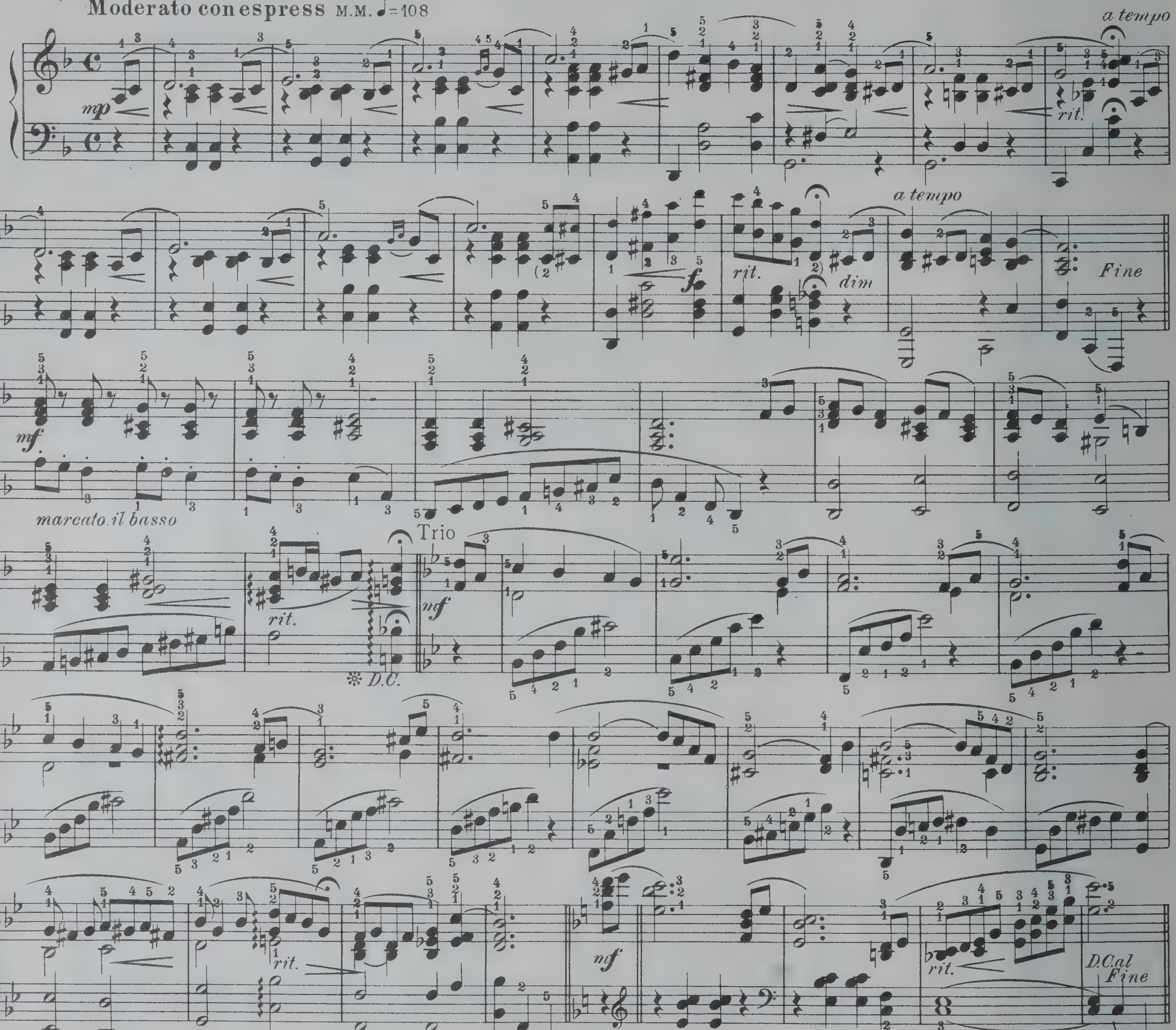
IDLE DREAMING

A *song without words* in modern style. Grade 3.

FREDERICK KEATS

Moderato con espress M.M. ♩=108



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In measures 1,2,5,6, etc. the melody is to be brought out by a pressure of the thumb.

※ From here go back to the beginning and play to *Fine*, then play *Trio*.

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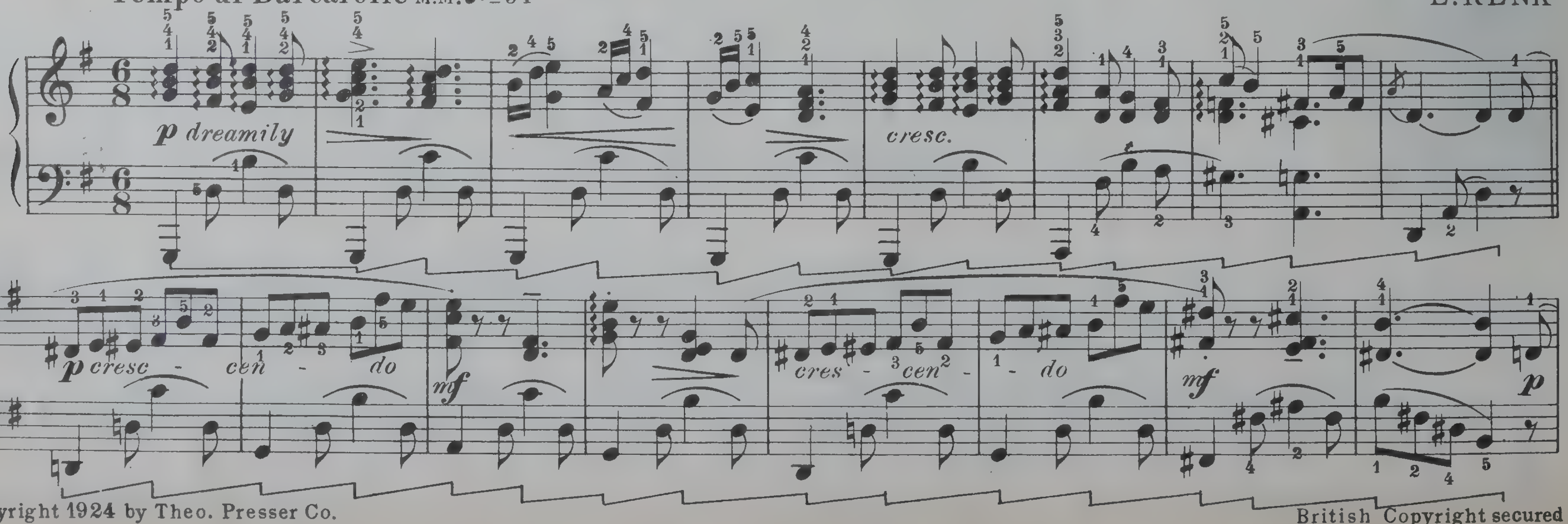
WATER LILIES

L. RENK

Tempo di Barcarolle M.M. ♩.=54



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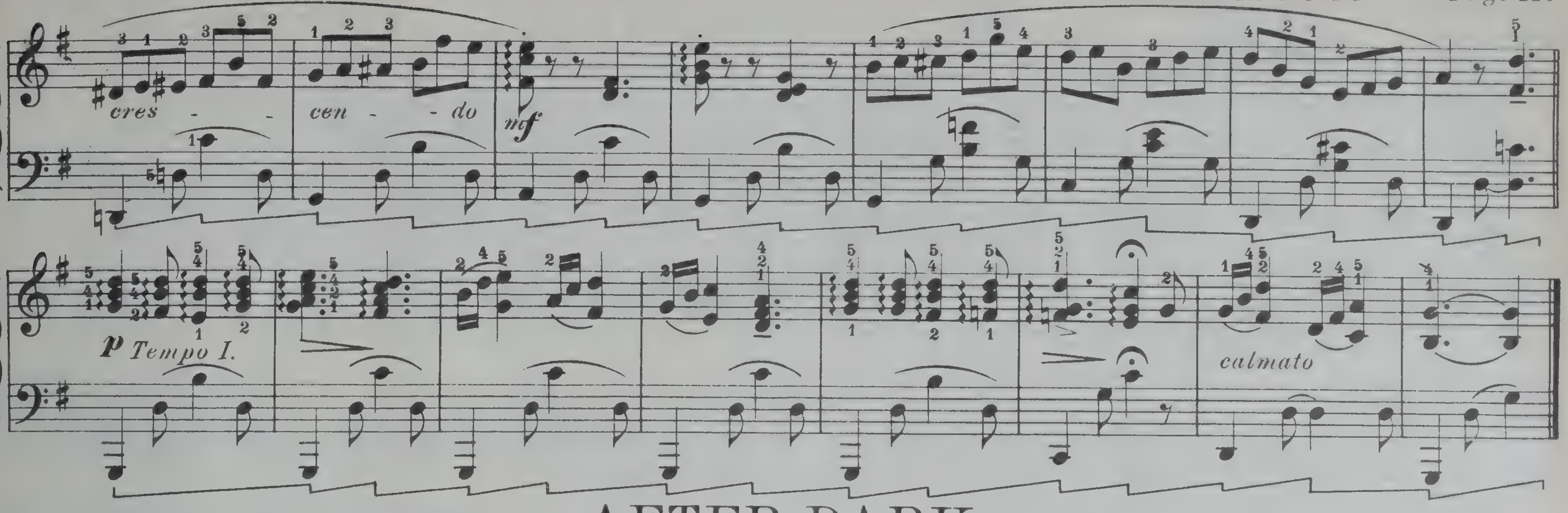
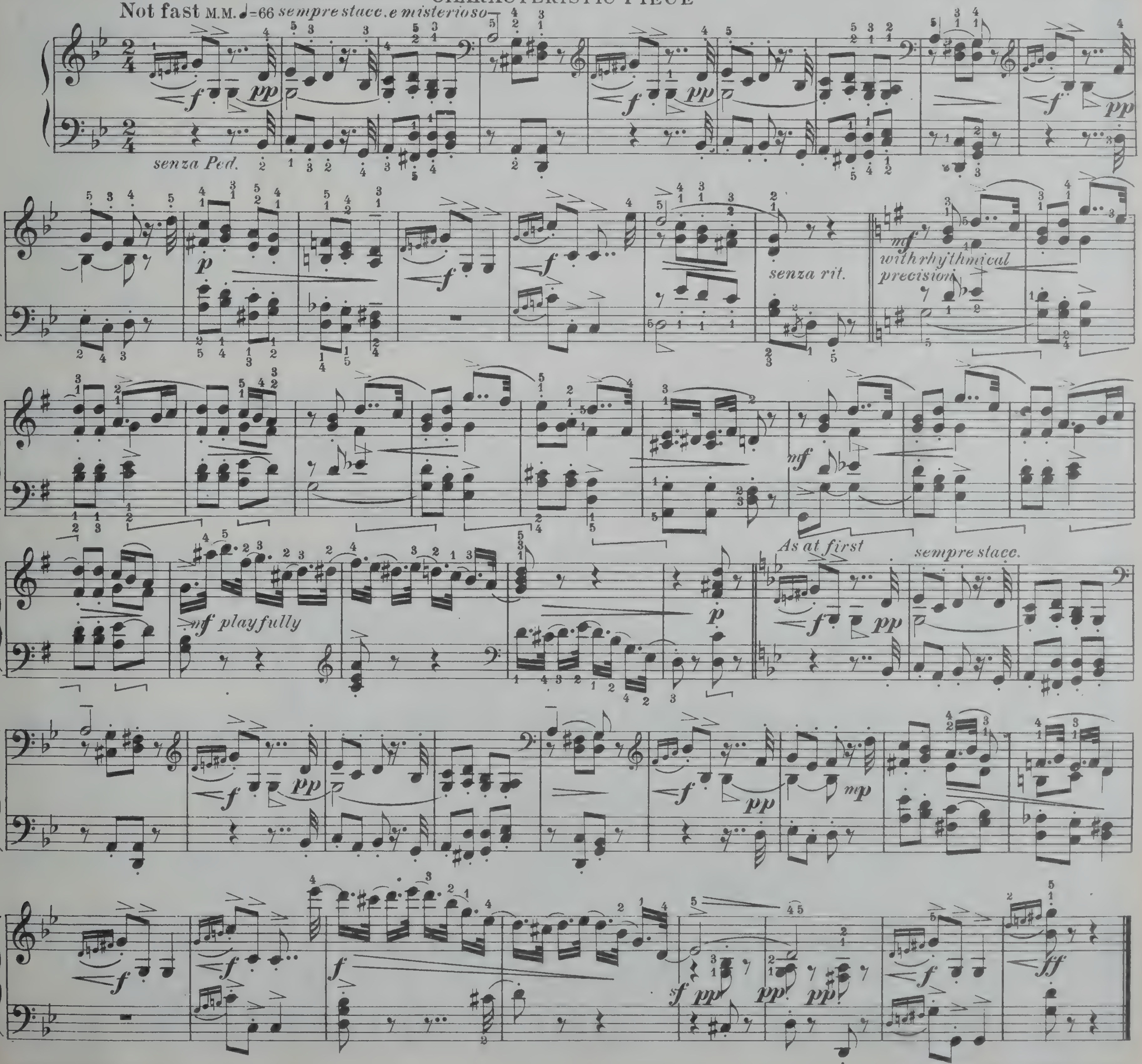


To be played with exaggerated emphasis and strong contrasts in dynamics. Grade 3.

AFTER DARK

CHARACTERISTIC PIECE

MINER WALDEN GALLUP, Op.13, No.1


Not fast M.M. ♩=66 sempre stacc. e misterioso
f
pp
senza Ped.
p
senza rit.
mf
with rhythmical precision
mf playfully
p
As at first
sempre stacc.
mp
sf
ff

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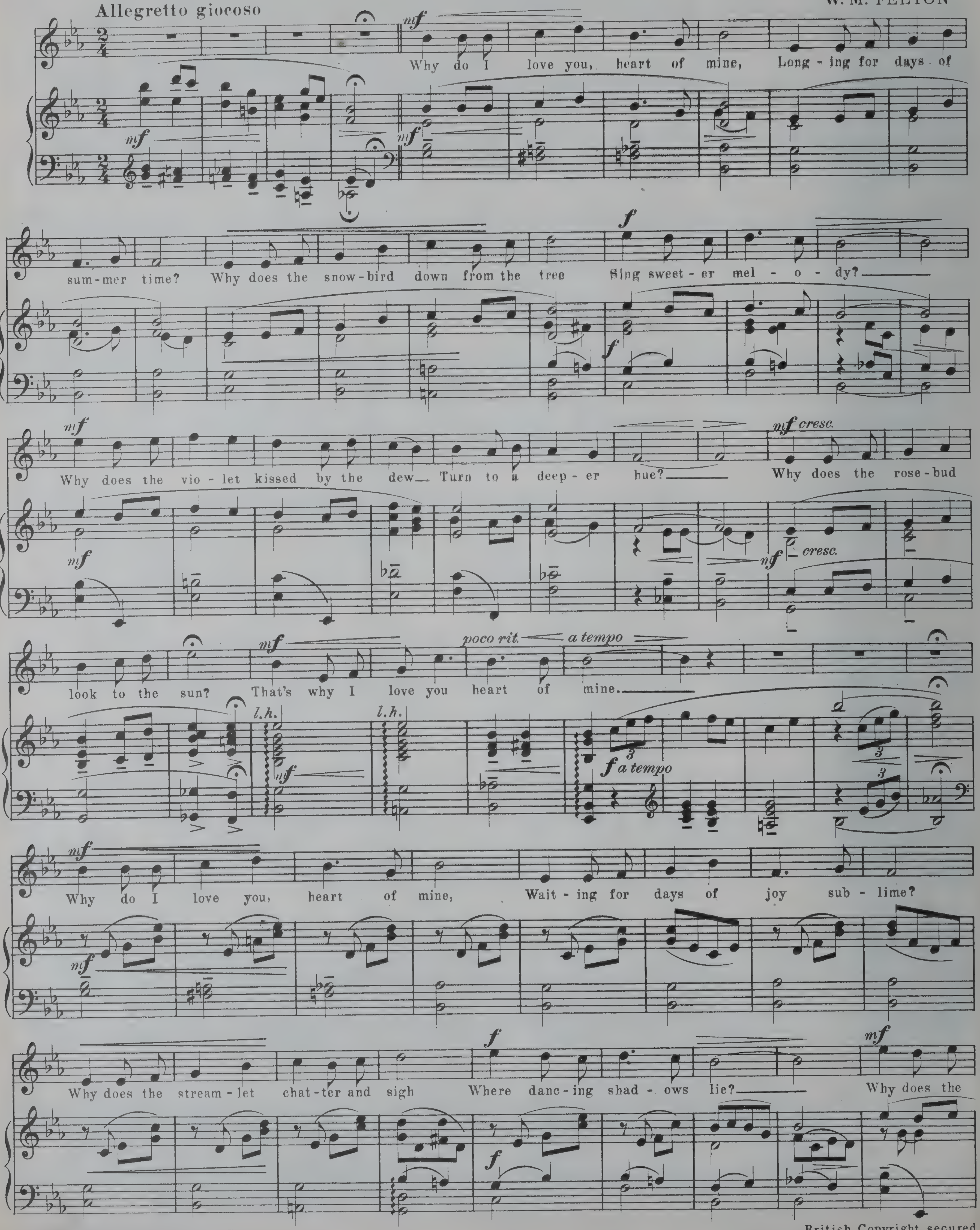
WHY I LOVE YOU

Words and Music by
W. M. FELTON


Allegretto giocoso
mf
Why do I love you, heart of mine, Long-ing for days of
sum-mer time? Why does the snow-bird down from the tree Sing sweet-er mel-o-dy?
f
mf
Why does the vio-let kissed by the dew Turn to a deep-er hue?
mf cresc.
Why does the rose-bud
cresc.
look to the sun?
l.h.
poco rit.
a tempo
That's why I love you heart of mine.
f a tempo
Why do I love you, heart of mine, Wait-ing for days of joy sub-lime?
Why does the stream-let chat-ter and sigh Where danc-ing shad-ows lie?
Why does the

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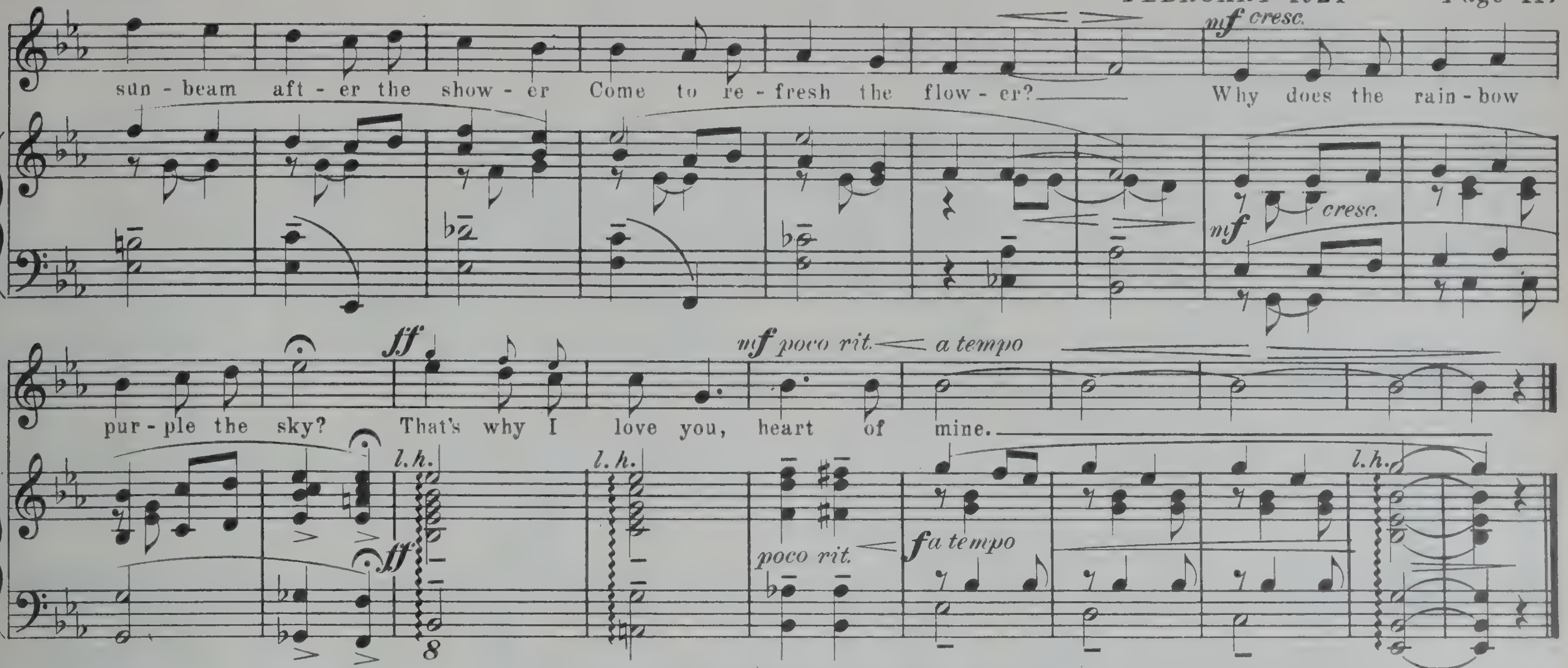
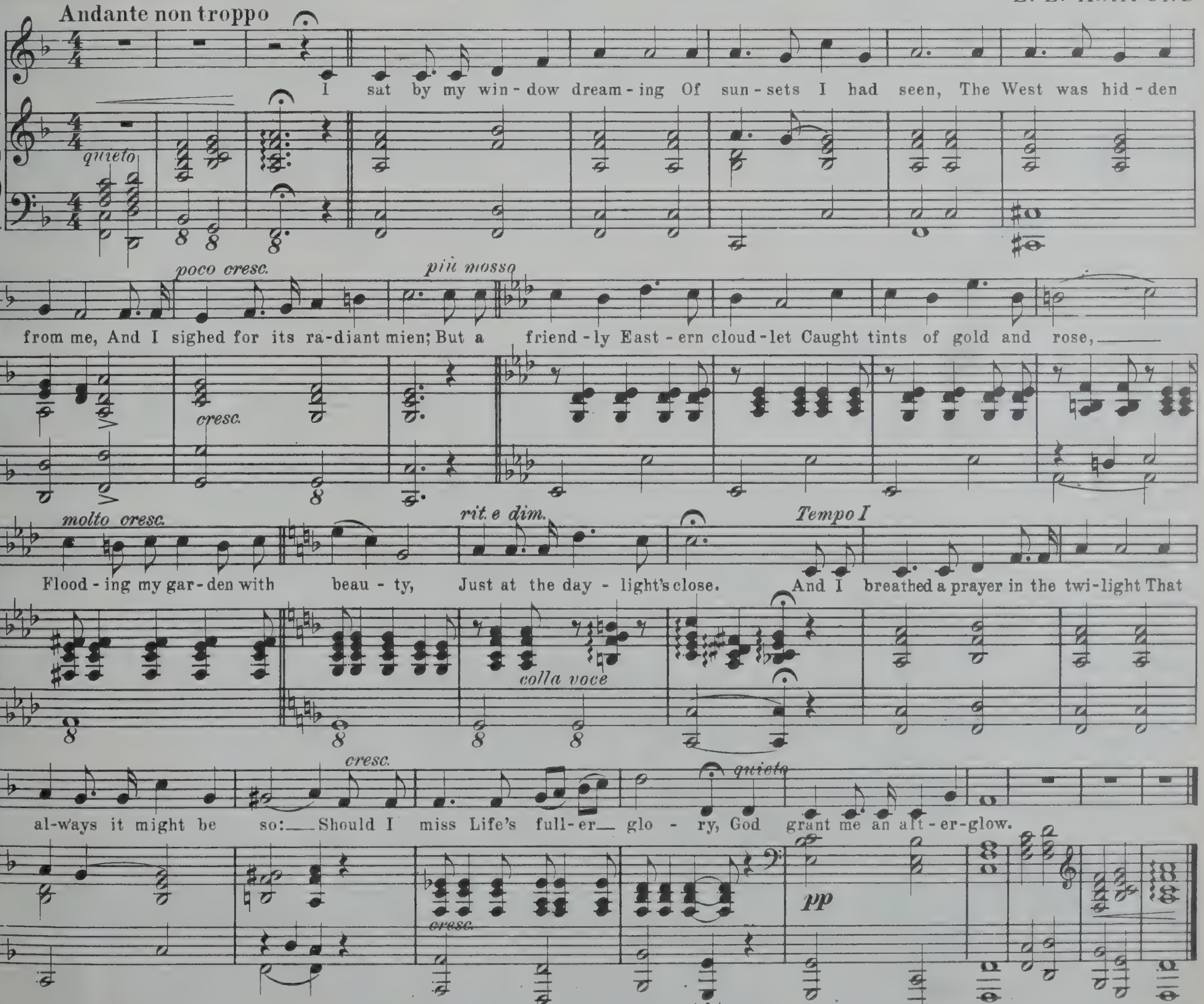

mf cresc.
sun-beam after the show-er Come to re-fresh the flow-er? Why does the rain-bow
mf
cresc.
ff
mf poco rit. a tempo
pur-ple the sky? That's why I love you, heart of mine.
l.h.
ff
poco rit.
f a tempo
8

ELIZABETH FRY PAGE

AT EVENING TIME

E. L. ASHFORD


Andante non troppo
quieto
I sat by my win-dow dream-ing Of sun-sets I had seen, The West was hid-den
poco cresc.
più mosso
from me, And I sighed for its ra-diant mien; But a friend-ly East-ern cloud-let Caught tints of gold and rose,
cresc.
molto cresc.
rit. e dim.
Tempo I
Flood-ing my gar-den with beau-ty, Just at the day-light's close. And I breathed a prayer in the twi-light That
colla voce
cresc.
quieto
al-ways it might be so: Should I miss Life's full-er glo-ry, God grant me an af-ter-glow.
pp
8

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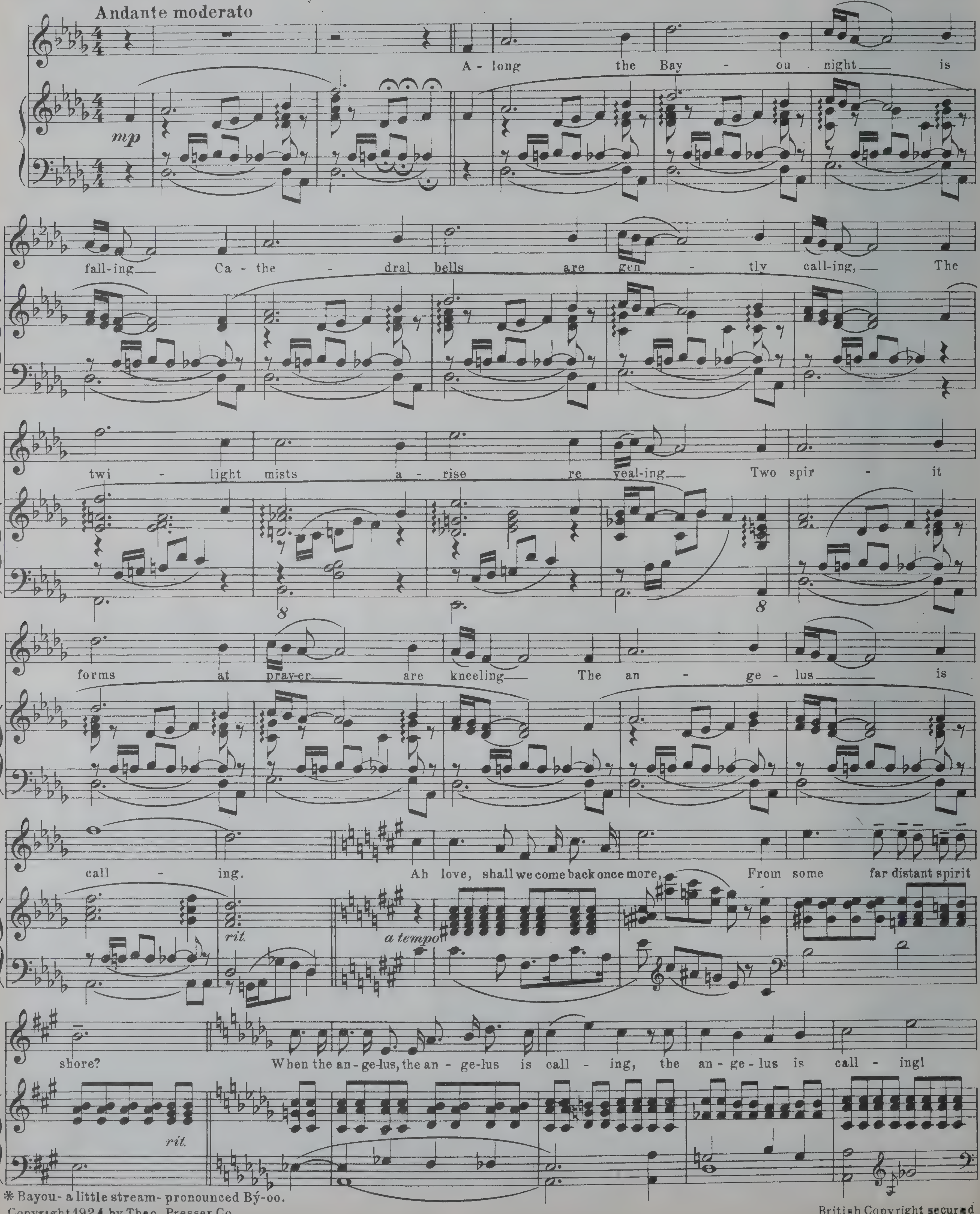
THE ANGELUS

CREOLE LEGENDS No. 1

JAMES FRANCIS COOKE

THURLOW LIEURANCE


Andante moderato
mp
A - long the Bay - ou night is
fall-ing Ca - the - dral bells are gen - tly call-ing, The
twi - light mists a - rise re veal-ing Two spir - it
8
8
forms at prayer are kneeling The an - ge - lus is
call - ing.
rit.
a tempo
Ah love, shall we come back once more, From some far distant spirit
shore?
rit.
When the an-ge-lus, the an-ge-lus is call - ing, the an-ge-lus is call - ing!

---

* Bayou- a little stream- pronounced Bý-oo.

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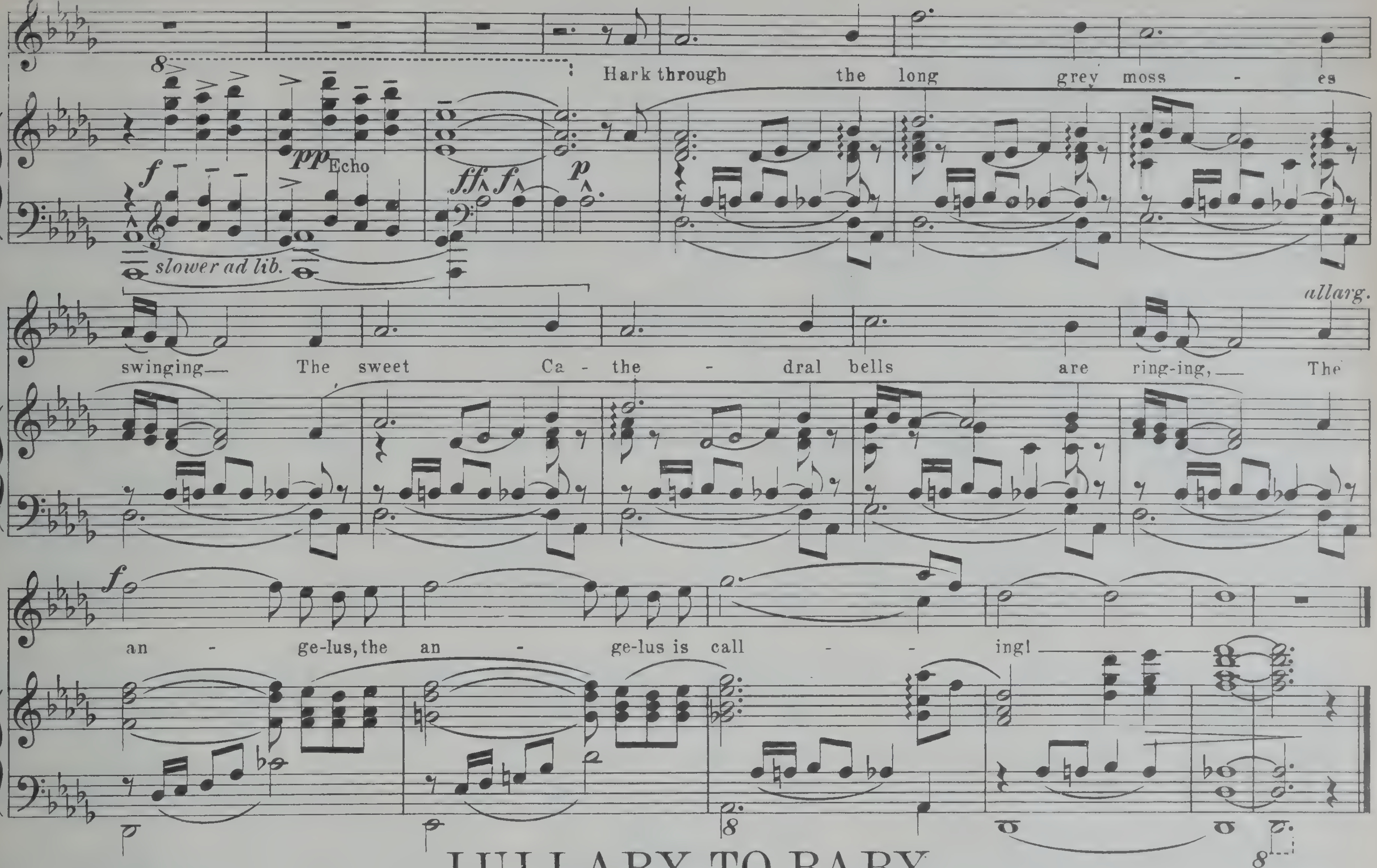
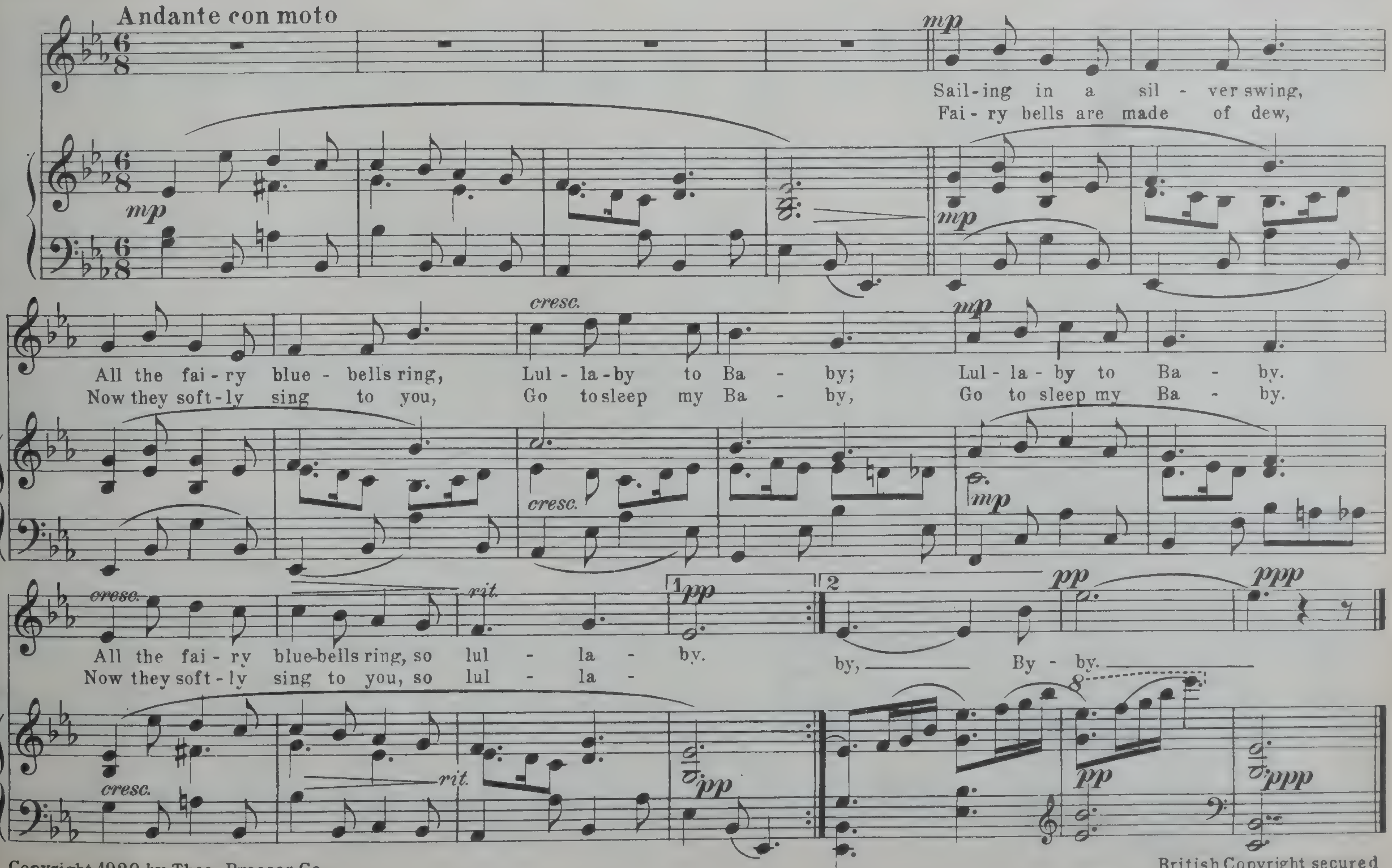

slower ad lib.
pp Echo
Hark through the long grey moss - es
swinging— The sweet Ca - the - dral bells are ring-ing,— The
allarg.
an - ge-lus, the an - ge-lus is call - - ing!

LULLABY TO BABY

MARY GLEADALL

ANNA PRISCILLA RISHER


Andante con moto
Sail-ing in a sil - ver swing,
Fai - ry bells are made of dew,
All the fai - ry blue - bells ring, Lul - la - by to Ba - by; Lul - la - by to Ba - by.
Now they soft - ly sing to you, Go to sleep my Ba - by, Go to sleep my Ba - by.
cresc.
All the fai - ry blue-bells ring, so lul - la - by.
Now they soft - ly sing to you, so lul - la -
rit.
by, By - by.

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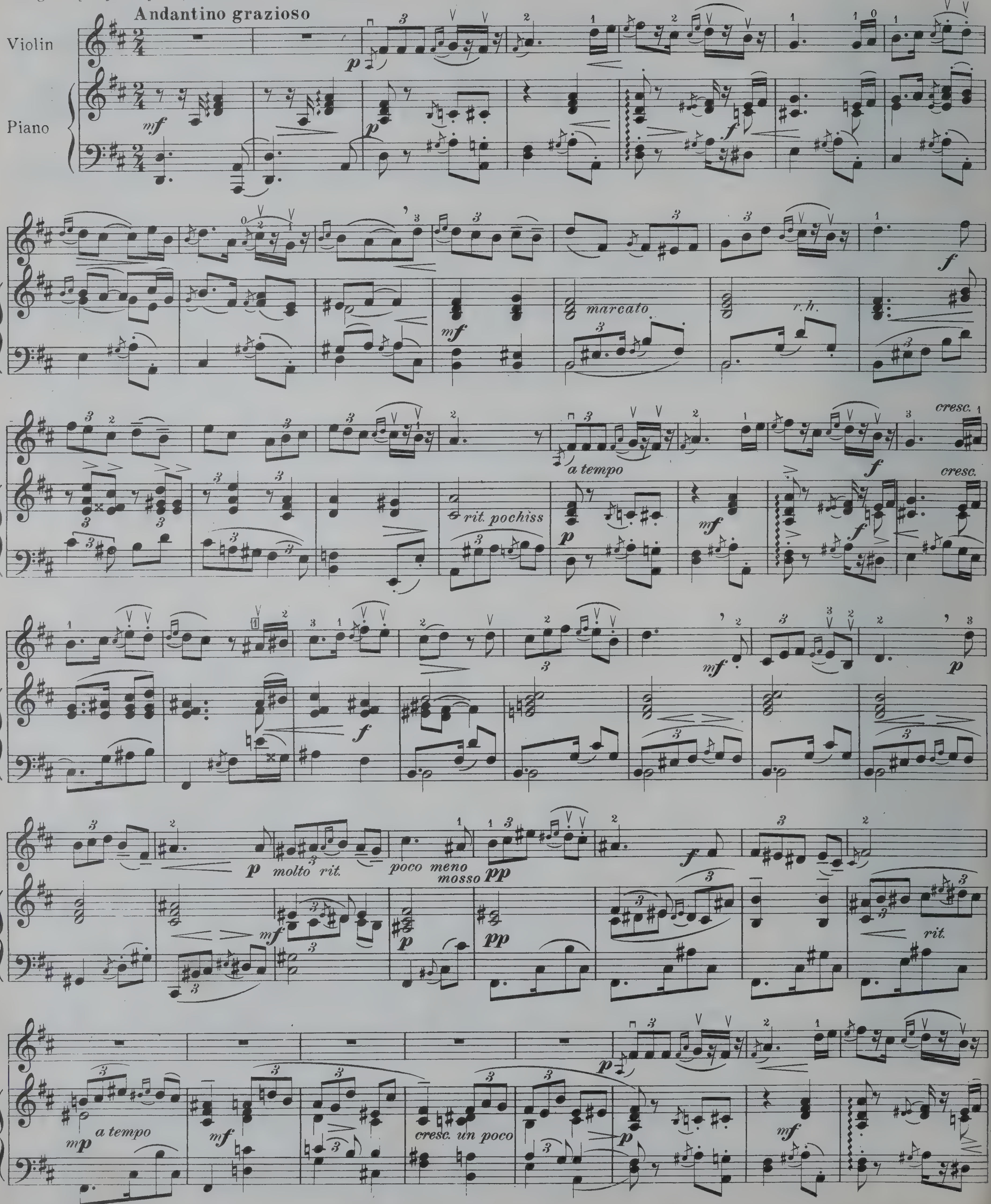
TANGO

Transcribed for Violin and Piano by
ARTHUR HARTMANN★

I. ALBENIZ

Originally a piano piece, this number makes an excellent violin solo. Play with languorous grace.



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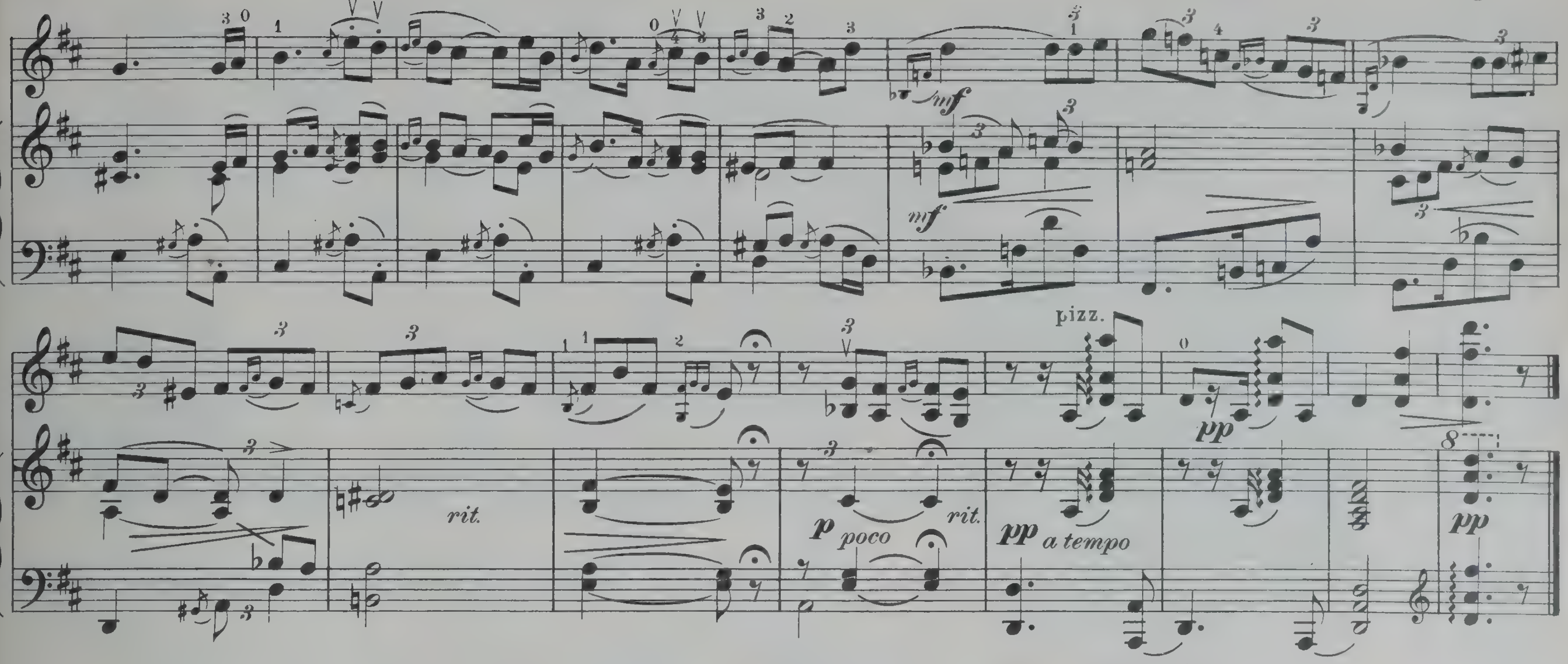
★ When played in public, Mr. Hartmann is to be given due credit for this Transcription



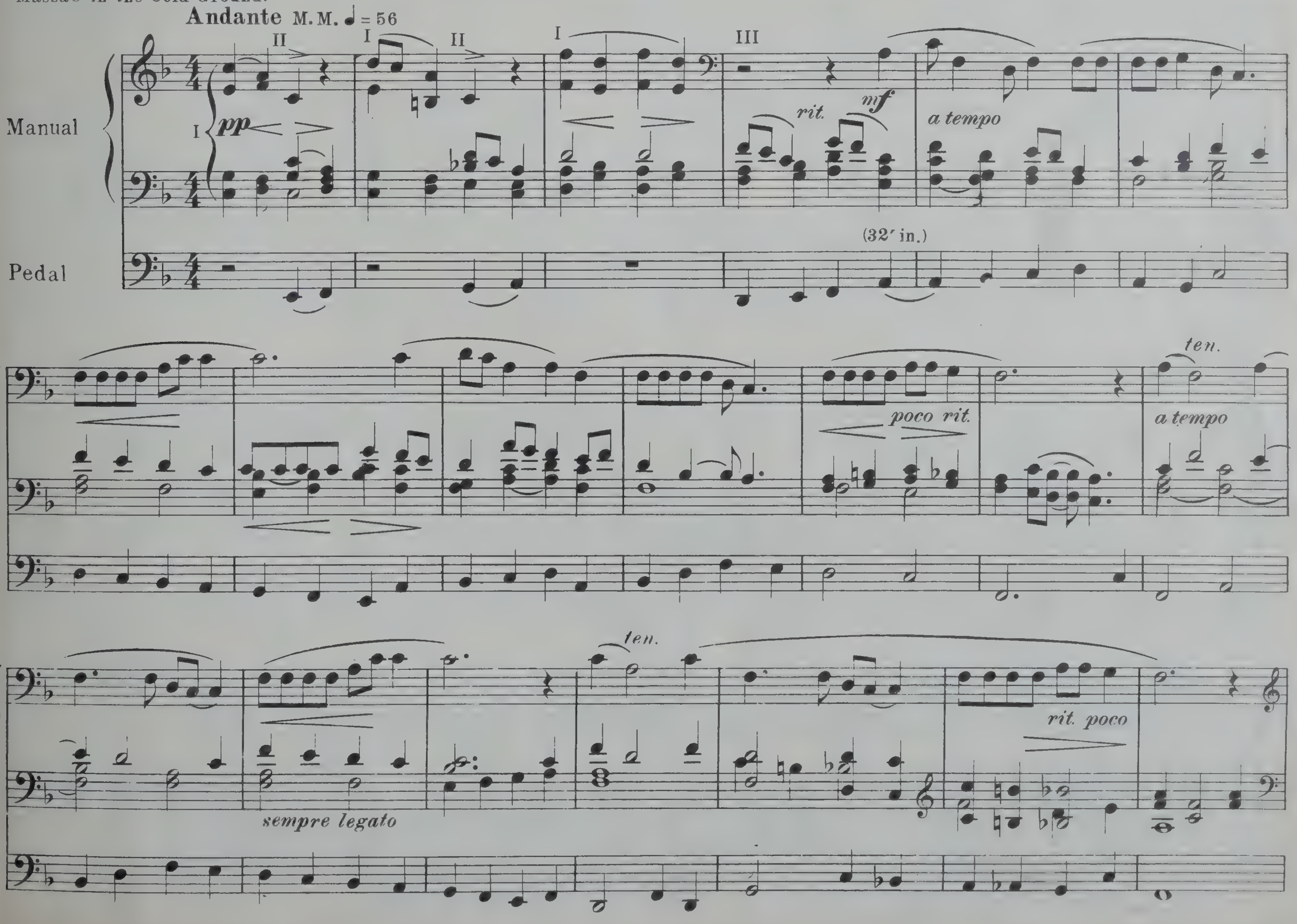
SWING LOW SWEET CHARIOT

NEGRO SPIRITUAL

III Sw. (Horn Diap. 8; soft Celeste, Lieb. 8; Oboe 8′ & Trem.)
II Gt. (Chimes, or soft Flute 8′) uncoupled.
I Ch. (Wood Unda Maris 8′)
Ped. (soft 32′ & 16′)-I

Transcribed and paraphrased
for the Organ by
EDWIN H. LEMARE

A beautiful interpretation of a favorite theme. Especially effective is the combination, towards the close, of the "Chimes" and a quotation from "Massa's in the Cold Ground."



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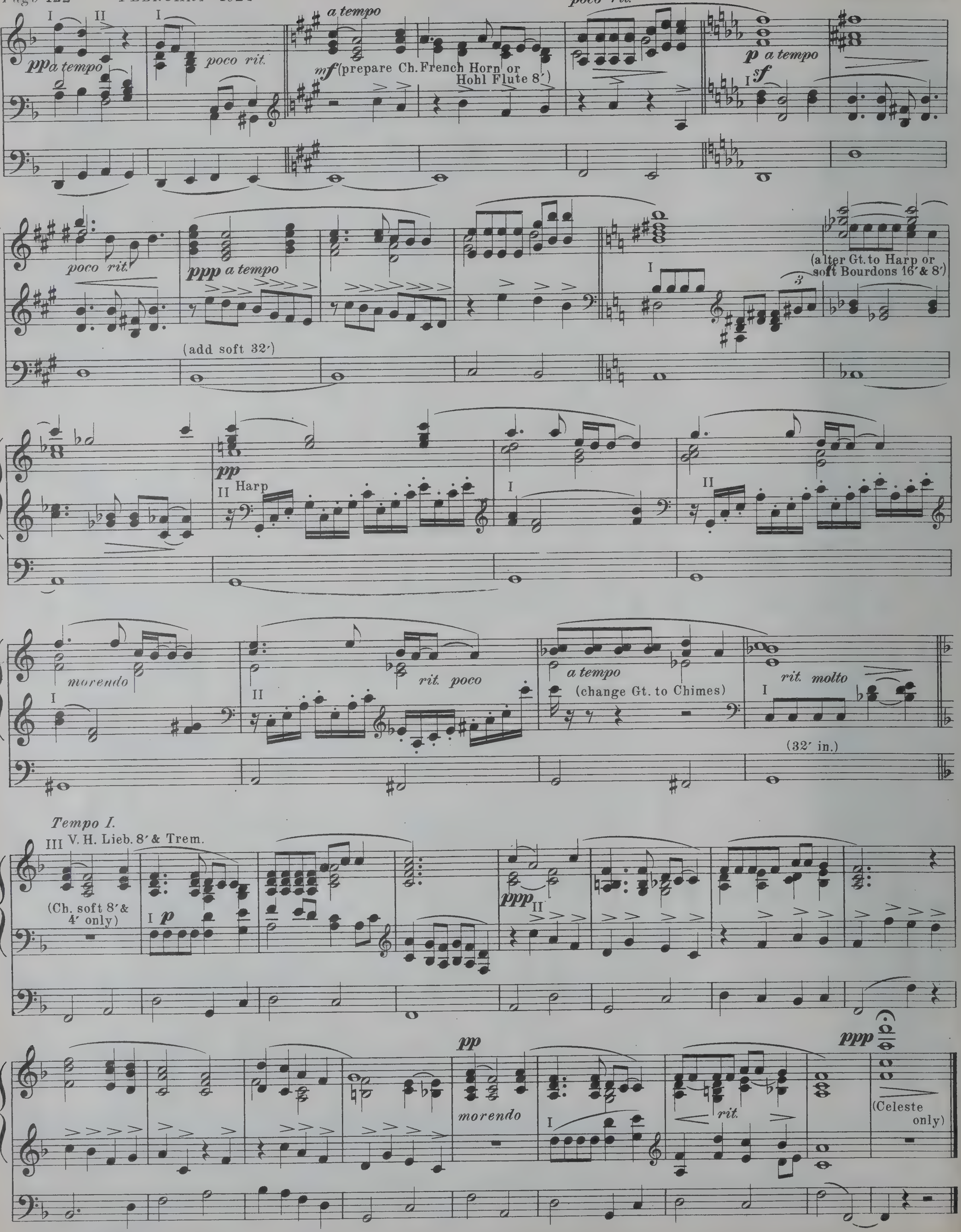
I
II
pp a tempo
I
poco rit.
a tempo
mf (prepare Ch. French Horn or Hohl Flute 8′)
poco rit.
p a tempo
I sf
poco rit.
ppp a tempo
(add soft 32′)
I
(alter Gt. to Harp or soft Bourdons 16′ & 8′)
3
pp
II Harp
I
II
I
morendo
II
rit. poco
a tempo
(change Gt. to Chimes)
I
rit. molto
(32′ in.)
Tempo I.
III V. H. Lieb. 8′ & Trem.
(Ch. soft 8′ & 4′ only)
I p
ppp
II
pp
morendo
I
rit.
ppp
(Celeste only)

The Value of the Duet

By Abbie Llewellyn Snoddy

Nothing is better for a pupil than to play duets as often as possible. The teacher who uses duets only for recital or show purposes is missing a great opportunity for her pupils' development.

From the very first lesson they may be used to advantage. Little exercises which would be deadly dull, if done by the tiny player alone, take on a surprising charm and delight when a bass is added. As the bit that he can do well is glorified by the harmony in the other part, the pupil hears a beautiful result and feels irresistibly that he is doing something worth while and is really getting on faster than he expected. Much, if not all the drudgery of a beginner's path, may be eliminated by the judicious use of duets, and many a child, who had to be driven to practice alone, will beg to be allowed to play from a new duet-book.

For a pupil who is weak in rhythm the duet is invaluable. If he has an ear at all for time, he will feel the steadying pulse of the other part; and even if he happens to be one of those rare but irritating individuals who, while murdering the time is sure that he is keeping it perfectly, nevertheless, he may soon be convinced of his weakness by a steady partner in a duet. Again, the pupil who plays rhythmically, but in lagging, dragging tempo with no spirit in his work, may be induced to hasten a little—to "step lively," in order to keep up his part. By the same means he may be brought to realize his lack of accentuation, a lack, by the way, which is distressingly prevalent among pupils.

Duets are equally good for sight-reading, and a portion of each lesson hour should be reserved by the teacher for this purpose especially if the pupil is so unfortunate as to have no one who can play with him at home. Duets may be simulated by the teacher playing one hand while the pupil plays the other. This is especially advisable when going over a new lesson, as it gives the child an opportunity to "hear how it goes," and, at the same time insures his going carefully over each part with separate hands—something of which one can never be sure unless it is done in the studio.

A further delightful feature, is the fact that many difficult compositions have been simplified for duet form until they may be learned much earlier than would otherwise be possible. Since to become familiar as early as possible with the best works of the best composers, is an important element in musical education, this is not to be lightly disregarded. When the student, at a later stage of his development attempts to play these compositions alone, he will feel that he has met old friends. The interpretation and general outlines will be his already.

So much for the duet, from the educational standpoint. Much might be added as to the pleasure of ensemble playing and the joy that comes from working with another whose zeal and interest is as keen as one's own. More, and still more, duet-playing is sure to add not only to the happiness of life in general but also to the sum of one's own musicianship in particular.

What Is American Music, Anyhow?

By E. van Haaven

We have laid such stress upon the subject of American music that we have almost forgotten that national music is a matter of slow artistic growth rather than the outcome of a preconcerted endeavor. We might play "American" music at every concert, induce the managers to consider and perform "American" operas, and talk and play only "American"-made compositions, till doomsday, and be still very little nearer the goal of true American music.

Merely being composed, published, and played in America, by American composers, printers, and performers, will not make the music "American." Much, indeed, of the music so labeled is either a rehash of the classics, or of the modernist style of music, and contains nothing distinctive. Or, rushing to the other extreme, it is a revival of old Indian themes or of Negro slave songs, neither of which is truly American.

American music, like the great American novel, is an elusive quantity, which recedes as one approaches. And why should we make such a point of Americanizing music anyway? Music is music, no matter where it is made. If we encourage the composers of our nation to develop the gift that is theirs—make it possible for them to get a hearing—we may rest assured that we have done all that is possible for American music. We are such a conglomeration of various races that the music that should express us would have to be a heterogeny of all styles and degrees. As things stand, with apologies to the "highbrows," the despised ragtime is more nearly expressive of our racial tendencies than any other. To begin with, we lack the repose of the long established nations. The classic mode is too cool, too leisurely in feeling for a nation which is still enjoying an exuberant youth. A country must have deep-felt wounds to wring from it that cry of pain which is the starting point of national music. The long-past Revolution contributed nothing, for the reason that triumph is not the best song-master. Our oppressed Indians, and the black slaves sang their life-and-death songs in our country; but they were not widespread enough, not sufficiently weighty numerically to count nationally. The Civil War gave American music its first impetus, in the songs that marked the pang of brothers at odds. Out of the pain of that struggle, came songs as sincere as are all folk music, as sincere as any music must be to be considered national.

And so, out of the late clash of passions and the grief of personal loss, even with victory, may come still another impetus to the cherished idea of American music. But to force the matter will only delay it. A century is all too short for its growth. Meanwhile there will arise many counterfeit presentments of American music, music which will express nothing more than individual caprice, or servile and feeble imitation of other people's music. But there is this to be said for the movement, when the representative American composer does come he will find an eager audience awaiting him, not the contemptuous cold shoulder of other days when no music without a foreign trade mark stood a chance of consideration.

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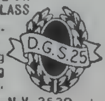

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The Singer's Etude

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Study of Indispensable Principles in the Art of Singing

By Anne Immink

CORRECT and controlled breathing is the foundation of the art of singing. A pure and steady tone cannot be obtained with an irregular and puffy flow of breath. Just as uneven and erratic blowing on the lute will produce uneven and unbeautiful tones, so will uneven and uncontrolled gusts of air from the lungs on to the vocal cords produce the same result. A pure and even flow of air, however, will produce a sweet and true tone. The voice will be small at first, but as music and not noise is the aim of the truly musical, this should not in any way discourage the student.

All beginnings, when correctly done, are small; and to attempt to do big things before one has learned to do small ones can only end disastrously.

Breathing Exercises

These exercises should be done regularly every day, either in the open or before an open window.

No. 1—*Long Breath.* For use when ample time is given for breathing and for singing long phrases. Slowly fill the lungs to their full extent, set the muscles of the diaphragm, breathe *out* without allowing the muscles to collapse. This exercise should be done ten times.

No. 2—*Catch Breath.* For use when the composer has allowed only very short rests for breathing between phrases, and in cases where, in very long phrases, no allowance has been made for breathing. The breath taken then must be instantaneous and imperceptible. Set the muscles of the diaphragm, and breathe in simultaneously—this causes an instantaneous filling of the lungs. Commence breathing *out* immediately, without allowing the muscles to collapse. The entire action, from the filling of the lungs to the commencement of the exhaling (beginning of the next phrase), should not take more than a fraction of a second. Do this exercise ten times.

No. 3—*Sustained Breath.* This exercise is not used in the act of singing, but is meant to strengthen the muscles of the diaphragm, sides and back. Slowly fill the lungs to their full extent, set the muscles all round and keep in set position until you have counted *ten.* Then breathe out, and allow the muscles to collapse suddenly and entirely. This sudden change from a taut condition to a soft and pliable one gives great strength to the muscles, so that in time they are able to stand any strain imposed by lengthy passages and difficult phrasing. As the muscles become stronger the student may increase the count until twenty or more is reached. This exercise should be done four times. Throughout all breathing exercises, and also when singing, the chest and the shoulders must be stationary.

Beauty of Tone, and the Danger of Forcing

Unfortunately, many a student, through enthusiasm, no doubt, sings to the full power of the voice. The result is that the student gets a false idea of rapid progress. The voice becomes loud, harsh and incapable of expression. The vocal cords, being constantly stretched to their full extent, lose their elasticity, and so become useless from a musical point of view. These cords are delicate, and should receive careful and, one might say, loving treatment. Under such circumstances, the voice grows in strength and beauty, and becomes capable of the richest tone shading.

From the earliest stages, however, the student should be careful to give to each note its full support of breath. Failure in this causes the singer to force, and so the vocal cords become strained. The foremost aim of any singer should be to produce beautiful sound—and let it be remembered that the beauty of tone does not depend upon its volume. Be content to let the voice flow as Nature intended that it should, and do not force. The artificial strength obtained by forcing will in time defeat itself by wearing all strength and power of expression from the voice.

This most important point cannot be over emphasized. With correct breathing and production, power will come of its own accord, and the student will find that she is able to travel from the softest to the loudest passages without the slightest difficulty, and that no strain will be experienced during the "forte" passages.

Production and the Resonant Position of the Voice

The throat should be in an easy unstrained position—Soft Palate raised, Tongue flat, Larynx low. The action of the larynx is automatic, therefore any movement made in the throat will only hinder and not assist it. Once the student has been taught the mechanism of the throat, she will realize that the action of the larynx is automatic and that the throat should be in a passive position. In fact, she should forget the existence of the throat and remember only that the firm muscles of the diaphragm give strength and that the voice vibrates either on the lips, behind the nose or in the head, according to the resonant position of the note being sung.

The Resonant Position of a Note is that position on the lips, behind the nose, or in the head, on which that particular note vibrates.

Sopranos, when singing on the bottom register, should get the vibration on the lips and behind the nose as much as possible, and should guard against trying to get the rich vibration heard on the bottom register of a contralto. The soprano voice, being of a light quality, must be kept light. Any attempt to make the bottom register heavy will seriously interfere with the blending of the registers and with the flexibility of the whole voice. However, with the exception of the bottom register, the middle and upper registers for both Sopranos and Contraltos vibrate on the same positions, **viz:**

Middle Register—On the lips, and, as it ascends, behind the nose;

Upper register, or head voice, between the brows and, as it ascends, directly above.

Tightening of the Throat Muscles

Few students are able to realize at first that beyond the larynx and the vocal cords the rest of the throat has nothing to do with singing at all, and should be in perfect repose. Any tightening of the throat muscles causes misplacement of the voice, the throat aches, and singing becomes a labor instead of a pleasure. For remember that singing should be a pleasure; even when singing passages full of tragedy and sorrow, the real singer experiences poignant pleasure.

Many do not realize that students tighten up the muscles of the throat because of nerves and because they have an exaggerated idea of the difficulty of singing.

Simplicity of Singing

Singing is essentially simple. It is its very simplicity that makes it so beautiful an art. But, as in connection with all other arts, it is only after much work has been done that one comes into a conscious realization of its simplicity. From the very beginning, therefore, let the student try to realize that her greatest obstacle is this exaggerated idea of its difficulty.

The Middle or Working Register

During the early stages of voice production, only the middle register should be exercised. The extent of this register, however, should be determined by the student's teacher. Later on, and no matter how advanced the singer may be, the main work should still take place on this register.

It is by working carefully on the middle part of the voice that the lower and upper registers determine themselves. And it is in this way that many students who consider themselves contraltos before taking lessons are surprised to find that nature has given them soprano cords, and vice versa. A case in point is that of a girl who, when she started singing could reach upper G. This took her to the full extent of her voice. After some months of careful working on the middle register she found that she could sing upper A with ease. So her voice continued to gain, and now after some years, she has a range which extends from B below to C sharp and D above. It must not be supposed, however, that she was "trained to be" a soprano. Had she worked on her upper register and tried to produce the notes before they came of their own accord, she would no doubt have lost them altogether. The same treatment applies to the lower register. If the voice is to be a contralto the larger gain will take place on the lower register.

In the male voice there are only two registers. The main work, therefore, should take place on the upper part of the lower register, and the lower part of the upper register, thus constituting a middle working register.

It will be seen by the foregoing that one cannot be trained "to be" either a soprano, contralto, tenor or bass. He or she can only be taught to produce perfectly the voice which Nature has seen fit to bestow; and it often takes years before the full extent of that voice is discovered. Some voices develop quickly, others do not.

The Blending of Registers

One of the greatest difficulties a singer is called upon to face is the blending of the registers. In rare cases singers have not this difficulty to overcome; but they are among the favored few.

On account of the heavier quality of the voice, the contralto has the greater difficulty in this connection; and the transition from one register to another is often painfully evident.

But it should be remembered that the placing of the middle register goes a long way towards obviating this difficulty. With the help of a good master, and if the student puts in assiduous brain work, the trouble will soon be overcome and forgotten.

Tonal Concept

All things, whether they take material form or not, are first formed in the brain. Therefore first hear your note mentally, feel it physically in its resonant position, and then sing it—provided of course that a good breath has been taken and that the muscles of the diaphragm are firm.

Temperament

This cannot be taught—this inner something, the possession of which enables the singer to appeal to the heart as well as the ear. But it can be developed.

Refuse to be shut up in a glass house. Come out into the world where there is so much of love and hatred, joy and sorrow. And, like the Lady of Shalotte, be not content with shadows. Know of these things so that the message in your song will carry conviction. All artists are messengers to humanity, reminding tired men and women that the sordid rounds and carking cares of life can be lost in a glorious world of harmony and color.

If you sing with a message from your soul, you will not fail to send away from your audience at least one who, besides enjoying with the others, leaves with a happier heart and a firmer purpose.

Finally, love humanity—for it is only by loving that you will understand sorrow and pity, and why it is that there is hatred. When you know of all these things, and you have experienced the pure joy of living, and sometimes despair, you will understand life and its vicissitudes sufficiently to be an artist.

The Use and Abuse of the R's in Singing

By Louis Sajous

EVEN among many of our well-known singers, not mentioning the dilletanti, who by way of instruction attend their many concerts, the rolling of the R is becoming an irritant to those who understand. Our singers would gain more recognition by musical critics if they would adhere more strictly to form.

Nothing is more distressing to a musician than to hear these transgressions, especially by many of our Church singers and some of our celebrated artists, who would do well to analyze and absorb rules and not make rules an exception.

Adhering strictly to musical and phonetic rule, the rolling of the R, whether long or short, is invariably on the first syllable of the word and accentuated if it falls on a musical accent, but not prolonged on the second or third syllable, unless followed by a vowel, then a short roll is used, unless, as before stated, it falls on a musical accent.

As an example, take the first line in the soprano aria of Mendelssohn's "Elijah." *Hear ye Israel!* The "R" in the word "hear" can be given a short roll, as the musical accent on the vowel "Y" is the weaker, notwithstanding that the "Y" is considered a consonant, when followed by a vowel. The same rule is applicable to the noun "Israel," as the musical accent falls on "Is." It may be noted also that the "Y," being a mongrel alphabet, seldom succeeds the long roll of the "R."

Again, in the Recitative for the tenor in "Elijah," *For Your Transgressions,* a short roll of the "R" is given in the word "for," but not in "your" as it is followed by a consonant; a short roll on "trans," and a longer roll on the syllable "gressions" as the latter is followed by a vowel and falls on a musical accent.

But the abuses do not lie so much in the above, at is a natural tendency to roll the "R," long or short, because it is always followed by a vowel, with one exception, when it is followed by an "H" as in Rhapsody, Rhyme, etc. But as the "H" in this case is superfluous and itself followed by a vowel, it is, as above stated, pronounced with a roll, as if the "H" was non-existent.

It is in the rolling of the "R's," in words followed by a consonant, that the abuses are noted and badly maltreated, for how often are we forced to listen to these exaggerated rollings in such phrases as the following: Fear-r-r not ye; If with all your-r-r hear-r-rts; Dear-r-r love remember-r-r me; My mother-r-r bids me bind my hair-r-r, etc., *ad infinitum.*

Singing From the Viewpoint of Declamation

By William F. Bublitz

THE best singing-teacher I ever had was a teacher of reading. She doesn't know that she gave me singing lessons; and at the time I didn't know it either. Since studying singing and singers however, I have decided that my old teacher in Elocution taught me in her Maxims some fundamental principles of expression that apply to singing as well as to reading. Looking through an old note-book the other day I came upon the following: Maxim One:— Emotional Congruity.

A good reader always employs proper emotional stress at the right time and place.

There were other maxims; but this one seems to be so often violated in singing that perhaps it might be helpful to others to know its application to singing.

In singing, proper emotional stressing can come only from sympathetic interpretation of the text and not from any artificial turning on or off of volume or pitch in voice. Visualize the picture you wish others to see and feel it as you do. The voice is subconsciously colored by our subjective perceptions. Great actors actively experience the emotions they project across the foot-lights. Actors have one device in acquiring emotional "steam" that is denied the singer, and that is to assume the bodily expression associated with the emotion they are portraying. The singer, though denied the actor's liberty in physical expression, should not fall into the error of being physically passive. By posture, by slight motions of the head and by facial expression, the singer should show what is going on in his mind.

Facial Expression

Facial expression exerts profound influence upon the emotions. Any method of singing that interferes with facial expression by demanding a fixed hyenic smile, or any other stereotyped attitude, is incorrect. Do not make the common mistake of grimacing or of exaggerating any facial expression. In fact, do not assume any preconceived facial attitude but allow Mind to show through the face.

From the reader's viewpoint, the singer is hemmed about with restrictions that make it difficult to show proper emotional emphasis at the right time and place. In reading, variations in volume or pitch are the voluntary devices for showing feeling. For the singer, the melody prescribes the variations in pitch; in fact, the melody is, in one sense, premeditated inflection. For that reason, some people regard all singing as being inartistic. I had an English teacher in college who was openly contemptuous of singing. "Bah," he would say. "Singing! Inartistic! When the text demands a rising inflection the melody has often a downward scale. Verses, entirely different in sentiment and fervor, receive the same mechanical setting. Sometimes all the verses are marked at certain places, ff, and pp; and only he who observes these marks is regarded as a person of good musicianship."

The professor is not altogether wrong. The singer has not the liberty of the reader. But to say that singing is therefore inartistic is like declaring that poetry is inartistic because it is not prose. Licensed freedom is not the ultimate criterion of art. Indeed, the exact opposite is more acceptable; namely, that rules are the very condition of art. Remove the rules and you remove all basis for comparison between accomplishments and render criticism impossible. The professor shall not lead us away from the point to be made, which is that the singer must recognize the limitations of his art; but these limitations carry with them no excuse for failure to observe the maxim of oral expression which relates to emotional congruity.

The Message

The singer must learn to fill himself to overflowing with the message he is delivering. His voice will then of itself take on the appropriate colorings that are beyond any voluntary control. Even the proper values in volume variations will tend to assert themselves; and, although volume is subject to conscious control, the singer should regulate it more according to how he feels than according to the markings on the score. I agree with the professor that singers in general too slavishly follow the ff's and pp's. Who put them there in the first place? They are only the evidence of someone's interpretation other than your own. They are helpful if not followed religiously; but artists pay little attention to them.

Some songs are easier to sing than are others; and the novice in artistic interpretation will begin with the easier ones. I class those as easier in which the melody and words synchronize from the viewpoint of inflection. Again I agree with the professor: In some songs there is an incompatibility, not only between the melody and the sentiment of the text as a whole, but also often actual divorce between the phrases within the melody and the parallel words. For that reason the cheaper popular songs are hard to sing. For an example of a song that is easy to sing *Little Grey Home in the West,* words by D. Eardly Wilmot and the music by Herman Lohr, is good. It is a perfect marriage of words and melody. It begins in a honeymoon and ends in an armchair; and throughout, the words and melody have kept faith. Try reading the lyric aloud and notice how the reading voice naturaly rises and falls with the notes placed above the words. If you would have something heavier, try the same experiment with Bruno Huhn's "Invictus." All really great songs sing themselves, to some extent. One reason for this is that the melody suggests the inflection which a good reader would place upon the words, if he were emotionally charged with their message. Sing songs at first which for you are easy to interpret.

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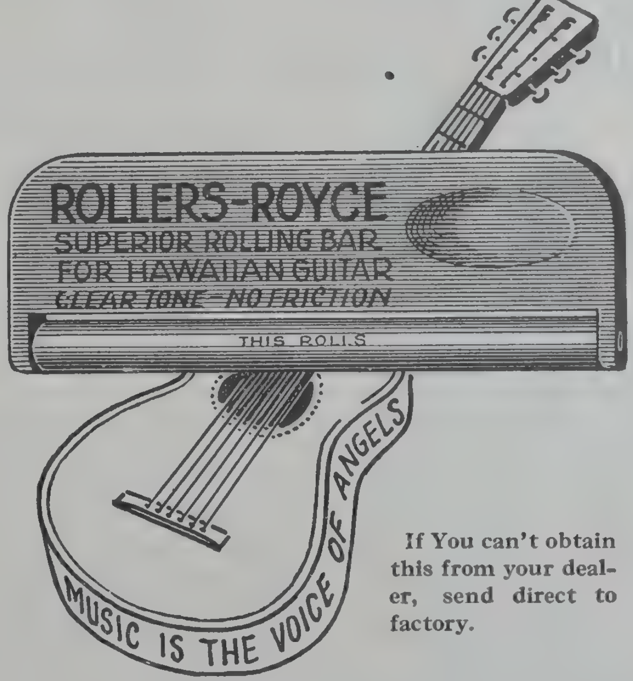

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To gain power in interpretation, nothing is better than exercises in interpretative reading. Memorize selections of prose and poetry; and learn to give them creditably. There is no better way to "loosen up," "relax," "unbutton," to quote from various voice teachers. Choose selections that have emotional appeal, and remember to "step out of yourself" into the place of the person or persons you are representing. Kipling, Mark Twain, Lew Wallace, Van Dyke and Dickens will repay search for material that has emotional strength.

Remember that singing is reading plus musical tone and no singer may hope to succeed who disregards any of the principles of interpretative reading.

Work Out Your Songs Mentally

By Charles Tamme

Song study should be done mentally. This means that the mind should have a clear, definite conception of the words, the music, the technic and the interpretation of a song before it is sung at all. Before the mind has this conception, it is unable to send instructions of any value or intelligence, whatever, to the voice.

All the details should be worked out with such clarity and precision that any deviation on the part of the voice can be checked up immediately for comparison and correction.

The voice is a servant of the mind. It can do only as it is directed. If instructions are vague, how can the voice be more than vague? If there is no direction, how can the voice be more than meaningless sound?

With study and practice, certain habits become fixed, such as correct vowel formations and clean, crisp articulation of consonants, so that the mind need not go into details about processes, merely calling upon the voice for results. And, of course, there would be danger of mechanical and monotonous singing in this, if it were not for the interpretation of the words and music.

A practical method for song study is as follows:

Memorize the Words

First, memorize the words. Memorize them thoroughly so you are sure you know them exactly, and that you can recite them rapidly, without stumbling. During this memory work, study the meaning of the words, their phonetical structure, and the proper stressing of the syllables. Review your vocal method. Next, let the imagination play with the words. Picture the mood and atmosphere of the song as a whole; then picture it phrase by phrase. Experiment with several ways of interpreting the various phrases until you decide upon which is best, fitting your interpretation as nearly as possible to the author's meaning.

Now recite the words, inflecting them with the full meaning you have chosen. If you are pleased, memorize these inflections; if not, search until you find meanings that do satisfy you; not until then should any part of the expression of the words be memorized.

The next step is to learn the music. If you are proficient at sight reading, study the music without the sound of the voice or the piano; otherwise play it carefully on the piano. In no case should the voice assist the mental apprehension of the music.

More features enter into the music of an ordinary, simple ballad than a great many singers realize. There are the intervals, the tempo, the rhythm and the dynamic marks. All these must be learned with as much precision as the words; again interpreting moods and feelings by use of the imagination. Now you are ready to put words and music together. This, too, must be done mentally.

Perfect Co-ordination

When the mind has fixed the song within it, detail for detail; in other words, when the mind holds certain definite ideas and ideals with regard to the song—it is in order to practice singing it. This practice will be a process of coördinating mind and voice.

The ear must listen that this coördination is perfect. There must be no tone sung which is not exactly as the mind conceived it. Listen that the consonants are all crisp and clean; that vowels are as perfect as you know how to make them; that trills and portamentos are really such; in short, that you are applying to your song everything that has been learned in vocal technic, wherever it is required. Listen also that the interpretation of the words is being carried out exactly as you decided in the preliminary studies of the song.

Outside the importance of giving the voice definite commands, through the mind, studying your songs mentally has other advantages. Mental study is an important saving of the vocal organs, especially in cases where it is called upon to do a great deal of singing or speaking. Mental study will also prevent the voice from forming wrong habits. For these reasons, work out your songs mentally.

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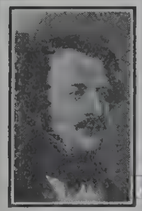
DONIZETTI

The Master-Operas

GALLI-CURCI

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Lucia di Lammermoor"

Of all the sixty-seven operas of Donizetti which have been publicly performed, *Lucia di Lammermoor* easily remains the favorite. It was first given in 1835 and is founded upon Scott's *Bride of Lammermoor,* which was published as a novel in 1819. The furore for the romances of Scott, like the love for the American novels of Cooper, was not by any means confined to English-speaking people, and at that time Scott was a great favorite of Donizetti, who, according to some of his biographers, was partly Scotch (one of his family names being Izett). Donizetti's father was a weaver who later became a clerk in a pawn shop (monte di pieta).

It was the father's strong desire that the son should become a lawyer, but the boy's musical impulse was so great that he was finally permitted to study the art. After finishing his studies he joined the army, and it was while he was in the army that his first opera, *Enrico di Borgogna,* was produced in Venice in 1818, when the composer was twenty-one years old. His productivity was enormous. Often he would produce as many as four operas in one year. Naturally much of his work was uneven, and while in nearly all of his operas there is evident the bubblings of his wonderful gift for melody, he repeatedly sank to the mediocre.

In *Lucia* we find not merely his finest melodic outpouring, but, what many musicians believe to be his highest musical treatment of his material. The extraordinary opportunities it offers for the coloratura soprano made this work the great favorite of Patti, Gerster, Melba, Sembrich, Tetrazzini and Galli-Curci. The famous sextet when *Ravenswood* arrives, just as *Lucia* has signed the contract of marriage between herself and *Lord Bucklaw,* is possibly the finest concerted number in Italian opera. More than this, it possesses dramatic worth altogether unworthy of the sneers of the modernists who attempt to compare the art of Donizetti with Wagner, which is like comparing Scott with Tolstoi.

Although the opera was given for the first time as early as 1835, in the San Carlo Theatre, in Naples, it was not given in New York until ten years later, when it was sung at the Park Theatre in the English language. The opera had, however, been performed in New Orleans in 1821. The famous mad scene, *O qual funesto avvenimento,* offers the coloratura soprano her finest opportunity in opera of that period. Donizetti was stricken with paralysis in 1845, and died three years later at the age of fifty-one, never recovering his mentality.

The Story of "Lucia di Lammermoor"

The libretto is by Cammerano and was derived from Scott's novel, "The Bride of Lammermoor." The scenes of the plot are in Scotland, and the time is the sixteenth century.

Act I, Scene I. A Forest near Lammermoor. *Normanno,* Captain of the Guard of Lammermoor, asks his men to watch for a secret lover of *Lucia,* sister of his master *Enrico. Enrico* enters to talk of this matter with *Normanno. Normanno* suggests *Edgardo* of the hated Ravenswood family, which rouses *Enrico* to threaten vengeance.

Scene II. A Park near the Castle. *Lucia,* with her faithful *Alisa,* has come from the castle to meet *Edgardo.* While waiting, she relates to her maid the legend of the fountain beside which a Ravenswood lover had slain a maiden. *Edgardo* appears, to tell *Lucia* he is called to France. He desires to undertake a reconciliation with *Enrico,* which *Lucia* assures him will mean their parting forever. *Edgardo,* roused to fury by *Enrico's* mortal hate, renews his vow of vengeance. After tender farewells, he leaves the half-fainting *Lucia* to *Alisa.*

Act II, Scene I. An Ante-room in the Castle. *Enrico* and *Normanno* discuss the approaching marriage of *Lucia* to *Arturo,* by which *Enrico* plans to retrieve his fortunes. *Lucia* enters pale and listless. *Edgardo's* letters have been intercepted and by this and forged papers she is led to believe him false and to yield reluctantly to wedding *Arturo.*

Scene II. The Great Hall of the Castle. The Knights and Ladies join in a "Bridal Chorus." *Lucia* enters and almost faints; is led to a table to sign the marriage contract. A terrible silence ensues when *Edgardo* appears in the rear, dressed in black; and the great Sextette, "The most dramatic and thrilling number in the entire range of opera," begins. *Edgardo* and *Enrico* draw swords but are separated by *Normanno.* Shown the marriage contract, and assured of the truth by a trembling nod from *Lucia,* the furious *Edgardo* rends the contract, flings it at the fainting *Lucia* and rushes from the castle.

Act III, Scene I. The Tower of Ravenswood Castle. *Edgardo* is brooding over his misfortunes when *Enrico* enters to challenge him to a duel.

Scene II. Hall in Lammermoor Castle. Peasants and domestics of the estate make merry, when the agitated *Raimondo* enters to say that *Lucia* is insane and has murdered her husband. He has scarcely finished when *Lucia* enters and, oblivious of those about her, begins the celebrated "Mad Scene," after which she is carried insensible to her room.

Scene III. The Tombs of the Ravenswoods. *Edgardo* waits for *Enrico,* who in remorse has left for England. *Raimondo* comes from the castle and tells him that *Lucia* is dying which the tolling castle bell confirms. *Edgardo* stabs himself and expires in *Raimondo's* arms.

"Master Operas" which have already appeared are: "Aida," "Andrea Chenier," "Boris Godounow," "Carmen," "Cavalleria Rusticana," "Die Walküre," "Don Carlos," "Ernani," "Il Segreto di Susanna," "La Boheme," "La Juive," "La Traviata," "La Tosca," "Le Roi d'Ys," "Lohengrin," "L'Oraoclo," "Louise," "Madama Butterfly," "Manon," "Parsifal," "Mefistofele," "Samson et Delila," "Rigoletto," "Tristan and Isolde."

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The New Anthem

Norman H. Harney

There was a young organist once who suffered from the not uncommon failing of placing too high an estimate on his own powers. He prided himself on the ability to see, almost at a glance, all the various features of an anthem and to understand it thoroughly after only a hurried examination.

When he had selected a composition for the use of his choir he presented it at rehearsal without feeling it necessary to make a careful and detailed study of it beforehand. As a result the anthem was new not only to his singers but new to him as well, and there was often a great deal of unnecessary floundering at rehearsals. After singing the composition once or twice he would, perhaps, get a different idea concerning the tempo of the piece as a whole, or he would find it advisable to make some modification in the time of one part as compared with another. He would encounter unexpected difficulties in one or another of the voices, and discover technical tangles which he had not previously unraveled.

As for the interpretation of the music, he was not uncommonly quite without any clear conception of what he wanted to do. In short, he was trying to study the anthem along with the choir, instead of having mastered it previously in private. In this manner he wasted time which might have been spared; he expended energy that could have been put to better use; and he lost a certain amount of his authority over the choir by demonstrating rather forcibly that he did not know exactly what he wanted.

However, since that day, time, experience and common-sense have shown the young man the error of his ways. He now follows a rather different method of procedure. First he plays the new anthem over a number of times to acquaint himself with its general character. He works out carefully his interpretation of the work, decides on the tempo, makes a note of such passages as are likely to require special attention, and fixes firmly in his mind a definite idea as to how he desires the compositon to sound when his choir performs it in public. In short he subjects the whole work to a rigorous study, and acquaints himself intimately with every feature of it. Now when he comes before his choir he has a definite plan carefully laid out, and knows just what he is aiming at. As far as is humanly possible every difficulty has been foreseen, and, to borrow a line from Handel's *Messiah*, "the rough places have been made plain," as far as he is concerned, at any rate, and that is more that half the battle.

He was formerly choirmaster merely in the arbitrary sense of having authority over a group of singers. Today he is not only master of the choir, but "master of the situation" as well. He has learned to appreciate the great importance of thoroughly assimilating a piece of music and of knowing it from every angle before bringing it to the attention of his choir.

Rossini and Wagner

In the blessed tranquillity of his villa at Passy, Rossini received one day a call from Richard Wagner. The famous composer of the music drama bowed to the celebrated author of *William Tell, The Barber of Seville* and other masterpieces, and complimented him repeatedly. Rossini, smiling with affected modesty and with his usual sarcasm, answered, "Composing came easy to me, and I wrote a few little things."

"Learn all there is to learn, and then choose your path." —Handel.

The Gospel Song in Disrepute

By George S. Schuler

To some people a Gospel song is worth less than the paper upon which it is written; to others it is very precious. In considering its merits, two lines of thought must be borne in mind, the music and the poem.

By reason of the simplicity of Gospel music it is tabooed by many musicians; but this seems scarcely justifiable, inasmuch as the purpose of the Gospel song is to set to music a religious poem which can be easily sung by the masses. One reason why musicians who compose in the larger forms are not composers of Gospel songs, is not lack of interest, but because they cannot readily limit themselves to this simple form of music.

Immortal Hymn Writers

It is difficult to recall an opera or symphony composer who has written a simple hymn-tune or Gospel song. On the other hand, such men as John B. Dykes, composer of "Lead, Kindly Light;" Lowell Mason, composer of "Nearer, My God, to Thee;" Thomas Hastings, Barnby, Woodbury, Bradbury, and a host of others, were men who knew little about opera and symphony writing; yet they have made their names immortal by their contributions of hymn-tunes and Gospel songs.

How to Test a New Song

Because Gospel music is simple, many inexperienced harmony students rush too quickly to the press with their immature compositions, which has contributed largely to the feeling against Gospel music. As a mother looks upon her first born, so many of these young writers feel regarding their first creations, forcing them upon the unsuspecting public.

Dr. Towner, the composer of "Trust and Obey," advised his students to write much for practice, but to destroy what they wrote. "Too many," he would say, "think their first compositions are destined to become masterpieces."

To write simple compositions containing charm, beauty, and at the same time "singable," is by no means an easy accomplishment. The great things in art assume the form of simplicity.

A song should be submitted to a reliable publisher, who, if it has merit, will accept it for publication. If it is returned, let it be submitted to a second publisher, considering the judgment of these two sufficient evidence as to its practical worth.

The Publisher Has Responsibility

But the publisher must share a goodly portion of the responsibility for this adverse criticism of Gospel songs; as too many cater to public opinion rather than to the uplifting of church music. A representative of one of the church music publishing concerns recently remarked, "The publishers as a whole are giving the church-going public too many unwholesome 'holy jingles.'" This is a serious indictment and comes with much force from such a source; but the publisher must not be criticised too severely, for his part is largely pecuniary.

And then, too, the poem plays no small part when considering the success of hymn-tunes and Gospel songs. Many aspiring to write religious poems have had little or no preparation for the task. A week seldom goes by when poems are not received from some dear saint to be set to music, who does not seem to realize that poetry involves more than having the end of lines rhyme.

Mr. Gabriel, who is in a position to known, recognizes the dearth of good religious and Gospel poetry as appalling.

How Others May Aid

Nevertheless, although the Gospel song may be held in disrepute by many, we should, as far as we individually are able, exert every effort to place it above criticism. Those who conduct meetings may assist by declining to select songs that are below standard, even though they may be popular.

Singing the so-called religious song, whose message is more or less cumbered with intricate music, distracting accompaniments, and the idle repetition of words and phrases, can never take the place of the well-selected and well rendered Gospel song. The song that brings the Gospel to the lost is the Gospel song at its best.

Hints for the Choirmaster

Remember that eternal vigilance is the price of progress in choir work.

Be hopeful, energetic, enthusiastic.

And couple with that, eternal drill on first principles.

Don't imagine that because you have pointed out an error once to your choir you have conquered it. You will need to repeat that same thing a dozen times later on. Explain it, rub it in, pound it in.

Be sure you have thoroughly studied and digested a new anthem at home before giving to your choir. Be able to sing every part, if necessary; be thoroughly imbued with the spirit of both words and music. Don't come to practice expecting to learn the anthem along with the rest.

As far as possible, vary your rehearsals from week to week. If you are in the habit of taking up hymns and old anthems first and new music later, just reverse the order sometimes. It will be a change, and give freshness to your work.

Occasionally sandwich in a ten-minute talk on some vital points of choir work. Not just a random talk, but prepare your matter thoroughly, and let it be full of helpful hints.

Remember that to be successful a choirmaster must be an optimist.—The Choir.

Radio Services

By Harvey B. Gaul

Three years ago this coming New Year's Day, wireless or radio began sending out church services. Calvary Church, Pittsburgh, Pennsylvania, was the first church in the world to send out its services. Since that time the Westinghouse Electric Company and Calvary Church have been conducting a veritable clinic to improve the transmission.

It was comparatively easy to send out the sermons; that was merely the business of standing before either a visible or invisible transmitter and preaching. But the music, ah, that was the rub. As more and more churches are having their services broadcasted, and more and more organ recitals are being sent out, the purpose of this article is to help organists and choirmasters arrange their music so that the results will be ninety-nine per cent.

Our attempts at first were stimulating, thrilling, pathetic and discouraging. Try as we would the result was muddy, the choir lop-sided and the organ nothing but blah-blah. We hung the receivers high and we hung them low, we hung them in and out and round about; and the result at first was the same, messy and impure. Finally we came down to cases. Our choir at Calvary is a boy choir of over sixty voices, and this means a divided choir of cantorus and decani. At first we had the transmitters in front of the trebles and the result was nothing but thin tune went out. Then we hung them over the men and all that was broadcasted was an um-pah bass or a yah-yah tenor. There was no sense in it and precious little tune. The organ did nothing but "blast" or groan. The pedals blurred and the pianissimo stops failed entirely to register.

After this had continued for a Sunday or two we decided to make a drastic change. Fortunately Calvary Church possesses a rood-screen. A large receiver was made and hung in the middle of the rood-screen. In a jiffy there was balance of tone. What before had been all soprano or all bass became four-part singing. So far, so good. The organ was a large divided organ placed high in the clear-story. It was played in an antiphonal manner; and the result was that sometimes there was an organ sounding and sometimes nothing at all occurred. To smooth out the organ difficulty we placed the receiver a little higher and stopped using antiphonal effects so that the organ became a unisonal. Another and smaller receiver was placed up high near the pipes to catch the pianissimo stops such as the Vox Celeste, Unda Maris, Aeolina and the like, and was never used except when the organ was playing softly.

We had receivers placed at the rear end of the church (Calvary is as large as an English cathedral) to catch the processional and recessional. One was in the nave, one in the narthex and one in the ambulatory. They were all controlled from a central switch-board operated by a Westinghouse employe. Every time we hit a dead spot we experimented as to how to overcome it.

After three years of constant experimentation we have found that full organ when used for more than a minute or two "blasts" and kills everything. In other words the receivers become too full of sound. In accompanying the choir, mixtures and sforzando pedal are rarely employed; the accompaniment consisting chiefly of diapasons. The less volume the better the transmission. Incidentally and as an unintentional by-product, the choir has improved a vast amount, thanks to the sparing use of the instrument.

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Solo stops, such as the Oboe, Clarinet, Flute and Horn, register perfectly. They have the right biting timbre. String tone floats and the Vox Humana carries admirably. To sum it all up, when playing organ for radio, use compositions that require solo stops and the work will be a happy one. In playing the pedals use discrimination. Bombardes and thirty-two foot diapasons blur out the rest of the stops. Of course, as a matter of fact, we employ the pedals entirely too much as it is, and while a bourdon is decidedly an adjunct, most of us overdo it. Clean playing carries; and staccato touches help. Mussy playing and long sustained chords become nothing but a blur.

As to the choir the ideal combination is the quartet or the double quartet, in fact, any small ensemble where the singers are placed shoulder to shoulder, is preferable. The more that *a capella* music is employed, the better the results. It is amazing how clear unaccompanied singing is over wireless. Solos and duos are to be commended, they always register. A solo that calls for sostenuto effects is preferable. Extreme high notes such as C for a soprano or B flat for a tenor are likely to "blast," or in the phraseology of the broadcasting room, "go blooey."

If possible, sing the hymns unaccompanied, particularly the processional and recessional, as the turns and twists as the choir marches round the nave or through the chapels leave many an "air-pocket." If it is not possible to omit the organ, then use it sparingly; and forget for the time being that the instrument contains reeds and tubas. Pianissimo singing always carries, fortissimo singing very often "blocks" the transmitter. Focus on the transmitter and never sing at it from a tangent. It is not necessary to treat it as if you were making a phonograph record and imagine you are singing into a horn; but on the other hand it is not advisable to focus the voice on the chandelier.

Vocal fugues and involved counterpoint are not the most desirable form of radio music. On the other hand there is nothing finer than a magnificent Bach chorale with its canonic treatment.

If when your rector is considering broadcasting the services, you will keep the above points in mind, you will save yourself, the rector, the transmitting company as well as the vast unseen audience, a great many trying moments.

Apropos of installing radio, there is a great deal of bosh now going around. People who know nothing about it assert that it depletes congregations and that people prefer to stay at home and listen to the service rather than make the effort to attend. That is nonsense, because the personal equation always enters into listening either in singing or in preaching. The phonograph helped the concert and opera tremendously; and radio will do the same for the church service. It is possible that people have gotten religion via wireless; but the chances are they have never been stirred as they would be in hearing the parson and the choir in church.

Wireless is not perfect by any means but engineers and scientists are working all through the long nights trying to improve it. It will be possible in a short time to broadcast the service of one church so that another may enjoy it, but before that time comes, organists will have to improve their hymn-tune playing.

Accompanying Motion Pictures in Church

By Roland Diggle

TEN years ago the above title would have seemed ridiculous; but to-day, when more and more churches are installing motion picture machines, the subject is of intense interest to organists. Here in Los Angeles more than a dozen of the leading churches make a four- or five-reel moving picture the feature of the evening service. The film exchanges and the makers of motion picture machines say that the movement is gaining with surprising rapidity, and with good reason. Where the average evening congregation was but a handful it is now almost impossible to get a seat.

Now, as to the accompaniment to these pictures from the organist's standpoint, what is he to do? I have attended some of these evening services and the point that has struck me particularly in regard to the music was that the organist seemed to be trying to imitate his theater confrere, and at the same time trying to keep the organ as churchly as possible. The result was that the whole thing was scrappy and restless. It did not help the picture at all: in fact, it detracted and irritated.

The first thing to decide is, shall the picture be "played" in the accepted sense that it is done in the theater; or shall the music simply be a background, as a beautifully lighted art gallery enhances the pictures therein. We must remember that the picture shown in the church, even though chosen for the moral it conveys, is the same picture as is shown in the theater. In the one it is shown for entertainment; in the other for education and uplift; and the only difference in the two performances will be the music accompanying it. Hence it seems that the music for the church showing must be in direct contrast to that used in the theater. This does not mean that it has to be dull and uninteresting; but it does mean that the "popular" element must be eliminated.

The showing of a moving picture in church does not mean that the dignity or helpfulness of the church service shall be impaired in any way. It is to be regarded as an added attraction, not for entertainment, but to teach a lesson. This being the case, the psychology of the thing rather demands that the usual parts of the service, music and all features, should be on a higher plane than without the picture. In this way, and in this way only, can the introduction of the picture into the church service be condoned.

Having decided, then, that we shall not "play" the picture, in the accepted sense, but only have our music as a background, what are we to do? We shall have no preview as our theater brother has; and, as the cue sheets will be of no service to us, we are left to our own resources. Personally, I think it is very much better, for we can start with a clean slate. We will say that the picture takes forty-five minutes; and, by the way, it is advisable to find out in advance the length of time it is to take and plan accordingly. If you are careful it will prevent you being held up in the middle of a piece at the end of a picture. Whatever time it takes, it is our plan to arrange a program of organ music to take the same length of time. It must be planned carefully, so that the pieces follow one another as smoothly as possible. The idea of making one piece a sort of feature piece and playing it two or three times during the picture is a good one. I heard this done with the *Adagio* of Guilmant's third sonata. It was played at the beginning, in the middle and towards the end, each time with a slight change of registration; and it was most effective. I had seen the picture at a theater, accompanied by orchestra and organ; but it was very much more enjoyable in the

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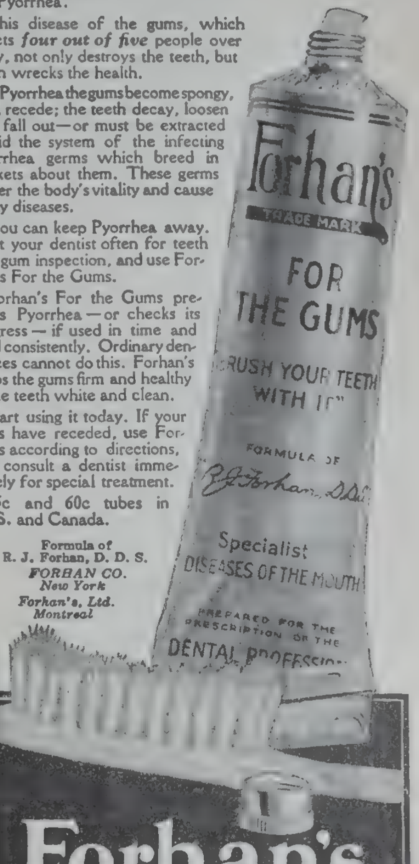

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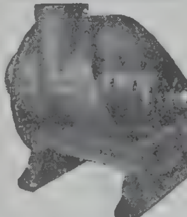

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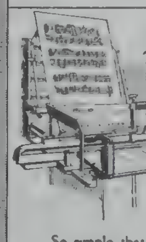

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10009	Behold, I Shew You...Solly	.15
10920	Break Forth with Joy..Dale	.12
10472	Christ is Risen......Brackett	.12
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10903	Hail! Festal Day...Morrison	.12
10802	He is Risen...........Stults	.12
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10376	" " " Bohannan	.10
15586	Now is Christ Risen...Clark	.12
10115	Passion and Victory.Dressler	.15
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church, with an accompaniment of real organ music, even though the organ was small. In this feeling, the writer was not alone.

The most important thing for the organist to remember is to play softly. It is rarely that one should play above MF. This is difficult to do; but one must remember that the music is only a background; and even though the organ may have but five or six soft stops, it is better to use these and make the picture a success than to use the loudest stops and spoil it. The most useful stops are the soft strings and flutes with an occasional reed. The diapasons and heavy reeds should hardly ever be used. What can be done with a few soft stops and well-chosen music is surprising. There are scores of beautiful things that can be played with an Aeoline and a Dulciana; and if you are lucky enough to have sub and super couplers, the many effects you can get are delightful.

Don't be afraid to give your pedals a rest; nothing is more depressing than the everlasting boom of a Bourdon pedal. It is suggested here that you investigate some of the charming pieces for harmonium by Karg-Elert, Charles Quef and Jean Hure.

As to the music to be played, above all avoid the commonplace. Do not play Handel's *Largo*, the *Hymn of the Nuns*, *The Lost Chord* or Scotson Clark's *Marches*. Do not play transcriptions of the pieces that are so well played by the theater orchestras. Remember you are not trying to compete with the theater as a place of entertainment; but in your humble way you are trying to help your listeners spiritually. Organ literature is almost unknown to the average theater audience, hence you have this wonderful heritage to fall back upon in your effort to make the church picture different. You can afford to pick the very best that you are capable of handling. You have no unmusical manager to please and if you explain your position to your pastor he will be quite sure to back you up.

In many ways it is a wonderful opportunity to educate people up to an appreciation of good legitimate organ music. An un-musical person may not like to sit and listen to Bach's *My Heart Ever Faithful;* but, if he half consciously hears it three times during the picture, it is bound to leave an impression.

One should be careful in going from one piece to another. Have the keys nearly related; and let your modulations be as unostentatious as possible. Outside of real organ music are a number of transcriptions that you may safely use; for instance, some of the movements from the Beethoven sonatas, two or three of the Chopin Nocturnes, some Schubert, Schuman, Debussy, MacDowell and Mendelssohn (the Songs without Words), but, once again, avoid the commonplace if you would do your part to place the picture where it belongs in its relation to the church service.

The Organ "Rattle"

By Stanley A. Keast

BEN VENUTO'S article bearing the title "Stop That Buzz" in the November issue of THE ETUDE brings to mind an experience I had while practicing some months ago. While using the Great Organ whenever the octave above middle "C" on the Open Diapason was struck, distinct rattling was noticed off in the body of the church. At first little attention was paid to the phenomenon, but the rattling continued, so I decided to investigate.

The church auditorium was noted for its exceptional acoustic properties, the slightest sound being distinguishable, particularly when no person was about. Window ventilators were suspected as being responsible for the trouble, so a tour of the church was made but all were found secure. Next a wall lighting fixture and a light on the pulpit candelabra were investigated without disclosing the trouble. By accident a door leading into a small cupboard in the side of the church was found standing open just a trifle. This did not excite suspicion, but was mechanically closed and latched. Going back to the console I decided to try over just one more number, trusting to luck that the trouble would right itself before Sunday. Imagine my surprise when, on trying the organ, the rattling had ceased. To make doubly sure that the source of the disturbance had been located, the door was again opened as it had been originally found; and the rattling reappeared just as soon as the organ was played. A lot of the practice hour had been wasted; but the discovery repaid all trouble.

On another occasion a similar experience attended the running over my Sunday music. This time, however, upon depressing one of the pedal keys a most annoying buzzing accompanied the response from the pedal pipe. A round of the auditorium failed to solve the problem. The offending pedal was weighted down and the pedal pipe examined. It was then that a sparrow, which had gotten in through the ventilator in the roof of the church and had made its way down through the top of the pedal pipe, was discovered. Being unable to work its way out again it had died in the pipe. Upon removing the little body the buzzing ceased.

Keeping Time in Hymns

By E. F. Marks

A MONGREL arrangement of the hymn-tune "Bethany" (Nearer, My God, to Thee) has just turned up. This setting of the tune consists of two measures in 6/8 time, then two measures in 4/4 time, throughout the entire hymn. Why should an old familiar church-tune have been changed to such an unusual rhythm? Evidently some director or organist had been very delinquent and surrendered to rhythmic weakness present in many untrained congregations.

Many have recognized or experienced the manner in which many congregations drop a beat at the end of a phrase (usually in the fourth measure), especially if a rest precedes the next phrase. This most often happens in such a hymn as "Onward, Christian Soldiers" with the setting of Sir Arthur Sullivan, where the whole-note at the end of each fourth measure is so often shorn of its last beat.

A congregation can be easily led to keep perfect time if its attention is drawn by the director to the fact that in certain measures the note ending the phrase should be held a little longer than has been customary. It takes but a short time to train an assembly to keep true rhythm; and when once awakened to its duty in this matter, it really seems to enjoy the knowledge that it is rendering a hymn correctly as far as absolute rhythm is concerned. A congregation which enters well into the spirit and rhythm of its hymn-singing is sure to elicit favorable comment from visitors.

Question and Answer Department

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Musical Analysis—Sonata-Form.

Q. What is meant by the "analysis" of a sonata movement? for example, of a Beethoven composition (namely, Andante movement of Op. 79).—J. B., Box 104, Trail Bb., Canada.

A. Musical analysis of sonatas, or of any form of musical composition, consists of the study of their construction with regard to their themes and their division into phrases and subjects, their sequences and transformations, as well as such matters as succession of periods and modulations. Analysis, therefore, means a complete study of musical form. Sonata-form may be studied in any good text-book on Form, together with its construction and analysis. For analysis of Andante, Op. 79, Beethoven, see Prout's "Musical Form," P. 185.

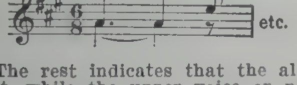
International Copyright.

Q. What is the duration of a musical copyright, as between this country and England?—ARY D., Boston, Mass.

A. This question was asked recently, but in answering it an error crept in which has been courteously corrected by "C. G. D.," to whom thanks are due and hereby tendered. "Under the law in effect subsequent to July 1, 1909, the total period of copyright protection is 56 years, *i. e.*, an original term of 28 years and a renewal term of 28 years more, to be obtained by a registration made within the final year of the original term. See Sections 23 and 24 of the Copyright Law."

The Signification of a Rest.

Q. What is the meaning of the rest and of the position of the stem of the last note E, in the following:



A. The rest indicates that the alto part is silent, while the upper voice or part (as shown by the stem turned up) continues.

Solfeggio—About Change of Key.

Q. In teaching Solfeggio: I should like to know your opinion about changing syllables in cases where the key changes by the introduction of accidentals, although not formally by change of signature. It seems to me that the syllables are intended as an aid to the ear and not as an end in themselves, so where they are an impediment, why not find a sensible way around? A pianist would certainly note the change of key, why not the vocalist? I understand, however, that some object to this practice, and I wonder if I am justified in the use of it in public school work.—R. P., Kingston, Mass.

A. You are justified in its use, most emphatically. Where the ♯ or ♭ is merely transitory, involving no modulation, such ♯ or ♭ will take its accidental name; but when there is modulation (shown by the ♯ or ♭ being repeated) the notes must take their new names in accordance with and in relation to their new key-note, or *do*. A very good practice is to call every new ♯, involving modulation, *si* (or *ti*), as leading to *do*, and to call every new ♭, involving modulation, *fa*, as leading to *mi*. By so doing, sight-reading is very much simplified, a more precise knowledge of the harmonic structure is acquired, the ear is assisted, singing in tune is assured, and modulation is effected without any difficulty.

Sax-horns—Saxophones.

Q. I know what a horn is—the French horn, for instance—but what is a Sax-horn? Is it a Saxony horn? and is it related to the Saxophone?—M. P., Danielson, R. I.

A. The Sax-horn is a cylinder horn invented by Antoine Sax (1814-1894). These horns have 3, 4 or 5 cylinders, so that each horn is capable of playing all the notes of its scale without difficulty. It is only related to the Saxophone from the fact that both instruments have taken their name from their "father"—Mr. Sax having invented both the Sax-horn and the Saxophone family.

English Names of Time Values.

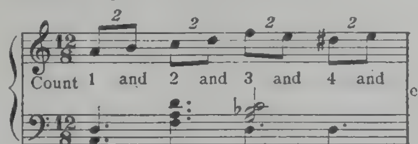
Q. What are the meanings of "minims, crotchets, quavers?"—BAS., Flint, Mich.

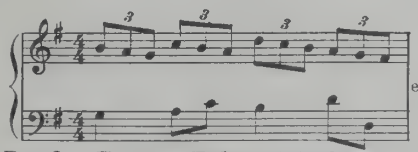
A. They are the English names for time values, thus: the whole-note is a semibreve, the half-note a minim, the quarter-note a crotchet, the eighth-note a quaver, the sixteenth-note a semiquaver.

Two to Three—Three to Two.

Q. Please tell me how the following measure is to be counted; and also what the figure "2" means.—M. McK. A., Buffalo Ridge, Va.

A. The time $\frac{12}{8}$ is counted by four beats to a measure, each beat being worth three eighth-notes, giving an impression of triplets. This measure, however, requires only eight eighth-notes (instead of twelve) or two to a beat—the beat being always the same length or pace. It is the converse of triplets in four-four time, where three eighth-notes are played to one quarter-note beat. London's playing two notes against three will be very helpful to you.





Rondo, Fugue, False Notation, Ostinato Basso.

Q. (i). What is the difference between the episode in a Rondo and in a Fugue? (ii). Define False Notation. (iii). The meaning of Ostinato basso?—A. W. S., Hartington, Ontario, Can.

A. An episode, in a rondo, a fugue, or any other movement is a part which separates the different forms of the subject or of the themes. In a fugue the term is applied to the phrases which are supplemental to the chief subjects or their answers. The exposition or counter exposition in a fugue is followed by an episode, in which neither the subject nor answer are heard. The episode is chiefly used for modulating into other keys in which the subject is to be heard. In the rondo, the keys usually chosen for the episode are: subdominant major, relative minor, tonic minor (all in major movements. The end of the episode is arranged so that it may modulate back to the dominant of the tonic key. In other respects, both in Fugue and Rondo, the episode serves the purpose of providing relief and contrast from the chief subjects. (ii). Unless you mean writing erroneously a sharp for a flat (g♯ for a♭) or *vice versa,* should not the question read "false *relation?*" A false relation is caused by the sounding of a sharp or flat in one part and correcting it by a natural in another part. For instance: the bass sings E and the tenor in the next chord sings e♭, and so forth. The interval of the tritone, or augmented fourth, is a false relation. (iii). *Basso ostinato* (no letter "b") designates a bass which is constantly recurring but always with varied accompaniments.

Voice Physiology.

Q. 1. What is a "tight" throat? What its causes and cure?

2. Do you think that a person who cannot swallow pills would have a voice that could be developed? The voice is fairly sweet but breaks frequently.—MARY G., Oakland, Cal.

A. 1. For "tight" read "constricted." The term is applied to any form of interference with the natural functioning of the larynx and throat. It is caused by any one of many origins or conditions; wrong position, throat exertion, fear, over-anxiety, wrong practice and teaching, sudden emotion, most frequently from a belief that pitch and resonance are obtained by a deliberately designed determination and intention to sing by means of direct action and effort of the larynx and throat. Its cure: To aim at perfect relaxation of the parts and *to repose* the voice—first, by rest; then, by reposing or replacing it.

2. Most likely. It depends upon the nature of the impediment, whether it be material or mental. If material, it would be a problem for a throat surgeon to solve; if mental, it would indicate the necessity for the employment of common-sense and will-power. Can the person swallow food, candy, peanuts, what not? Yes; therefore pills could be swallowed, by the persistent exercise of will-power. Where a healthy throat, musical mentality and persevering sincerity are coupled to a correct ear, the voice can always be developed. Whether it is worth while, depends upon the *quality of the voice.* That is another matter.

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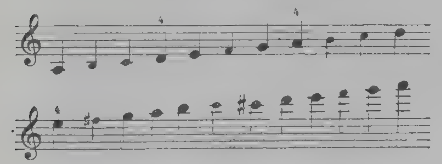
Overtones, or "Sympathetic Tones"

By Frank S. Hart

THE sympathetic tone is like a helping hand to the young violinist, in the making of a good intonation, if he will but reach out and take it. In the following list the notes made larger than the rest are the ones that awaken a sympathetic response in the other strings.



The advanced violinist, playing in the higher positions, has by this means a way of checking up his intonation; if he will train his ear to hear whether the note he is playing with his finger awakens the overtones in the other strings. On the other hand, if on certain notes he fails to get a sympathetic response, he is playing out of tune or his strings are out of tune.

The writer has rarely failed to bring out an exclamation of wonderment from the pupil when this point in the laws of sound is demonstrated. Playing on the A string of the violin, the pupil's attention is called to the movement of the string as it vibrates back and forth, then as I switch quietly over to the A on the G string, they are amazed to see that the A string is still sounding or moving as much as before, although I am two strings away from it with the bow. This demonstration is impressive. It is as wonderful as wireless telegraphy. In fact, this newly developed servant of mankind may be said to be a colossal development of this idea.

Artistic Touch

What practical use can we make of this phenomenon? The answer is given above in the list of notes. In other words, the violinist, when he places his finger on these big notes, receives a wireless message as to whether he is right or not if he has been trained to hear or feel them.

This is one of the practical or scientific reasons why the expert violinist makes a violin sound better and louder than the beginner can. Why call it "artistic touch" or some other vague or intangible term?

Beginners can often be cured of the bad habit of sprawling their fingers across the strings, if they are impressed as to the advisability of keeping the fingers well set up so as to keep the unemployed string free. In building up to the third finger, G on the D string for instance, the finger tips should be set so that the G string is free, but does not so much matter if the A string is touched because the sympathetic tone comes from the lower string.

That the average player knows very little about these things is shown by the following incident. I was invited by the proprietor of a hotel to come and hear a mechanical violin and piano player which had been installed in his big dining room. The instrument was like a regular player-piano, except that the melody was played by three violins which were placed in a superstructure on the piano proper. The novel feature of the instrument was the bow, which was a circular affair that revolved at varying speed. This was controlled by certain perforations in the roll and instead of the bow being placed on the strings, the violins were brought against the bow. The creator of the instrument was not only a mechanical genius, but he also knew all the fine points of violin playing. The relation between violin and bow, as to speed and pressure, could be varied and was all cut in the roll. Even the vibrato was obtained by a rocking device at the tail-piece end of the strings.

I learned these details later; but at first I heard the instrument from the far end of the dining-room. While it played the *Meditation from Thais* and *Traumerei,* the proprietor, who by the way, was a violinist who had played with me in a school orchestra years ago, explained that the violins might be called the E, the A, or the D violin, and that each violin was brought into use only as the notes on that string were reached in the melody. The pieces were so arranged that no G violin was needed.

He also said that there was a special arrangement for tuning the strings with the piano. By pressing a button marked A, the bow would revolve and sound the A violin; and anyone with ear enough to tell whether two tones are alike or not could tune the string to the A of the piano. There were, of course, D and E buttons.

All this explanation led me to believe that there was only one string on each of the violins, but when we went to the other end of the room to see the instrument work at close range, I noticed then that all the violins had their full allotment of strings. The owner said he had not thought it necessary to mention this fact to me as only one string was used on each violin and he really didn't see what the others were there for unless it was to equalize the pressure on the bridge. I was surprised that a violinist of his ability did not know the purpose of the other strings: *They were there for the sympathetic tones they supplied.* It then occurred to me to ask if he had kept these "unused" strings in tune and he said, "No." Upon investigation we found them woefully off pitch, as they had not been touched since the instrument had been installed some two or three weeks before. It proved to be some trouble to tune them as they could not be bowed. After all the strings had been tuned we put on another roll. The whole instrument took on a new tone and the owner felt that not until then did he fully know how to get the best music out of his instrument. Was it my "artistic touch" that had given this instrument greater beauty of tone and resonance? No! It was simply my knowledge of a fact in the realm of acoustics that had wrought the change.

Greater Tone

There are three big reasons why every violinist should make a study of this subject. First, a greater volume of tone is obtained, because two strings sound instead of one. Secondly, the quality of tone is enhanced. And last, but not least, a more just intonation is attained.

Early in this article a reference was made to wireless telegraphy. Let us now go into the matter more thoroughly and see how, in principle, this work is like wireless telegraphy. It will be noticed that the final note on the diagram at the head of the article is the A two octaves above the open A string. The reason the open A string will move sympathetically, when this high A is placed perfectly, is because this high note is the exact pitch of one of the partial or upper tones of the A string. (It might be well to state that any note that corresponds in pitch to the harmonics of any string will cause that string to sound sympathetically. These harmonics or partial tones may easily be determined if the following law is followed. When a string is divided in half, a tone of twice the vibrating speed is produced; in other words, its octave. One-third of the string produces the twelfth above, or the octave and fifth. One-quarter of the string produces its double octave; and a fifth division a tone two octaves and a major third above. In a general way then, the student may expect to find the most sympathetic response on notes that are octaves, fifths or thirds of his open strings.

Wireless and Violin

To return to our high A again, if a series of staccato strokes resembling the dots and dashes of the telegraph code were made on the note and it proved too high in pitch for the ear to hear, nevertheless the A string, moving sympathetically, would get the message. Now this is, in miniature, how the wireless operator gets his messages. It must be done in this way, because the message sent out by the wireless is vibrating at a million vibrations a second while the human ear is not sensitive to a sound over 16,000 or 17,000 vibrations a second. Any sound or impulse at the rate of a million vibrations a second would be non-existent as far as our ears are concerned.

Let us call this high A that a violinist is playing the wireless message that is too high for a human ear to hear, but, as stated before, the A string which is low enough for us to hear gets the message. In wireless messages the pitch is not always the same; so, to carry out the illustration, let the violinist play A flat instead of A. Then, of course, the A string would not get the message unless someone turned the peg and let the A string down to the proper pitch; and this is just what the wireless operator does with his tuning arrangement. Here, then, is the difference in the actions of a wireless operator and a good violinist: the wireless man adjusts the receiver, but the violinist should hear or see that his message is not being received on the A string and he should, therefore, change the pitch of his "message."

THE ETUDE will shortly present two captivating interviews with world famous violinists. The first is from O. Sevcik and was secured for THE ETUDE by Otto Meyer, Mr. Sevcik's American representative and a teacher of renown.

The second is with Franz Drdla, the composer of Souvenir and Serenade which have sold in immense quantities. Both men are Czecho-Slovaks and both are known to everyone who has ever played the violin.

Paganini

By Bertha Altbayer

PAGANINI'S whole life was a series of interesting adventures. His musical temperament, deep love of romance and wonderful sense of humor led him hither and thither.

Although great, the violinist was far from wealthy. His home was an attic in a gloomy house, in one of the humblest streets of Genoa. Tradition says that he often played in the streets and courtyards; but as this was an Italian custom of the day, his reputation was not damaged.

His boon companion for many years was Paliari Lea, his favorite accompanist. "Often did the two friends ramble, in the night-time, through the narrow, winding streets and lanes of the old city, Paganini discoursing most eloquent music on his violin, and Lea accompanying him on the guitar or violoncello. In this gay, carefree way they would patrol the midnight streets, improvising ravishing duets under the windows of fair marchionesses, and waking good citizens from their dreams to make them sensible of realities still more charming."

One evening a nobleman engaged the two musicians to serenade a beautiful young lady. At the appointed hour the friends drew near the signorina's window. Before drawing his first bow, Paganini was observed to place in his right hand an open knife. All at once, in the midst of a brilliant prelude, a string of his violin was heard to break; and by the tone of the report it could be told that it was the first string.

The violinist said something about the dampness of the night air, but instead of stopping to replace the broken string, went on playing so ably upon the other three that no listener could have perceived its loss. In a few moments the second string broke, and before the musician had played many bars the third followed its example.

The gallant who was the employer for the evening of the two artists trembled for the end of his serenade. But his fear quickly changed to astonishment, he assures us, with such skill did Paganini continue playing on the one remaining string.

Not content with imitating the tones of all musical instruments, Paganini mimicked also the notes of all kinds of birds and the cries of almost every animal. One evening, at the close of a concert, the master's Amati said "Good night!" so clearly, that the whole audience replied: "Buona sera!"

He was very changeable and thought no more of breaking an engagement than of taking a walk. Chancing to be in Parma on the day that the Grand Duchess Marie Louise, widow of Napoleon, gave a fête, Paganini wrote to the Grand Chamberlain offering his services for the concert announced for the evening of the same day. Hardly had the violinist dispatched his letter when a sudden whim caused him to declare that he would not play.

The Chamberlain summoned him and demanded an explanation telling him that an engagement entered into with royalty should certainly be as binding as one entered into with a private individual. After much pleading, the artist agreed to play.

At the court of the Grand Duchess the want of punctuality and of strict attention to the niceties of court costume were considered two great sins. A particular dress had been appointed for all who attended the concert.

This was nothing to Paganini, however. He kept the illustrious audience waiting more than a quarter of an hour and then

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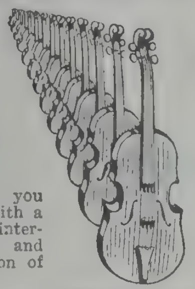

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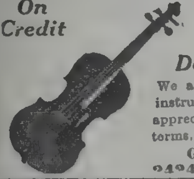

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appeared before it in a costume as different from the court costume as day is from night. It consisted of a sky-blue blouse ornamented with large steel buttons and, like all the rest of his garments, evidently borrowed from an old clothes shop near at hand; a waistcoat of flowered velvet, so long as to reach almost to his knees; breeches of white satin, as much too small for him as his waistcoat was too large; a pair of white silk stockings three times too large and loose for him and appearing even wider and looser than they really were by contrast with the straight breeches above them, and a pair of heavy leather boots so thick and clumsy as to contrast greatly with the silk stockings.

At his appearance peals of laughter were heard on every side. The merriment became even greater when it was perceived that Paganini had ornamented his breast with several scores of decorations bestowed upon him by members of royal families.

After order had been restored, Paganini began to play. His enchanted listeners were moved alternately to smiles and tears. The audience listened spell-bound. Greater and greater grew the enthusiasm, until it became impossible of restraint. The palace rang with tumultuous applause.

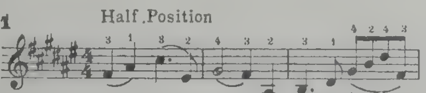
The Half-Position

A CORRESPONDENT asks an explanation of what is meant by the "half-position," and whether it is of much practical importance. In teaching, I have found that the average pupil is usually puzzled by this position, and when he meets a passage in it he usually plays it badly out of tune, invariably fingering the notes too sharp.

Friedrich Hermann, eminent writer of works for the violin, including his well-known "Violin School," says of this position: "When passages having many sharps occur in pieces, one uses the half-position, which in such cases offers more security for pure intonation than the first-position."

Hermann illustrates the half-position with a study of which the first three measures are given below, and which gives a very good idea of how this position is used. It will be noted that the fingering is half a tone back of the first-position. Many pupils in playing half-position passages place their fingers almost as high as in playing in the first position, thus making the intonation too sharp.

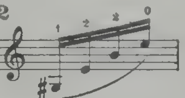
1



The half-position is not used very often, and it is not often that extended passages or whole melodies are played in it; but when it is needed it is absolutely necessary for a clean performance of the passage.

Chords or arpeggi often occur which it would be impossible to play without using this position. Such an arpeggio is the following, taken from the *Sixth Air Varié*, by De Beriot.

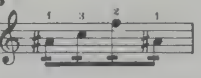
2



As the first finger is required for the G-sharp, the lowest note, it cannot be used for the E and B, the next higher notes, so these must be played with the second finger, which is half position fingering.

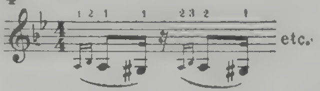
The following passages taken from the Kayser *Studies, Op. 20, Book 11,* also illustrate a passage where the use of the half position is essential for a clean performance.

3



As the first finger is required for the A-sharp throughout the measure, it is best to use the third finger for the C-sharp and the second for the F-sharp, as the undue extension of the second finger, if it was used for the C-sharp, is avoided, likewise the treacherous cross fingering from the F-sharp to the A-sharp, if first position fingering were used.

4



In the above passage the first finger should remain on the G-sharp, making it necessary to use the second finger for A and the third finger for B-flat. Every teacher knows that it is very difficult to get pupils to play this passage in tune, as they will invariably finger the A and B-flat too high. Once they get the idea firmly fixed in their minds that the fingering must be pushed back half a tone from the first position and all will be clear sailing.

The average teacher gives very little attention to the half position, but this is a great mistake, as it gives wonderful facility in executing passages which naturally lie in this position. It is used mostly in passages where the first finger occupies a position half a tone from the nut.

The Germans call this position the "sattel-lage," because the fingering is close to the nut "sattel" being nut in German.

Once the pupil understands thoroughly the theory of this position it is not difficult, and smooths the way over many difficulties.

Opéra Comique From the Pulpit

THOUGH perhaps best known by his opera, "Samson and Delilah," Camille Saint-Saëns was for twenty years organist at the Madeleine, and here, as always, he strove to keep his music appropriate to its surroundings. In his book of Memoirs he tells us he was occasionally chided for being even too churchly.

"There was a tradition that I was a severe, austere musician. The public was led to believe that I played nothing but fugues. So current was this belief that a young woman about to be married begged me to play no fugues at her wedding!

"Another young woman asked me to play funeral marches. She wanted to cry at her wedding, and as she had no natural inclination to do so, she counted on the organ to bring tears to her eyes.

"But this case was unique. Ordinarily, they were afraid of my severity—although this severity was tempered.

"One day one of the parish vicars undertook to instruct me on this point. He told me that the Madeleine audiences were composed in the main of wealthy people who attended the Opéra-Comique frequently, and formed musical tastes which ought to be respected.

"'Monsieur l'abbé,' I replied, 'when I hear from the pulpit the language of the opéra-comique, I will play music appropriate to it and not before.'"

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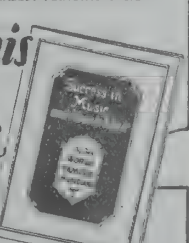

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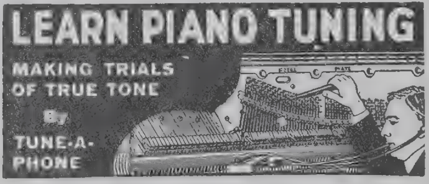

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Violin Questions Answered

By Mr. Braine

Joh. Strauss.

S'Cona—Joh. Strauss, Wien (Vienna), 1724, was one of the great army of obscure violin makers whose names each fill up only a line or two in biographies of the world's violin makers. I can find no details of his life or works. Such violin makers, once in a while, however, produce a violin which comes pretty close to being a masterpece.

Paolo Albani.

A. L.—Paolo Albani, Cremona (1650-1700), was a maker of considerable fame, and his violins are valuable when well preserved, and good specimens of his art. There were other Albanis—Signor Albani (Palermo, 1633), and the two Mathias Albanis (father and son), at Botzen, of the Tyrolean school of violin making of the seventeenth century.

Labels Tell Nothing.

H. T.—From the date you send me, with a request to know the value of your violin, I have no means of judging whether the violin is worth $3 or $20,000. All you send is a copy of the label. The label may be genuine or counterfeit, and the violin also may be genuine or imitation. If the violin is a poorly made imitation of a Strad, in bad repair, it might not be worth over $3. It it is a genuine Strad, in first rate preservation, and one of the best that Stradivarius made, as regards tone, it might be worth as high as $20,000. No one can judge a violin from copies of the label or written descriptions. An expert must have the violin actually in his hands to value it. The advertising columns of THE ETUDE contain the names of dealers in old violins. Arrange with one of these dealers for an examination of your violin.

Joseph Rauch.

W. J. N.—Very few details of the life of Joseph Rauch, violin maker, are available. He made a number of instruments of very respectable quality, but could hardly be classed as a great maker. Commothau, where he made violins, is in Bohemia. Your violin may be genuine, as the violins of makers of lesser note are not so much counterfeited.

Chevrier, Violin Maker.

W. H. S.—André Augustin Chevrier, Brussels, 18—, was a violin maker of the Belgian school who made some very good instruments. His violins resemble those of Lupot, somewhat, but have a different tone. Full details of the maker's career are not available.

"Strad" Values.

M. B. and W. D. D.—A violin containing a label "Antonius Stradivarius," is worth from $1 to $20,000. If it is a badly-made, battered up imitation Stradivarius, in very bad repair, it might not be worth more than the first sum. If it is a first rate, genuine Stradivarius in perfect preservation, with a tone equal to any violin Stradivarius ever made, it is possible that a purchaser might be found at the latter figure. You will first have to ascertain whether the violin is genuine before a value can be placed on it. It is probable that there are a million imitation Strads scattered over the world.

A Genuine Stainer.

F. C.—If your violin is a genuine Stainer (the greatest maker of Germany) the label would signify that it was made by Jacobus Stainer, in Absam (Germany), in 1724. However the chances are 100,000 to 1 that your violin is an imitation. 2—If you will reflect a little you will see how impossible it would be for me to tell whether your violin is genuine or not, or to suggest repairs or changes, which would improve the tone, without seeing the violin and playing on it. Your only course would be to send the violin to one of the leading violin dealers (such as those who advertise in the ETUDE) for examination. 3—I cannot say whether the repairs made at your local shop have been properly done or not without seeing the violin.

Sweating Fingers.

P. H.—Violinists who are troubled with sweating fingers often find it an advantage to rub a little oil of sweet almonds on gut strings, when these are used. It is best not to apply the oil farther up than within about six inches from the bridge. Many manufacturers of gut strings oil the strings before sending them out for sale.

Bowing and "Laws of Sound."

M K—Violin Teaching and Violin Study by Eugene Gruenberg, has much interesting advice on violin bowing. If you are interested on the scientific aspects of "sound," you might get some of the works of Hemholtz, 2d. The writer you speak of has also written; "How to Make the Violin," "Secrets of Violin Playing," and "How to Choose a Violin."

A Stainer Violin.

F. H.—If translated, the label in your violin, means that the violin was made by Jacob Stainer, in Absam, (Germany), in 1702. The label you send me is worded correctly, but whether it or your violin is genuine, I could not say without seeing them. Send your violin to an expert for examination. 2—I would have to hear you play before I could tell whether you can become "more than an average player" or not. Try to arrange a hearing with some recognized musical authority, and get his opinion on your talent.

Strad Labels.

J. L.—Absolutely impossible to judge violins without seeing them, on the strength of a copy of the label. There are millions of violins scattered all over the world, with Stradivarius labels. These labels can be bought very cheaply and put into any kind of a violin.

Mathias Albani.

J. L. J.—Mathias Albani, Botzen, 1650-1709, was a Tyrolean violin maker of considerable note. He was a pupil in violin making of Nicola Amati, the famous maker of Cremona, and having thus been educated in the Cremonese school of violin making, his workmanship is of an Italian character. Indeed it is often mistaken for Cremonese work. The following is a copy of a genuine Albani Label; "Mathias Albani me fecit, Bulfani in Tyroli, 1706." Translated the label reads "Matthias Albani made me, at Botzen, in the Tyrol in 1706." The leading violin teachers of Los Angeles can you give you the address of an expert who can tell you if your violin is genuine or not.

Book Review

Defense of Classic Church Music. By Richard L. Cannon. Forty-six pages, paper bound. Published by Richard L. Cannon, Tarpon Springs, Florida.

This interesting booklet is now out in a new dress for its second edition. In a series of short chapters the author gives some very interesting information regarding musical matters connected with the church service. More especially his thought is directed to questions historical and connected with the art in America.

Unique Voice Training Studies. By W. P. Schilling. Twenty-five pages sheet music size; paper covers. Published by W. P. Schilling, at $5.

A method of study for high voice which should interest the student and teacher. The success of special material of this kind depends upon the receptivity of the student. The writer has produced several successful works.

In the Organ Lofts of Paris. By Frederic B. Stiven. Cloth bound; seventy-five pages. Published by The Stratford Company, at one dollar per copy.

A personally conducted tour of the principal churches of Paris. The author has caught the spirit of these ecclesiastical masterpieces, many of which smell of the musty past, so that he carries the reader at his heels through their grandeur as well as their curiously dark and secret ways. His character sketching of their organists is clear cut, naive and convincing. The book is illustrated with halftones of organs, organists and interiors. A more delightfully interesting and instructive little book in its line could scarcely have been written.

Musical Competition Festivals. By Ernest Fowles. Cloth bound; 170 pages. E. P. Dutton and Company; at $2.00 per copy.

The author, an experienced Adjudicator, handles his subject "from the inside," as one who knows. The Musical Competition Festival is a fixed institution of Great Britain which, if handled judiciously, might well be introduced more generally into the States. In his small volume Mr. Fowles very lucidly outlines the qualifications for success in the different features of the organization and consummation of these enterprises, including among others, chapters on The Competitors, The Adjudicator, Selection of Music, The Audience and Possible Developments. Almost invaluable to the one interested in organizing musical competitions.

Creative Technique. By George Woodhouse. E. P. Dutton and Co. 53 pages; bound in cloth. Price, $1.25.

A series of short chapters by a representative English teacher who seeks to make plain certain fundamental facts in Technic. The student and the teacher will find much that is useful and valuable in this work.

The Making of Musicians. By T. H. Yorke Trotter. Cloth bound; 137 pages. Published by E. P. Dutton and Company; at $2.00.

In five interesting chapters the author gives a very definite outline with much valuable information as to the course to be pursued in developing the innate ability of the pupil. A very engaging chapter is the one devoted to the teaching of the advanced student, in which an appreciation of the harmonic structure is emphasized. A book that will be welcomed by many musicians and which will be a valuable addition to the library of the young professional aspirant.

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The Grotesque Native Music in Far Off Burmah

By Paul Edmonds

[EDITOR'S NOTE:—American musicians have been hearing a great deal about the quarter-tone and eighth-tone systems of the Orient, indicating that the native Eastern ears are much more finely attuned than ours, which can discriminate nothing more minute musically than the half-tones in our harmonic system. The following excellent article from *The Musical Times* of London disputes this rumor insofar as it refers to Burmese music.]

IT was in the Street of the Umbrella Makers that I heard a Burmese band for the first time. The houses, which were also the shops, stood open to view, enabling the passer-by to see all that was going on within, from the most intimate domestic concerns in the background down to the manufacture and sale of the brightly-colored umbrellas in the forefront. Tamarinds and palms cast their shade across the uneven roadway. Pi-dogs yawned and scratched and snarled, and children as naked as they were born played happily in the dust.

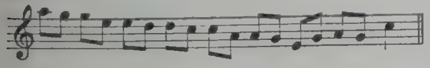
The band squatted in the street outside a house that, like the rest, was open in front. A Burmese girl inside was powdering her face with "thanaka," before a mirror. Close by, laid out on a bed, was the corpse of a man. The band was playing merrily, having evidently been engaged for the funeral. The Burmese dislike dirges, dead marches, and music such as Westerners consider appropriate. They employ a band to drive away sorrow—and, after all, isn't this exceedingly sensible?

The corpse, I was told, was that of the headman of the village, who had just been murdered by his brother-in-law. The funeral was to take place that afternoon.

The band consisted of a circle of gongs, a circle of drums played with the fingers, a particularly shrill oboe, two pairs of cymbals, large and small, a bamboo percussion instrument, and a big drum. I wanted to write down the tune, if possible, in Western notation. But there was so much more noise than music that to do so proved an utterly hopeless task. I gave it up in despair.

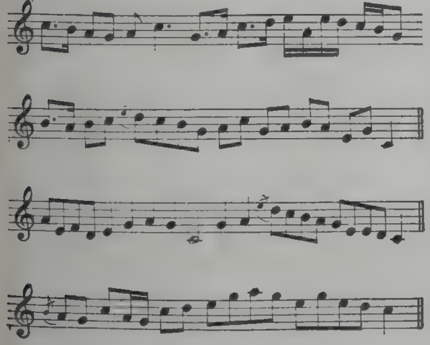
A few weeks later, when travelling up-country, I met a Burman by the name of Hla Tin, through whose help I was enabled to arrive at a more satisfactory result. With the aid of a kind of mandolin he picked out for me the tune of what he called the "baw-le." This tune, it appears, is used for songs of a sad character, and is preceded by a short introductory phrase which is also played between the verses and again at the end. The introductory phrase ran:

Ex. 1



The tune itself ran:

Ex. 2



Upon examining the introductory phrase I found that it was, or seemed to be, pentatonic. But the tune itself was not so, with the important exception of the cadences. These, as will be seen, are in every case pentatonic in character, and the leading-note does not occur.

My next proceeding was to test carefully the scale of a pattala, the Burmese xylophone. This instrument, which was in the key C, had, I found, an eight-note scale; but at first its classification puzzled me, since in the upper octave the note B was nearer to B flat than to B natural, whereas in the lower octave it was the other way about. How to account for an approximate B flat in one octave and an approximate B natural in the other octave of the same instrument was a problem. The note F in both octaves was indeterminate, and seemed to be about halfway between F and F sharp. This suggested to me what I believe to be the true explanation, which is that the pentatonic scale is the foundation, and that notes have been more or less roughly inserted in the two gaps between E and G and between A and C in order to make the scale approximate to the Western major scale.

Subsequently I examined the circle of gongs which forms the basic feature of a Burmese band. This was also in the key of C, and here again it was difficult to be certain whether the seventh note B was meant for B natural or B flat, and whether the fourth note F was intended for F sharp or natural. Both these notes were indeterminate.

An examination of the tuning of the circle of drums brought me back again to the pentatonic scale. I was quite excited to discover that the note B was omitted altogether, and that the note F was missing from both the lower octaves, though it appeared in the top octave. It was quite evident to me now that I was back to the bed-rock of Burmese music, and that the fact of the introduction to the "baw-le" tune being pentatonic was not a mere accident as I had almost begun to think. On consideration such an introduction, consisting of two bars which are always played at the beginning and between every verse, and have no doubt been so played from time immemorial, is much more likely to survive in its original form than the tune proper, which would be liable to gradual alteration owing to the free interpretation allowed to the singers. I therefore feel convinced that Burmese music was originally pentatonic, and that so far from being able to appreciate such subtle intervals as quarter-tones the Burman is only now growing used to semitones, and even yet the very narrow semitone that occurs in the Western scale between the seventh and eighth notes (otherwise between leading-note and tonic) is too fine for the Burman ear.

The insertion of the indeterminate notes at F and B, of which I have spoken, would easily lead the casual observer to imagine quarter and three-quarter tones. The occurrence of such tones, however, or of what appear to be such tones, is purely accidental, and due to the indeterminate tones alone.

The Burmese band, owing to the fixed scale of the gong circle, always plays in one key. The band of which I examined the instruments was in C major—approximately. The absence of semitones or accidentals makes modulation into other keys impossible, consequently monotony is unavoidable. The only variations are variation in time, rythm and accent; and variation obtained by grace-notes, appoggiaturas, and runs added at the discretion of the individual performer. The license allowed to the individual, and the fact that the drums with their pentatonic tuning cannot possibly play exactly what is being played by the other instruments with their eight-note scale, makes Burmese music a characteristically happy-go-lucky affair. It is often quite pleasant to listen to, I admit—for a short time; but the Western musician can learn nothing from it. Nor, if it comes to that, can he learn anything from the Burman about making a real good noise. That is an art in which our ultra-modern composers have nothing to learn from anybody!

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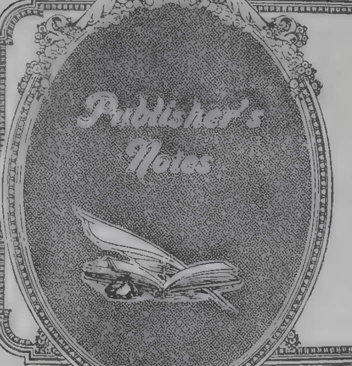

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Christiani was born in Kassel, Germany, in 1836 and died in Elizabeth, N. J., U. S. A., in 1885, just at the time the book was issued. He taught in Vassar College, also in Pittsburgh and Cincinnati. The information given in this work on phrasing alone is worth ten times the price of it, in fact there is no greater authority and we cannot recommend it too highly. We are placing this book on special offer for a very short time only.

Our special advance of publication price will be $1.50 per copy, postpaid.

Album of Scales For the Pianoforte

Since the *Album of Trills*, the first volume in the new series, "Study Pieces for Special Purposes," is published and on the market, we are now offering in advance of publication the *Album of Scales*. This volume will be of about the same difficulty as the *Album of Trills* and perhaps a little more useful, as there is scarcely a piece in it that does not contain more or less scale work. This book needs very little advertising as its usefulness is so apparent that it is taken for granted. We particularly pride ourselves on the selection of pieces in which there is scale work. A more useful, general volume could not be found.

Our special advance price in advance of publication is 30 cents per copy, postpaid.

Holberg—Suite for Piano By E. Grieg, Op. 40

This favorite work will be added to the Presser Collection. Our new edition will be carefully revised and re-edited. It consists of five movements in antique style. Holberg (1684-1754) was the founder of Danish literature. The numbers are *Prelude, Sarabande, Gavotte, Air* and *Rigaudon*. The *Rigaudon* is often heard as a separate number, but the entire suite is well worth careful study and latterly, the *Prelude* has been played a great deal. Grieg has caught very aptly the grace and spirit of the old-fashioned dances.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Dawn Easter Cantata—Women's Voices By William Baines

A most useful Easter cantata for volunteer choirs where the men's voices are not reliable, or for girls' schools and colleges. The music is for two-part singing, that is for soprano and alto, throughout with a few unison or solo passages. The music is tuneful, bright and pleasing, easy to master and grateful to sing. The time required for performance is 30 minutes, but parts may be omitted if so desired. The advance of publication cash price for one copy only, is 25 cents, postpaid.

Little Folks' Music Story Book By James Francis Cooke

This book has been in preparation for a long time. It is designed to be the simplest possible history of music—a book to precede "The Standard History of Music." It is told in the language of little folks, but does not make them feel little. The illustrations are all "cut-out" pictures. That is, they come on a big sheet like the pictures in the famous Tapper series "Child's Own Book of Great Musicians." In addition to covering the subject of music history in delightful fashion, this book also gives pictures of the leading orchestral instruments, and tells how any little child may learn to compose a tune. The writer, who has a number of successful books of children's musical literature to his credit, has put his very best efforts into this fascinating book. If you desire a copy immediately upon publication you may have the advantage of the special introductory rate of 50 cents by ordering now.

Reverie Album For the Pianoforte

There has been a considerable demand for an album devoted to pieces of the *Reverie* order. This is very closely allied to a Nocturne Album. The reverie might possibly be considered less pretentious and less difficult than a nocturne, but they are both a quiet, dreamy order of music, such as might be played for Sunday purposes. This album will contain nothing more difficult than third or fourth-grade pieces and will be selected from our most popular music of this style. While Gottschalk's *Last Hope* is a good example of a reverie, it will not be included in this volume on acount of its difficulty. This book will prove a very acceptable one and placed on the music-rack of the piano in the home will disclose many selections appropriate for playing before company. The music will be graded and only such pieces will be included as have had great popularity.

Our special advance of publication price for the volume will be 35 cents per copy postpaid.

Four Seasons—Cantata By Kieserling

Only the experienced director who has rummaged through piles and piles of music eagerly hunting for what he wants and must have, knows how very difficult it is to get a cantata for women's voices, in three parts, that is simple enough to be given without too many rehearsals, that may be given with or without special scenery or costumes and still has real melodic merit and charm. Such a work is this new composition by Kieserling. Women's Clubs, High School Choruses, Campfire Girls, all groups requiring a practical work which will prove entertaining to the audience as well as to the performers and will require only twenty-five minutes on the program, will do well to secure this work immediately upon publication by ordering it now at the special introductory rate of 35 cents, postpaid.

What The Vocal Student Should Know By Nicholas Douty

This unusually fine little book might also have been termed "What the Vocal Student Should Do," since Mr. Douty has added a very remarkable appendix giving a dozen daily exercises for each voice. It has already been humorously and alliteratively called by our editorial staff, "Douty's Daily Dozen." It ought to be worth many times the price of this book for any vocalist and vocal student to learn what an artist-teacher of such distinction as Mr. Douty feels are the essentials in doing and knowing in the art of singing. It is one of the very best books of its kind we have seen; and we know that many vocalists will want to use it regularly. It emphasizes no peculiar methods. In fact, in the "Daily Dozen" appendix Mr. Douty has taken exercises (in addition to his own) from numerous classical authorities. The advance of publication price is 50 cents, postpaid.

lleluia
horal Cantata for Easter
y R. M. Stults

Throughout all of Mr. Stults' numerous ompositions, beautiful melodies are a rominent feature and he has been espe- ally happy with the selections in this new antata for the joyous Eastertide. There re solo parts for the various voices of a ixed choir and strong, well-contrasted horuses, beautifully telling the story of he Resurrection. Choir directors will find is work a boon because, while it is not ifficult to render and not too many re- earsals will be required, it is sure to rove exceedingly effective.

Our advance of publication cash price or one copy only, is 30 cents, postpaid.

Vhat To Play—What To Teach
y Harriette Brower

Miss Brower is well known to Etude eaders through her numerous contribu- ions to this magazine. This book proceeds long very original lines. It tells how to ake programs. The programs are of rogressive difficulty, from the simplest to enuine reproductions of the programs of reat artists at Carnegie Hall. It gives he names of hundreds of pieces and com- ents upon the method of playing them in ublic. The book is of particular use to eachers; but students and artists may ain immensely by reading it. Introduc- ion price by our special plan of enabling ur readers to get such books at a very uch reduced rate by ordering in advance f publication, 75 cents, postpaid.

he Amateur Musician
y Russell Snively Gilbert

This little method is intended to intro- luce music to very young students through he medium of the piano itself, striving to waken the creative consciousness of the upil and by so doing to quicken progress nd increase interest. It may be taken up n connection with any instruction book or vhile the rudiments are being taught it nay be used without any instruction book. t starts right off with both clefs, but with nly one hand at a time. After the first ew elementary exercises, some are left for he pupil to complete by himself. It is book that is just past the kindergarten tage.

The special introductory price in ad- ance of publication is 30 cents per copy, ostpaid.

lbum of Compositions
y M. L. Preston

This will prove to be a very attractive nd entertaining volume of intermediate ieces. Mrs. Preston's teaching pieces have roven most popular with both teachers nd pupils and we have assembled in this ew volume some of the most successful umbers. These are in various styles: Drawing-room pieces, reveries, nocturnes, lances and characteristic pieces. All are nelodious and all lie well under the hands. This will prove one of the best books to ise with third-grade students, both for tudy and recreation.

The special introductory price in ad- ance of publication is 30 cents per copy, ostpaid.

Scene de Ballet
Violin and Piano
By C. de Beriot

This is not a new number to those familiar with the literature of violin music, but there is coming out in the Presser Collection a new edition of the favorite Scene de Ballet by de Beriot. We are fortunate in having an editor of the highest order in Mr. Thaddeus Rich, the concert-master of the world renowned Philadelphia Orchestra. In addition to laurels won in the orchestra and concert field, Mr. Rich is a master violin teacher and an unquestionable authority on violin matters. Scene de Ballet is not only a standard teaching work because of the technical and musicianly qualities it compels one to employ, but it is also an ideal concert solo. With it the violinist can execute a very showy and musicianly solo that is sure to win an audience. The opportunity to secure this new edition at the advance of publication price of 30 cents should not be overlooked.

A Knight of Dreams
Musical Comedy—Mixed Voices
By May Hewes Dodge and John Wilson Dodge

A suggestion of Pygmalion and Galatea runs, in a humorous way, through the plot of this operetta. The story is really very funny, especially the second act in which an artist has a dream in which the characters of the classic stories get all mixed up. The dialog is snappy and bright and the variety of characters introduced adds charm to the evening's entertainment. The music is catchy and tuneful and not too difficult. The costuming is simplicity itself and the staging most easily done. To everyone interested in producing an operetta during the coming season, we offer the suggestion that they take advantage of the opportunity to subscribe for this work at the special advance of publication price, 35 cents, postpaid. One copy only may be had at this rate.

First Lessons in Bach
By Walter Carroll—Book 1

The attention that is given to Bach studies increases as the love of music advances. While Bach is one of our oldest composers, his music was dead for 75 years and was only resurrected by Mendelssohn. Since then the study of Bach became more and more a part of our curriculum of study for piano. This book, *First Lessons in Bach* by Walter Carroll, is one of the many selected works that is becoming immensely popular and we are adding this small volume to the *Presser Collection*. This new edition is very minutely edited. The selection comprises all of Bach's pleasing easy pieces. This work can be taken up at the close of the second year of study and ought to form a part of the teaching repertoire of every progressive teacher of the pianoforte.

Our advance price on this valuable little volume is but 20 cents, postpaid.

Vocal Studies
For Low Voice
By George Whelpton

Many teachers and singers have found the *Vocal Studies for High Voice* by George Whelpton extremely practical and exceedingly helpful and the forthcoming *Vocal Studies for Low Voice* are sure to find a flattering welcome. With years of experience in handling voices, developing accomplished amateurs and successful professional singers, Mr. Whelpton is able to well build a study work for low voice of the best character. Voice teachers will do well to order a copy of this work now, insuring their becoming acquainted with these studies at the low advance of publi cation cash price, 30 cents a copy, postpaid.

Fiorillo's Studies
For Violin

Among the classics in violin literature these studies have maintained their place for over a hundred years, the composer having died about 1823. Many different European and American publishers have issued this work, evidence of its universal and continued acceptance as an essential part of the violin student's training. These studies may follow or precede those of Kreutzer and their perfect mastery carries one well on the way to violin virtuosity; certainly no great performer has neglected these studies. The retail price of this work in existing editions is $1.00, but advance cash orders for our edition will be filled at 35 cents a copy.

Favorite Musical Readings and Pianologs
By Clay Smith

These recitations are all new in the sense that they have for the most part been tried out only a few times by Mr. Clay Smith and his famous concert company which is known in Chautauqua from coast to coast. Most of the music is original with Mr. Smith. One recitation, however, has the accompaniment of Mendelssohn's "Consolation" and is exceedingly effective. Recitations with music are "all the go" now, and you cannot get a better collection than this one. The advance of publication price is 50 cents, postpaid.

New Theory Book
By Preston Ware Orem

It is one thing to have mastered a certain amount of harmonic knowledge and quite another thing to put it into actual practice. This new book is for the student who has mastered the elementary principles of harmony and who wishes to go further and to know the whys and wherefores of his methods of procedure. The best method of mastering the principles of musical construction is by the actual use of them and by developing them step by step. One who knows harmony as far as the dominant seventh chord will easily develop a knowledge of the rest of it. And when one has learned the principles of melodic construction it is but a step into actual composition.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Rainbow's End
Operetta for Children
By Cynthia Dodge

There is a splendid moral to the story of this little play which is in three scenes, the last of which may be omitted if so desired. The "Chest of Gold," always a fascinating story, gathers new lustre in this charming musical setting. The fairies of all worlds are called in to help and the scenic effects are very pretty. The music is easily learned and suitable for children's voices. The costumes are described in the score which contains all music and dialog, as well as complete stage directions. If necessary, the cost of production may be reduced to a minimum.

One copy only may be obtained at the advance of publication cash price of 40 cents, postpaid.

Music-Writing Book
By Anna Heuermann Hamilton

This is a real writing book, something more than the mere imitating of given patterns. Everything that may be looked for in a writing book is to be found in this work and besides, the theoretical part keeps pace with the practical, so that the pupil not only writes, but understands what he is writing about. This is in every way one of the best writing books that we have seen. It is easy to understand and it may be taken up by one who is but little past the elementary stage.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Lemare Album of
Organ Transcriptions

The organ transcriptions by Mr. Lemare are decidedly out of the ordinary. He takes the old melodies and sheds new light upon them. Each number is a lesson in itself in harmonic treatment and in registration. Among the transcriptions in this book are *Aloha Oe, Love's Old Sweet Song, Swing Low, Sweet Chariot, My Heart at Thy Sweet Voice* (Saint-Saëns); *Star of Eve* (Wagner); *Anvil Chorus* (Verdi), and others. Also the hymn tunes *Onward, Christian Soldiers, Lead, Kindly Light,* and *Adeste Fideles.* Two original pieces are included: *Evening Pastorale* and *Salute D'Amour.*

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Standard Vocal
Repertoire

This volume now in course of preparation will contain a variety of songs sacred and secular for all voices. Each song is being selected with regard to its fitness for inclusion in a book of this kind. In size and general apearance the new collection will correspond to our earlier publications of this class such as "The Standard Vocalist," "The Standard Song Treasury" listed at 75 cents, each, but until publication we will book advance orders for "The Standard Vocal Repertoire" at 35 cents each, postpaid, if paid in advance. As the book will contain about forty songs practically none of which may be found in any other collection, advance purchasers will secure a real bargain at a trifling cost.

(*Publisher's Notes continued on page 138*)

World of Music

(*Continued from page 73*)

Sir Thomas Beecham, who went into voluntary retirement after the disbanding of his opera company, has resumed his activities in the London musical world. His initial appearance was as conductor of a symphony program.

Thirty Thousand Applications for Seats were received for the opening performance of the season of the Chicago Civic Opera Company, and the Auditorium has a capacity of about 5000 seats.

Strauss' "Alpine Symphony" recently had its first performance in England, at a Queen's Hall (London) concert under the baton of Aylmer Buesst. "Nobody seemed to lose his head over it."

Giacomo Puccini is reported to have won his suit for damages from the Ricordi music publishing house of Milan, for issuing a fox-trot including an air from "Madama Butterfly," the amount to be decided later by the court.

The New York Oratorio Society celebrated in December the fiftieth anniversary of its existence, with a performance of Mendelssohn's "Elijah." Albert Stoessel conducted and Louis Graveure interpreted the music of the prophet.

A "Guinea Subscription," limited to that amount per head, has been launched in London, for the purpose of raising a £12.000 fund as an endowment for the venerable Philharmonic Society.

American Citizenship has been applied for by Georges Baklanoff, Russian baritone; Tito Schipa and Giulio Crimi, Italian tenors, and Harry Steier, German tenor, all principal Artists of the Chicago Civic Opera Company.

Mme. Lilli Lehmann, greatest of the Wagnerian sopranos of the last generation, celebrated her seventy-fifth birthday, November 24, 1923. Found giving a lesson, she said, "Life is too short to engage in birthday fetes."

A Monument to Arrigo Boito was unveiled in the La Scala of Milan, on November 3, last. The statue is of Carrara marble, the work of Luigi Secchi. Toscanini and Giordano were among those at the ceremonies.

Bulletin of the Presser Home for Retired Music Teachers

Several evenings of the past month have been given up to entertainments of varied character, thus adding many pleasures to the life of "the Home family."

On Tuesday evening, December 11th, "Mother Moore" gave a very interesting talk on her work among her "85,000 boys" at the League Island Navy Yard. Preceding this talk, Mr. Presser surprised us by a call. With him were Mr. and Mrs. Thurlow Lieurance, so widely known for their work in preserving the native Indian music. With Mr. Lieurance at the piano, Mrs. Lieurance delighted all those present by her singing of two of his songs, including the world-favorite, "By the Waters of Minnetonka."

On Thursday evening, December 13th, The Presser Home Social Club was entertained with an address, "Germantown Humor," by the Germantown lecturer and humorist, E. B. Phillips.

On Sunday afternoon, December 16th, Alan Hensel Lewry, violinist, and the Quartet Choir from St. John's Lutheran Church, Philadelphia, gave a sacred concert at the Home.

Monday evening, December 17th, Dr. A. E. Harris, pastor of Nicetown Baptist Church, favored the Home family with an informal talk on "Joan of Arc."

Saturday afternoon, December 29th, Mr. Lewry, violinist, and Knapp, pianist, enlivened the Holiday Season by a program of excellent music.

Album of Favorite First Position Pieces
FOR VIOLIN AND PIANO
Price, $1.00
A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains which are melodious and interesting yet at the same time easy to play. There are twenty-two numbers of real worth arranged in progressive order. Teachers here have an ideal volume for instructive purposes and beginning violinists will find it just the volume to possess for their recreation or recital needs.
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New Recital Album For the Pianoforte

Recital albums are always in demand and this new one should prove one of the best. A recital piece must have certain qualities. In the first place, it must please the average listener. In the next place, it must do more than please: It must have certain musical qualities which will commend it to the trained listener. Then, from the standpoint of the teacher, it must have technical qualities which make it worth while to spend actual lesson time upon it. Every piece in this book will be found to possess the qualities mentioned. In point of difficulty the pieces are not easier than grade III and not more difficult than grade V.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Concerto No. 1 For Violin and Piano
By J. B. Accolay

Our new edition of this standard teaching work has been edited and revised by Mr. Thaddeus Rich, the concert-master of the Philadelphia Orchestra. This work is much used in violin teaching, especially in schools and conservatories. It represents a certain stage of advancement in technical accomplishment and is in reality a compendium of foundational violin technic. This concerto is in strictly classical form and in a single movement.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

From My Youth—Twelve Characteristic Sketches
By R. Krentzlin, Op. 85

This is one of the best sets of easy grade teaching pieces that we have seen. Their titles are as follows: *When Mother Speaks, Childhood Joys, On a Jolly Hunt, A Gloomy Tale, Youthful Marchers, On the Playground, Italian Dance, In the Gondola, Gypsy Dance, At the Children's Ball, A Precise Story* and *The Humming Top.* Each of these pieces is in characteristic style and each one is intended to exemplify some special technical point. They will prove acceptable recital pieces, they may be used as recreations, they may also be used as studies.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Songs for Girls

This unusual collection is written for a distinct purpose. Teachers know that young ladies and girls want to sing; but many educators prefer not to give them romantic songs nor songs of the religious type. Therefore we have picked out the best songs dealing with nature, flowers, humor, good cheer, optimism, and all of the things that are natural and delightful in youth. Some may be effectively used as musical recitations. The practical teacher will immediately identify this book as one long wanted and greatly needed. The composers range from A. Goring-Thomas and Arthur Sullivan to modern writers such as Huerter, Krohn and Geibel. Our introductory price previous to publication is 40 cents, postpaid.

New Instruction Book
By John M. Williams

The most outstanding feature of this new work is that it begins right off with both clefs. Everything starts from "middle C" and works from it in either direction. The material used has all been tried out in actual teaching through a course of many years by Mr. Williams personally. In fact, as Mr. Williams states in one of his letters, "the pupils wrote the book," meaning by this that material which was not approved and absorbed readily by the pupils was rejected as unsuitable for the book. Mr. Williams has been highly successful in his teaching and also with the books he has published previously. We anticipate a very great success for this new work.

The special introductry price in advance of publication is 40 cents per copy, postpaid.

Kayser, 25 Selected Studies For Violin
By Chas. Levenson

With the addition of this collection of studies taken from Kayser, op. 20, our violin catalog is being materially strengthened. Mr. Charles Levenson has taken twenty five of the best of the Kayser studies and has added a very effective second violin part, in score. Teachers who like to play along with their pupils will find this collection very useful. And the busy teacher who does a great deal of class work will find these studies to be excellent material for ensemble practice—having part of the class play the second violin. The average violin student as a rule does not get much experience in ensemble work until after he has advanced quite a way, but with this collection his training along this very important line of study may commence early. Every progressive violin teacher should take advantage of this special introductory price in advance of publication of only 40 cents a copy, postpaid.

Album of Piano Pieces For Six Hands
By A. Sartorio

Six-hand music in book form is one of the few things that has not been overdone in the way of publishing. There are but very few volumes of this kind extant. In this collection some of the most important pieces are represented, such as, *Tannhauser March, Carmen, The Mill,* by Jensen, and others. The grading is such that pupils in the second year at least may take part, although the two upper parts had better be taken by pupils somewhat more advanced. This makes an excellent volume from which to select material for recitals. This will positively be the last month at which this volume can be secured at a reduced rate. It will be withdrawn next month as it is now on the press.

Our advance of publication price is 35 cents, postpaid.

Easy Opera Album For the Pianoforte

This album will contain easy and playable arrangements of such favorite numbers as *My Heart at Thy Sweet Voice, Saint-Saëns; Evening Star, Wagner; I Have Lost My Euridice, Gluck; Spinning Chorus, Wagner; Soldier's Chorus, Gounod; Faust Waltz, Gounod; Carmen March, Bizet; Miserere, Verdi; Aida March, Verdi,* and many others. All of the standard operas are represented. The melodies are given as close to the originals as possible, there are no fanciful variations nor ornamentations. The original harmonies are also adhered to.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Stories Notes Can Tell
By Frances Terry

This little book is now in press and will soon be ready. The six little pieces comprising the volume are such as are used by teachers who are accustomed to look for musical value even in the easiest pieces. These particular pieces although very easy have definite musical merit and they are in characteristic vein, all of them. None are in the dance forms or in what may be termed the monophonic style. The composer is a very successful writer of pieces for the young.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

The Advance of Publication withdrawals this month include several very meritorious new works. The advance prices are withdrawn and the works are now immediately deliverable at the reasonable prices noted. Teachers, of course, are entitled to our usual liberal professional discounts. These works have been well described in previous issues and there is little need to dwell upon them at length at this time beyond stating that they are extremely satisfactory offerings and each is expected to take a place among the foremost sellers of their respective classifications. Any of these works may be secured for examination.

Album of Trills for the Pianoforte. A collection of pieces employing various forms of the trill, making it possible enjoyably to develop this particular device in technic. The pieces range from grades 2 to 5. Price, 75 cents.

Twenty-Five Melodies for Juveniles by Mana-Zucca. Delightful little melodies for young beginners. Starting with the most easy type of a piano piece the progress is nice and gradual. Texts that aid in holding interest accompany many of these pieces. This is a valuable contribution to educational material by one of the foremost woman composers of the day. Price, 75 cents.

Contemporary March Album offered in advance as *New Album of Marches.* This is a very acceptable collection for schools, lodges, gymnasiums and any other place requiring march pieces for the piano. Military, Parade and Grand Marches make up the collection. Price, $1.00.

Polyphonic Studies for Violin Classes by Oscar J. Lehrer. Harmonious three-part exercises for violin classes. Some folk tunes and selections from the masters are interspersed. All three parts are of equal difficulty. This particular book is well suited to follow the same writer's very successful *Ensemble Method for the Violin.* Price, $1.00.

Sweney's Anthem Selections. A favorite book for volunteer choirs now added to the Presser Catalog. The anthems are very pleasing, but not difficult. Price, 75 cents.

Have You Renewed Your Etude Subscription?

Nearly all subscriptions expiring with the December or January issue have been renewed, but there are still some few to be heard from. To prevent the lapse of your subscription and the loss of any numbers through the edition becoming exhausted, we have continued these names on our list, extending to our subscribers the courtesy of remitting later. If you have not already done so, please favor us with your renewal so that we can adjust the subscription as a paid one for the current year. The last six editions of the Etude Music Magazine are completely sold out, so renew promptly to prevent disappointment in securing current numbers.

Warning

Swindlers are about again. The annual crop of letters of complaint due to non receipt of magazines on subscriptions shows that frauds are working among music lovers throughout the country. Beware of strangers representing themselves as ex-soldiers, college students, workers for charitable institutions, etc., who take subscriptions for Etude Music Magazine. Pay no money to anyone not personally known to you. The agent who is honest will be glad to have you send your money direct and collect his commission from us. Furthermore, an honest man or woman can easily prove his or her authority and responsibility.

Premium and Magazine Catalogs

Did you receive your copy? If not, send us a postcard and we will send you a 1924 edition of either the premium or magazine catalog or both if you wish it. All rewards offered in the premium catalog are of standard manufacture by reputable merchants who are glad to guarantee their wares.

Rewards for New Subscriptions

All of our rewards taken from the Premium Catalog this year have proven exceptionally attractive. Here are a few that are particularly well worth working for:

Indestructible Decollete Pearl Necklace, perfectly matched and graded, 24 inches long, solid white gold soft catch, guaranteed by the manufacturer not to peal or discolor, a necklace of which you may well be proud. Only five new subscriptions.

A 24-inch Amber or Sapphire Cut Beaded Necklace, only two new subscriptions.

A Dainty Ivory Finish Electric Lamp, with metal and silk shade, choice of either old rose or delf blue, insulated cord connection. Only four new subscriptions.

Metal Bread Tray. Twelve inches in diameter, either oval or square design and mighty good looking for only two new subscriptions.

Manicure Set in a cardinal red satin-lined case, soft grey suede, real leather, containing six fittings, French ivory handles. This case must be seen to be appreciated and is indispensable when traveling. Only three new subscriptions.

Memorandum Pad. The busy teacher will find this small black leather case with reminder pad a handy article for lesson appointments and other engagements so easily forgotten. An extra pad is supplied. Only one new subscription.

Be sure to send for premium catalog showing other splendid articles given for one or more new subscriptions.

A Two Years' Subscription For $3.50

Save 50 cents by renewing your Etude Music Magazine subscription for two years instead of one. We will accept a two years' subscription to one address at a net price of $3.50, saving you a half dollar or 12½ per cent. Many successful men readily pay cash to obtain but 2 per cent. discount and Etude readers will profit greatly by taking advantage of this liberal offer.

Mail Deliveries During and After Holiday Rush

If any magazine has gone astray during the holiday rush, do not complain to the representative who took your order or the magazine subscription agency. Drop a card direct to the Circulation Department of the Etude Music Magazine. It will save a lot of time and enable us to adjust the matter. We are here to serve you and any cause for dissatisfaction will receive our careful attention.

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This is a novelty that will prove a source of delight to every pianist. Mr. Huerter, one of the best contemporary composers, has made some interesting experiments in ultra-modern methods of harmonization and these pleasing fourth and fifth grade pieces are the result. At no time, however, does the composer lose his vein of original melody and while the harmonic treatment is unique the compositions are always interesting and playable. They should go very well as recital numbers.

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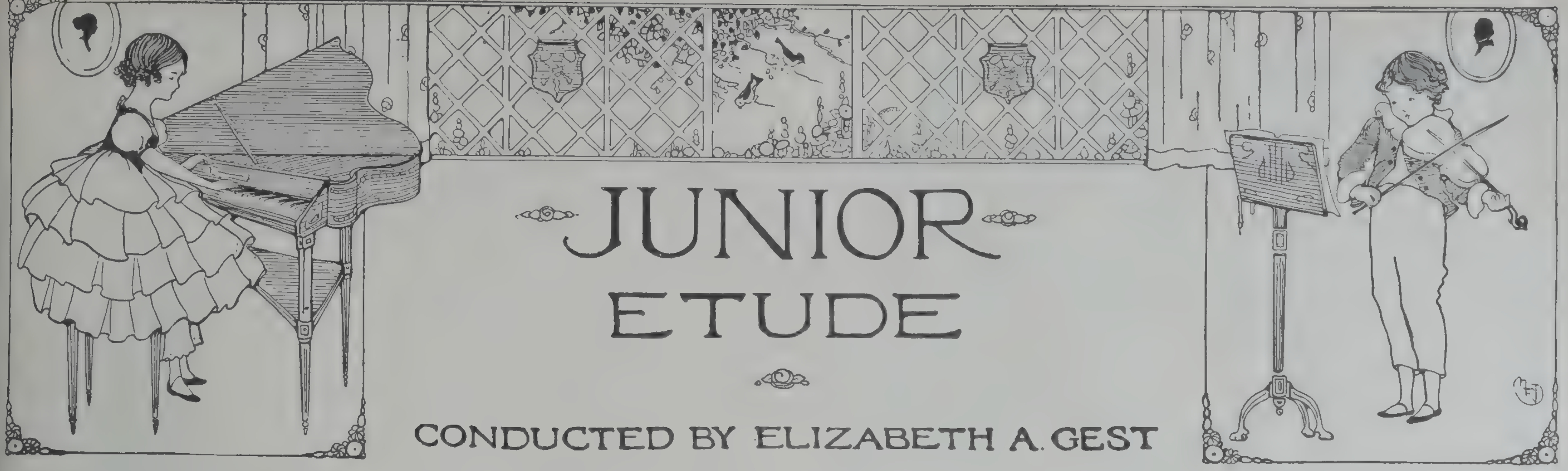


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms

This list was begun last month and will be continued. Copy the words in your note book.

Barcarolle—a composition imitating to a certain extent the boat songs of the gondoliers. Generally in 6-8 time.

Ben—(or bene) well, as *Ben Marcato*, well marked, or well brought out.

Berceuse—a cradle song or lullaby.

Bravura—brilliancy, boldness.

Bis—twice. Sometimes written over measures that are to be repeated.

Cadence—a succession of chords forming a close to a composition, or to a division of a composition.

Cadenza—a brilliant and usually rapid passage introduced on a pause in the harmony.

Calando—dying away in tone and speed.

Cantabile—in a singing style.

Cantata—a small oratorio (that is, a composition for chorus, and solo voices, usually with orchestral accompaniment). The words of a cantata are generally secular, while those of an oratorio are sacred.

Listening to Others

Are you a good "listener?"

You know a great many people like to talk, and do so incessantly, but are quite impatient when other people talk. You probably know lots of people of this variety.

There are some people just like this in music, too. They love to play or sing, and perhaps do so rather well, but the trouble is they think that they do it better than anyone else, and would rather have people listen to them, than listen to any one else themselves. Are you one of these people?

You know, no matter how well you play or sing, or how pleased your teacher may be with your work, you can always learn something by listening to others.

You may hear someone play one of your numbers, and even if they play it poorly on the whole, yet there may be some detail which they play better than you do yourself, and you should listen attentively and try to get some new ideas from listening that would improve your own playing.

Of course if you have the opportunity to hear a great artist, you must really know how to *listen* or the opportunity would be wasted.

Learn to be a good listener, whether the player be much better than you yourself or not, and this will help you to become a good player.

Do Your Musical "Bit"

Music helps the world to go
Through its daily grind,
So sing your songs with all your heart,
'Twill help a lot, you'll find.

Dear Junior Etude:

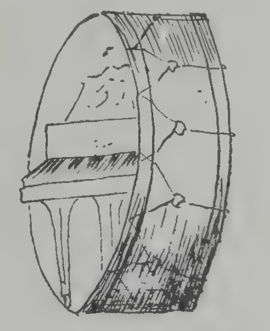
Will you please pronounce the name of the composer, Trygve Torjussen.—L. H. (Age 16), Georgia.

Answer. Pronounce, Trig-vay Tor-yus-sen.

The Piano Complains

By Marion Benson Matthews

"I am *not* a bass drum," remarked the Piano, suddenly, in an indignant tone. Jane, too frightened to speak, sat with her hands poised in air. "I've stood this banging just as long as I can," continued the Piano. "I don't know whether it's because you children have a grudge against me, or whether you're merely thoughtless, but every time you sit down before me you pound, pound, pound my keys until I ache in every joint. It's high time we pianos went on a strike; we ought to receive more considerate (not to say sensible) treatment."



"I am not a bass-drum," said the piano.

"Yes," admitted Jane, "and I do try to remember."

"Well, you don't try hard enough," retorted the Piano. "That's one reason why I spoke to you. You don't often hear a Piano speak, do you?"

"I've never heard one before," said Jane.

"Then you'll be all the more likely to remember it," replied the Piano. "I beg you, however, not to go to the opposite extreme, and try to play a march, or a brilliant caprice as softly and dreamily as you would play a lullaby—although I think there is not much danger of that. I merely ask you to use a little judgment and not to bang my poor keys from the moment you sit down at the keyboard. If I see that you are forgetting, I shall speak to you again some day."

What Happened to Cynthia

Once upon a time, in the Land of Music, there was a little girl who took piano lessons. Her teacher was a very good teacher, and her piano was a very good piano, and her mind was a very good mind; but still she did not learn to play well.

She could not understand why it was thus, and she used to complain to her Musical Fairy about it, for in the Land of Music every pupil had a fairy to help them.

"Oh Musical Fairy!" she would say, "why is it that I do not play better? I have a very good teacher, and I have a very good piano, and I am not stupid, am I?" And the Fairy would answer and say, "Yes, Cynthia, you have a good teacher and a good piano and you are not stupid. But, you know, piano playing will not come without work—without real, hard practice—and that is your trouble. You do not practice well; so I am afraid that you will never learn to be a good player."

Cynthia felt very sorry, but she did not see what she could do about it, so she said, "Well, then, I suppose I will never learn to play, for I really cannot be bothered practicing."

"Oh, but Cynthia, you must. Think what a terrible thing you are saying! Think what a great pleasure and power you are denying yourself. Take back those words Cynthia, please."

But Cynthia would not take them back. She was lazy and she did not want to be bothered practicing.

"Think how wonderful music is," pleaded the Fairy. "Think how wonderful it is to be able to play and make beautiful music."

But Cynthia did not care. "If I have to practice," she said, "I hope I will never hear any more music," and she ran away down the field by the brook and laid down in the deep grass.

The little brook flowed on by her feet, over the stones, and made little waterfalls, but never a sound of the brook's music could she hear. "Oh, dear me!" she said. "I must be getting deaf." And the little birds came and sat in the bushes near her and sang, but never a sound of their music did she hear. "Oh, my!" she said in alarm, "I really must be getting deaf."

Then she ran back to her house, and saw her sister practicing her violin; but never a sound of the music did she hear. Then she began to cry and call for her Fairy.

"Oh, Fairy!" she cried, "what has happened? I cannot hear the song of the brook, nor the song of the birds, nor the sound of my sister's violin, and I am so sad."

"Well, Cynthia," said the Fairy, "you said that you hoped you would never hear the sound of music again. I am sure that you are sorry now for saying that you would not practice, are you not?

"Yes, and Fairy, I really did not mean it. I am going to practice two hours every day until I grow up, and I am going to be a fine musician some day. You just wait and see!"

Do-Re-Mi

By Leona I. Coddington

Do-re-mi!
I can't see
Why Do and Re should
Play with Mi;
For they live farther
Down the street,
And always seem
Quite incomplete!
And Fa and Sol and
La and Si!
Such funny folks,
Dear me! dear me!
But when we get in
Line just so—
We make the sweetest
Songs,—you know!
But one-two-three
And Do-re-mi!
It doesn't seem
Just play to me!

Enjoy Your Practice

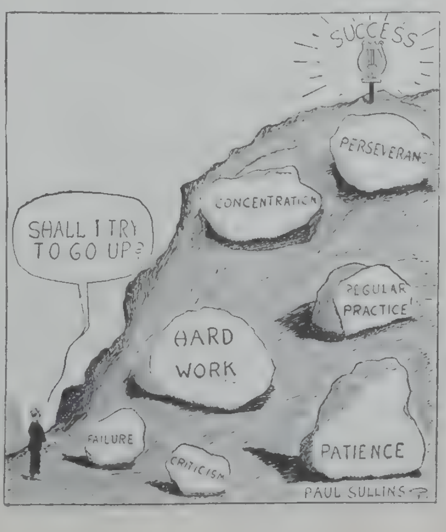
Do you enjoy your music lesson? Of course you do—everybody does. Do you enjoy hearing others play? Of course you do, and you enjoy playing yourself, don't you? But to play well, so that it becomes a real joy to do, as well as to listen to, you must do lots and lots of practicing.

Most musicians, and in fact all the good ones, enjoy their practicing thoroughly. Do you? If not, it is probably because you are not practicing correctly. There is a good way and a bad way to practice; and to do it correctly you must exercise that part of your gray matter called "will."

You know your will is very powerful, and its power must be directed correctly.

When you sit down to practice, say to yourself, "I *will* to practice well. I *will* that I shall practice correctly. I *will* that I shall practice with all my heart. I *will* that I shall concentrate on what I do."

Then your "will" will be the boss and it will be a good boss, too, and your practice will be enjoyable and worthwhile.



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JUNIOR ETUDE—Continued

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—*"Do animals like music?"* Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of February. Names of prize winners and their contributions will be published in the issue for April.

Rules: Put your name and age on upper left-hand corner of paper; and address on upper right-hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered, and their names will not appear in the honorable mention list.

Honorable Mention for Essays

Marguerite Kreiner, Jean Wright, Beatrice Fay Frackman, Thelma Thoresen, Ernestine Buck, Lucille Hill, Walter Marland, Gladys Donnely, Bebe Alloway, Kathryn Melsberger, Richard Hawkins, Elizabeth Boston, Jessie Steele, Margaret Wait, Mildred McDaniel, Edith Crawford, Lillian Lehman, Thusnelda Bauer, Bernice Breneman, Hazel Gabbert.

(Only those who followed all of the contest rules are included in this list.)

THE KIND OF MUSIC I LIKE BEST
(Prize Winner)

Music is a method of expressing thoughts which can not be expressed in words, gestures or writing, nor in such arts as painting and sculpture. Therefore the kind of music I like best is that which I can use in my everyday life. I do not care much for the ultra-modern music because it seems that the person who plays it can merely perform a mechanical act and can not portray any true emotions. I am partial to the older classics; for to my mind, they not only have beautiful melodies, but they offer more opportunities to express our emotions and feelings. I like best the simple melodies that appeal to the hearts of everyone, whether educated or not, and which tend toward the formation of higher ideals.

Marjorie Young (Age 14),
Arkansas.

THE KIND OF MUSIC I LIKE BEST
(Prize Winner)

It might seem foolish for me to write about the kind of music I like best when I really do not like any kind the best. Of course, there are certain pieces I like better than others; but when it comes to a choice between soft sweet music, and loud sprightly music it all depends on the mood I am in at the time. When I am happy the first who knows it is my old friend the piano, for I tell it so by a lively piece. When I am angry I tell my friend the piano about it with a loud chord. I love all kinds of music with all my heart and hope I will never like any particular kind the best.

Beatrice Wilson (Age 13),
Maryland.

THE KIND OF MUSIC I LIKE BEST
(Prize Winner)

We have many kinds of music, classical and otherwise; but I like one kind of music that has no name of its own, but may well be called classical, and that is the music of the birds. Some summer day, just to listen to our feathered friends caroling their good morning song is indeed an inspiration. Each note of their song is in harmony with the last. And besides, the birds out-of-doors, we have the canary in the cage, warbling away from morning 'til night. Oh, how many ways nature provides for us to hear good music! and that is the music I like best.

Helen Allen (Age 12),
South Carolina.

Question Box

Dear Junior Etude:

I have never seen music written in the key of seven flats or seven sharps. Is music written in these keys, and if not, why not?
—A. P. (Age 12), Washington.

Answer. Occasionaly you will come across music written in these keys, but not frequently. The reason is that the key of seven flats is the key of C flat, which on the piano is the same as the key of B with five sharps, and it is easier to use the five sharps than the seven flats for the same notes. In the same way, the key of seven sharps is the key of C sharp, which is the same as the key of D flat, and it is easier to use the five flats than the seven sharps. This change of notation for the same key is called "enharmonic change."

Dear Junior Etude:

I enjoy The Etude very much. In the spring a musical contest was held in our town, and a baby grand piano was the prize for the one who played the best. One hundred and four people played in the contest, and fourteen played in the finals. George Perkins won the contest.

From your friend,
Helen Thomas (Age 12),
Penna.

Puzzle Corner

There were forty-eight mistakes in the December puzzle. Frances Gertrude Jones found thirty-seven, and told what each one was, as was required in the rules. Edith Cranford found twenty-seven, and also told what each one was. Kathryn Malsberger found the same number and told what they were.

However, many others sent in the number they found but did not tell what they were, and still others sent in corrected copies of puzzles not even saying how many mistakes they found. No one need expect to have their work considered for prizes unless all of the rules of the contest are observed.

Prize Winners for Mistake Puzzle

Frances Gertrude Jones (age 13), Indiana; Edith Cranford (age 12), Alabama; Kathryn Malsberger (age 11), Pennsylvania.

Honorable Mention

Evelyn Gillings, Estelle Manning, Ruth Fox, Helen Fox, George Thompson, Katherine Clement, Marjorie Black, Beatrice Johns, Claire Cummings, Fay Fontaine.

(Only those who followed all of the contest rules are included in this list.)

Puzzle
A Musical Luncheon
By E. Mendes

A letter taken from each word of the menu, will reveal a musical instrument hidden in each course.

SOUPS
Tomato Barley Consomme Vegetable
FISH
Creamed Codfish Broiled Salmon
Sauce Tartare
MEATS
Roast Turkey Boiled Mutton Rib Roast
Spring Chicken
VEGETABLES
Beans Mashed Potatoes Stewed Tomatoes
Spinach
SALADS
Vegetable Lobster Lettuce Mayonnaise
Potato Chicken Tomato
DESSERTS
Pastry Ice Cream Lemon Snow

Letter Box List

Letters have been received from the following: Gertrude McKay, Grace McGee, Dorothy Query, Emma Beatty, Clementine Wohlheter, Marjorie Tipton, Lucile Hill, Florence Green, Christine Cole, Rosella Sassaman, Lou Ernestine Buck, Faye Edmond, Mary Evelyn Shirley, Inez Thompson, Daniel Robins, Alice G. Dees, Leona Carr, Narian Tary Head, Marjorie Tyre, Doris Mary Stewart, Ada Margoles, Alvina Johnson, Frances Par, Ethlyn Marten, Robert Everly, Ethlyn Ford, Mabel Root, Madeline Chardon, Carolyn Kloeppel, Alberta Mary Sites, Margaret June Peeters, Martha Margaret Jones, Elizabeth McClung, Dorothy Parrish, Juanita Whitney, Lucile Crabb, Nell Wiess, Leroy Baird, Vera Pearl Zscheile, Helen C. Olsen, Thelma Bennett, Marjorie Hazard, Eleanor K. Harper, Mildred Pattison.

I don't see why some people say
That scales they just abhor,
Because I like to play my scales so much
I'm always wanting more!

Frederic Chopin

Born, Zelazowa Wola, 1810. Died, Paris, 1849.

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SONGS

		Pr.
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18961	Soul's Longing, The (Sacred) (E-g)	.60
18962	Soul's Longing, The (Sacred) (b-D)	.60
19027	This is Kymric Pastime (d-E)	.60
	SCOTT JOHN PRINDLE	
18902	In Canterbury Square (E-flat-F)	.60
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SONGS

		Pr.
	SMITH, DE LOSS	
18923	Retribution (Recitation) (c-F)	.35
18924	Home Run, A (Recitation) (E-flat-g flat)	.35
18925	Was, But Isn't (Recitation) (c-E flat)	.35
	VAUGHAN, GRAHAM	
18934	Coming of Spring, The (F-g)	.60
	WARD, HERBERT RALPH	
18843	There's a Little Touch of Heaven in Your Smile (d-E)	.60
	YRADIER, SEBASTIAN	
19122	La Paloma (The Dove) (c-F)	.50

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	AMBROSE-BLISS	
18911	One Sweetly Solemn Thought (S-A)	.40
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18933	Dream Ships (S-A)	.60
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18894	Passage-Birds' Farewell (S&Bar)	.50

VIOLIN AND PIANO

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	HOFFMAN, MARY PEARL		
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18953	Sortie in G	3	.50
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18753	Danza Compestre	3½	.50
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18856	Lullaby in G	3	.40
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18912	Nocturne in A	2	.40
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18887	Southern Sketch, A (Cotton Blossoms)	3	.60
	STULTS, R. M.		
18804	Dedication Festival, March	3	.60

ANTHEMS and SACRED CHORUSES

Mixed Voices

	ADAM, A	
20369	Christmas Song	.06
	BAINES, WILLIAM	
20325	Ride on in Majesty	.12
	BARNBY, J.	
20278	Awake Up, My Glory (Easter)	.10
	BEACH, MRS. H. H. A.	
20261	I Will Lift Up Mine Eyes (Motet)	.18
	BRAHMS, J.	
20337	How Lovely is Thy Dwelling Place	.12
	DVORAK, ANTON	
20281	Blessed Jesu, Fount of Mercy "Stabat Mater"	.12
	FARMER, HENRY	
20283	Great and Marvelous "Mass in B flat"	.12
	GAUL, A. R.	
20352	Great and Marvellous are Thy Works, "Holy City"	.12
20351	They That Sow in Tears	.10
	GOUNOD, CHARLES	
20284	From Thy Love as a Father "The Redemption"	.08
20338	O Divine Redeemer	.12
	HANDEL, G. F.	
20349	Lift Up Your Heads, O Ye Gates	.10
20348	Surely He Has Borne Our Griefs "Messiah"	.06
20350	Worthy is the Lamb, That was Slain	.10
	HOSMER, E. S.	
20312	God is Love	.12
	MORRISON, R. S.	
20314	Jesus, Lover of My Soul	.12

ANTHEMS and SACRED CHORUSES

Mixed Voices

		Pr.
	NOBLE, T. TERTIUS	
20277	Souls of the Righteous	.06
	PALMER, H. R.	
20280	Father, O Hear Us	.12
	RHYS-HERBERT W.	
20316	Wonderful Story, The	.10
	ROBERTS, J. E.	
20307	I Will Lift Up Mine Eyes	.12
	RODNEY-BLISS	
20333	Calvary	.10
	SHEPPARD, ERNEST H.	
20331	Lord, I Hear of Showers of Blessing	.08
	SIMPER, CALEB	
20368	Break Forth into Joy	.10
	STAINER, J.	
20300	Dresden Amen, The; Sevenfold Amen, The.	.05
	STULTS, R. M.	
20305	Sing, My Soul, His Wondrous Love	.12
20304	Sing With All The Sons of Glory (Easter)	.12
	SULLIVAN, A.	
20346	O Gladsome Light "Golden Legend"	.08

Women's Voices

	ADAM, A	
20364	Christmas Song (2 parts)	.06
	BAINES, WILLIAM	
20273	Hark! Hark! My Soul! (2 parts)	.12
20301	Praise the Lord (2 parts)	.12
	BARNBY-BLISS	
20291	Sweet is Thy Mercy (3 part)	.06
	BEACH, MRS. H. H. A.	
20260	Lord is My Shepherd, The (Motet) (3 parts)	.20
	BIZET, G.	
20268	Lamb of God (Agnus Dei) (3 parts)	.08
	FOSTER, MYLES B.	
20292	Promised Land, The (3 parts)	.08
	GAUL, A. R.	
20293	Eye Hath Not Seen (3 parts)	.08
	GOUBLIER, G.	
20269	Song of Praise (3 parts)	.08
	GOUNOD, CHAS.	
20299	Glory to Thee, My God, This Night. (2 parts)	.08
20285	Unfold Ye Portals (3 parts)	.10
	HILLER, F.	
20279	He in Tears That Soweth (3 parts)	.08
	MARKS, EUGENE F.	
20336	Nearer, My God, To Thee (3 parts)	.10
20315	Take Me, O My Father (3 part)	.12
	MENDELSSOHN, F.	
20282	How Lovely are the Messengers, from "St. Paul" (3 parts)	.10
	MOZART, W. A.	
20290	Hear Us, O Father "Ave Maria" (2 parts)	.06
	NOVELLO, VINCENT	
20249	I Will Sing of Mercy (3 parts)	.08
	SCHUBERT-SMITH	
20322	Ave Maria Violin Obbl. (3 parts)	.12
	SMART, HENRY	
20289	Heaven (3 parts)	.12
20287	By Babylon's Waters (2 parts)	.08
	STAINER, J.	
20326	Beloved Let Us Love One Another (2 part).	.06
	STANDARD CHRISTMAS CAROLS (2 part)	.10

Men's Voices

	STANDARD CHRISTMAS CAROLS	.10
	GEVAERT-SMITH	
20321	Old French Christmas Carol	.08

PART SONGS

Mixed Voices

	OFFENBACH-BLISS	
20334	Night Divine, Barcarolle—Tales of Hoffman	.10
	PROTHEROE, DANIEL	
20340	Dydd Gwyl Y Cymry (This is Kymric Pastime)	.06
	STULTS, R. M.	
20341	Song of Long Ago, A	.12

Women's Voices

	DVORAK, A.	
20363	Won't You Set Us Free? (3 parts)	.12
	GEST, ELIZABETH	
20324	City, The (3 part)	.15
20318	Star-Flowers (2 part)	.08
20317	In Arcady (2 part)	.06
	OFFENBACH-BLISS	
20335	Night Divine, Barcarolle—Tales of Hoffman (3 part)	.10
	SCHUBERT-BLISS	
20327	Serenade (2 parts)	.06

Men's Voices

	PAINE-SMITH	
20323	My Old Cabin Home	.12
	PINSUTI, CIRO	
20332	Good Night, Good Night, Beloved!	.08
	STARKE, FREDERICK E.	
20313	Three Clocks, The	.08
	WILSON, IRA B.	
20355	Free as the Wind that Blows	.08
20354	Grandfather's Clock	.08

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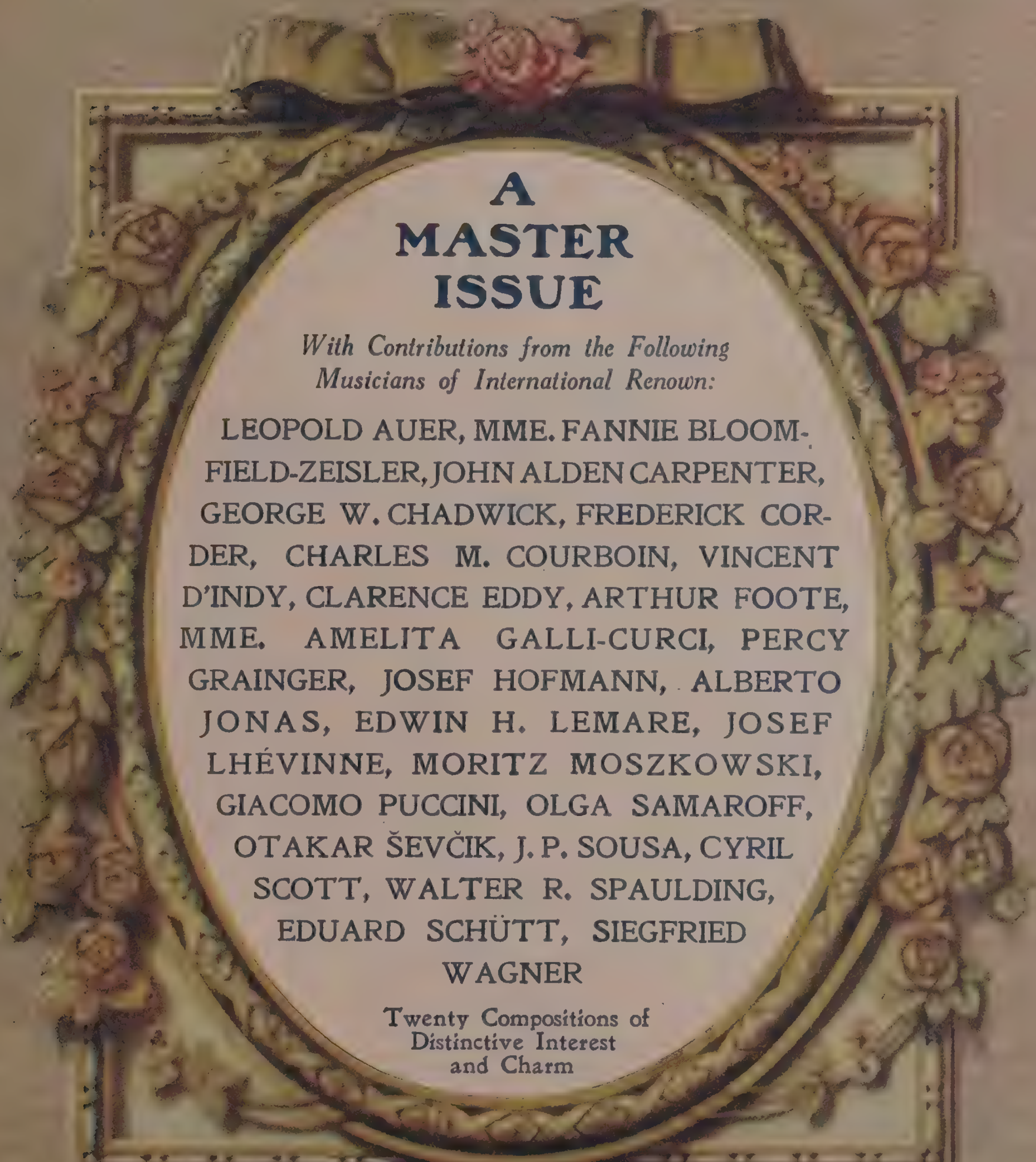

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MARCH 1924

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THE time is ripe for selecting music for Graduation Exercises. Supervisors may secure any of the numbers below for examination. These lists are worthy of careful note since many excellent new publications are brought to attention in addition to established favorites of previous years.

COMMENCEMENT CHORUSES

A few suitable two, three and four part choruses are here listed. Space does not permit showing many other excellent choruses.

Catalog No.			School Grades	Price
10834	Alma Mater (S.A.T.B.)	*J. W. Bischoff*	8-H	$0.05
20226	Anchored (Unison)	*Watson*	5-8	.10
144	Annie Laurie (S.S.A.A.)	*Arr. by D. J. Peake*	H	.05
272	Awake With the Lark (S.A.T.B.)	*R. E. de Reef*	8-H	.10
15627	Bridal Chorus (Rose Maiden) (2-Pt.)	*F. H. Cowen*	H	.12
259	Bridal Chorus (Rose Maiden) (S.A.T.B).	*F. H. Cowen*	H	.10
20330	Bright May Morning (3-Pt.)	*Stults*	8-H	.12
20198	Bugler (Unison)	*Pinsuti*	5-8	.10
118	Carmena (2-Pt.)	*H. L. Wilson*	8-H	.15
20342	Chick-a-dee-dee (3-Pt.)	*Gest*	8-H	.12
20160	Come, Gentle Spring (S.A.T.B.)	*J. Haydn*	H	.10
138	Come to the Gay Feast of Song (S.A.T.B.)	*R. E. de Reef*	H	.20
10392	Come Where the Lilies Bloom (S.A.T.B.)	*W. L. Thompson*	H	.10
20347	Come Where the Lilies Bloom (2-Pt.)	*Thompson*	5-8	.08
10348	Dance (3-Pt.)	*M. Weinzierl*	H	.10
159	Dance of the Pine Tree Fairies (3-Pt.)	*R. R. Forman*	H	.15
20311	Dandelions (3-Pt.)	*Nevin*	8-H	.10
15674	Down in the Dewy Dell (3-Pt)	*H. Smart*	H	.12
20353	Dutch Lullaby (2-Pt.)	*Wilson*	5-8	.08
111	Ebb and Flow (3-Pt.)	*O. King*	H	.10
10674	Evening Shadows (3-Pt.)	*C. R. Ricci*	H	.15
20276	Fealty Song (Unison)	*Spooner*	5-H	.10
6196	Franklyn's Dogge (3-Pt.)	*J. B. Grant*	8-H	.15
20355	Free As the Wind That Blows (T.T.B.B.)	*Wilson*	H	.08
15608	From the Old Homestead (Medley) (S.A.T.B.)	*T. Lieurance*	H	.20
10350	Gipsies (3-Pt.)	*J. Brahms*	H	.15
15715	Glad May Morning	*E. L. Ashford*	8-H	.12
20209	Good-night (Unison or 2-Pt.)	*I. B. Wilson*	5-8	.06
20354	Grandfather's Clock (T.T.B.B.)	*Wilson*	H	.08
265	Hail! Orpheus! Hail!	*R. E. de Reef*	H	.15
20377	Hunting Song (S.A.T.B.)	*Kieserling*	H	.15
20310	Hunting Song (Unison)	*Morrison*	5-8	.06
10276	Humoreske (Swanee River) (3-Pt.)	*Dvorak—Wilson*	H	.10
20361	I Know a Bank (2-Pt.)	*Horn*	5-8	.08
20317	In Arcady (2-Pt.)	*Gest*	5-8	.06
20365	In Forest Shade (2-Pt.)	*Dale*	5-8	.08
20161	It's Home for You and Me (3-Pt.)	*W. E. Haesche*	8-H	.08
20062	I've Been Roaming (2-Pt.)	*Horn-Pitcher*	8-H	.12
10509	Last Good-bye (S.A.T.B.)	*H. T. Burleigh*	8-H	.10
20133	Leafy June Is Here (3-Pt)	*E. S. Hosmer*	H	.12
20380	Little Boy and a Dream (3-Pt.)	*Foster*	H	.12
20035	Little Fishing Boat (3-Pt.)	*A. P. Risher*	8-H	.12
20386	Little Telltale (3-Pt.)	*Candlyn*	8-H	.12
20343	Lullaby (2-Pt.)	*Brahms*	5-8	.06
20175	Medley of Scotch Songs (3-Pt.)	*R. M. Stults*	8-H	.12
107	Merry June (2-Pt.)	*Ch. Vincent*	8-H	.10
142	Morning Song 3-Pt.)	*R. R. Forman*	8-H	.15
143	Morn Rise (2-Pt.)	*A. Czibulka*	8-H	.10
20320	My Bright Sun (O Soli Mio) (2-Pt.)	*Di Capua*	5-8	.06
20323	My Old Cabin Home (T.T.B.B.)	*Paine*	H	.12
15593	My Old Kentucky Home (S.A.T.B.)	*F. A. Clark*	8-H	.10
20374	Mystic River (2-Pt.)	*Dale*	5-8	.08
10865	Night Winds (Lullaby from Jocelyn) (2-Pt.)	*Godard—Forman*	8-H	.12
20344	Oh, Hail Us Ye Free (S.A.T.B.)	*Verdi*	H	.10
20243	Old King Cole (S.A.T.B.)	*Stults*	H	.12
6169	Old Time Favorites (Medley) (3-Pt.)	*H. H. Pike*	8-H	.15
20366	On The Sea (2-Pt)	*Morrison*	5-8	.06
20136	One More Song (S.A.T.B.)	*I. B. Wilson*	8-H	.08
15524	Open Wide the Gates of Spring (2-Pt.)	*R. R. Forman*	5-H	.15
149	Pond Lilies (2-Pt.)	*R. R. Forman*	5-H	.15
20367	Rural Song (2-Pt.)	*Dale*	5-8	.08
20288	Sailor Lad's Song (Unison)	*Vincent*	3-8	.05
20327	Serenade (2-Pt.)	*Schubert*	5-8	.06
10773	Soldier's Farewell (S.A.T.B.)	*J. Kinkel*	8-H	.05
20308	Song of Home (S.A.T.B.)	*Morrison*	8-H	.06
10725	Song of Spring (S.A.T.B.)	*R. M. Stults*	8-H	.15
210	Song of the Triton (S.A.T.B.)	*Molloy—Taylor*	8-H	.06
15550	Songs Beloved (S.A.T.B.)	*T. Lieurance*	8-H	.12
20341	Song of Long Ago (S.A.T.B.)	*Stults*	H	.12
20370	Spring Fantasy (2-Pt.)	*Dale*	5-8	.08
20339	Spring Greeting (Blue Danube Waltzes) (S.A.T.B.)	*Strauss*	H	.15
10774	Spring Song (2-Pt.)	*Pinsuti—Challinor*	8-H	.10
20231	Spring Song (Unison)	*Wilson*	3-8	.06
20318	Star Flowers (2-Pt.)	*Gest*	5-8	.06
6173	Summer Night (2-Pt.)	*R. R. Forman*	5-H	.10
20393	Sweet and Low (T.T.B.B.)	*Barnby*	H	.06
20135	Tackle It (T.T.B.B.)	*I. B. Wilson*	H	.10
20313	Three Clocks (T.T.B.B.)	*Starke*	H	.08
10836	Time of Youth (2-Pt.)	*Donizetti—Forman*	8-H	.10
20197	Toreador Song (Unison)	*Bizet*	5-8	.08
279	Two Marionettes (S.A.T.B.)	*E. Cooke*	8-H	.15
155	Voices of the Woods (2-Pt.)	*Rubinstein—Forman*	5-H	.10
294	Welcome, Sweet Springtime (S.A.T.B.)	*Rubinstein—Brackett*	H	.10
108	When Life is Brightest (2-Pt.)	*C. Pinsuti*	8-H	.10
102	When the Fragrant Roses Blow (2-Pt.)	*F. Abt*	5-8	.06
20055	Where Roses Used to Grow (S.A.T.B.)	*I. B. Wilson*	8-H	.12
20381	Where the Bee Sucks (2-Pt.)	*Pitcher*	5-8	.10
20363	Won't You Set Us Free? (3-Pt.)	*Dvorak*	8-H	.12

BACCALAUREATE ANTHEMS

Two Part Treble Voices

20287	By Babylon's Waters	*Smart*	.08
10155	Come Let Us All Rejoicing	*Warhurst*	.10
20273	Hark, Hark My Soul	*Baines*	.12
6234	I Waited for the Lord	*Mendelssohn*	.15
6266	My Faith Looks Up to Thee	*Lachner*	.15
10477	Oh, for a Thousand Tongues	*Grant*	.10
20301	Praise The Lord	*Baines*	.12
20225	Praise Ye The Father	*Gounod*	.08
10128	The Lord Is My Shepherd	*Warhurst*	.10

Three Part Treble Voices

20289	Heaven	*Smart*	.12
5984	How Lovely Are Thy Dwellings	*Smart*	.15
6267	Lift Thine Eyes	*Mendelssohn*	.05
20292	Promised Land	*Foster*	.08
20285	Unfold Ye Portals	*Gounod*	.10
20269	Song of Praise	*Goublier*	.08

Male Voices

10920	Jerusalem the Golden	*Stults*	.10
10452	Praise the Lord	*Maker*	.08
20199	Praise Ye the Father	*Gounod*	.08

Mixed Voices

20168	Come Let Our Hearts and Voices Join	*Pike*	.12
20352	Great and Marvelous Are Thy Works	*Gaul*	.12
20222	Hallelujah Chorus	*Handel*	.15
15721	Hark Ten Thousand Harps and Voices	*Stults*	.12
10761	Holy Art Thou	*Handel*	.08
10740	How Excellent Is Thy Loving Kindness	*Barnes*	.15
10414	I Will Praise Thee O Lord	*Lerman*	.15
15659	Let the Earth Rejoice	*Williams*	.12
10214	Praise the Lord	*Randegger*	.10
44	Praise Ye the Father	*Gounod*	.05
20179	Rejoice and Be Glad	*Schoebel*	.10
10398	The Heavens Are Telling	*Beethoven*	.06
20894	Worship the Lord	*Watson*	.10

BACCALAUREATE SOLOS

Earth Is the Lord's. High or Low	*Williams*	.50
God That Madest Earth and Heaven. Med.	*Solly*	.50
In Heavenly Love Abiding. Low	*Widener*	.50
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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by James Francis Cooke
Assistant Editor, Edward Ellsworth Hipsher

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The World of Music

Jacopo Peri's "Euridice" was recently revived at the Pitti Palace, Florence, during the second Italian Musical Congress. The first performance took place three hundred and twenty-three years ago, at the festivities attending the marriage of Maria di Medici and Henry IV of France; and it is generally recognized as the first opera ever given public performance.

The Guitar is a "Bourgeoise" Instrument, by a ruling of the Soviets, according to a quotation in the London *Musical Standard* from a Moscow newspaper. It would be interesting to know the social position of the Ukelele, the Saxophone, or the Jazz Drummer's outfit.

Giuseppe Gallignani, Director of the Conservatory of Milan, died in December. Born at Faenza in 1851, he was for thirty-two years director of the famous school to which he gave the name of "Verdi Conservatory" in honor of the eminent composer.

Mme. Julia Claussen, the eminent Swedish contralto of the Metropolitan Opera Company, recently gave a program at the Royal Palace of Stockholm, by invitation of King Gustav and Queen Victoria. Also she has received the Christine Nillson Medal from the Royal Academy of Stockholm.

W. A. Clark, Jr., has been voted "The most useful citizen of Los Angeles" by the Realty Board of the city. This came as a recognition of his services as the founder and sole guarantor of the Philharmonic Orchestra of Los Angeles; and at a banquet as a token of his choice the board also presented to him a service watch.

"Dido and Aeneas," an opera by Henry Purcell, written in 1680 for the "Young Gentlewomen" of Mr. Josiah Priest's boarding school at Chelsea, has had a New York performance by the Society of the Friends of Music.

$250 in Prizes is offered by the Ohio Federation of Music Clubs for the best Anthem, Piano Solo, Violin Solo with Piano accompaniment, and Secular Song. Open to Ohio Composers. Particulars from Mrs. W. D. Crebs, 71 Oxford Avenue, Dayton, Ohio.

Rev. Sabine Baring-Gould, widely known in England as a novelist and church historian, and principally in this country as the author of "Onward Christian Soldiers" and "Now the Day is Over," lately passed away at the age of eighty-nine.

Frank J. McDonough celebrated on Christmas day, last, his fortieth anniversary as Organist of St. John's Church, Rensselaer, New York. The event was the occasion of a public reception to the musician, who received a purse of four hundred dollars as a mark of appreciation of his services.

Four "Premieres" for New York was the record of the week beginning January 6. Laparra's "La Habanera" and Riccitelli's "I Campagnacci" had their first American performance at the Metropolitan; while d'Albert's "Die Toten Augen" and Kienzl's "Evangelimann" were presented by the Wagnerian Opera Company at the Manhattan.

Alfred Gruenfeld, internationally known as composer and pianist, died recently at his home in Vienna.

The American Society of Composers, Authors and Publishers, to which a number of prominent music publishing houses belong, has forbidden the broadcasting of their publications except on the payment of a royalty. The Theodore Presser Company has not yet joined this combination.

"St. Katharina," the first opera ever produced in the German language, has been discovered in the archives of the Salzburg Municipal Museum. It was first performed at the Episcopal castle of Hellbrunn, near Salzburg, on August 31, 1617—ten years before the premiere of "Daphne" by Heinrich Schutz, which had hitherto been credited as the first opera given in German.

The Atlantic City High School (New Jersey) has lately installed probably the largest and most complete organ in any such school of the world. It was designed by Senator Emerson L. Richards of that state, an organ enthusiast.

Scottish Sang Schules were instituted as far back as 1280, established for the training of choristers. The last came to an end with the Siege of Dundee in 1651. This has lately been revived for the best singers of the four Dundee academies.

"Paderewski the Artist," one of a series by the American sculptress, Malvina Hoffman, has been presented to the American Academy of Rome by Mrs. Henry Fairfield Osborn.

An Electric Orchestra Director, designed to synchronize the moving picture and its musical accompaniment, has been invented by S. W. Lawton of the Keith-Moss theaters. The musical cues are signalled by the operator of the projector.

"The Cave of Salamanca," an opera-bouffe by Bernhard Paumgartner, founded on the famous comedy by Cervantes, has been very successfully brought out in Germany.

Apathy of the German Residents of New York towards the season of performances by the Wagnerian Opera Company is given by the officers of that organization as the cause of its financial troubles, according to *Musical America*. Their season closed in the second week of January.

A. F. Adams, for many years the president of the Wolfsohn Musical Bureau, died on January 6. Mr. Adams performed a notable service for American music in the publishing and managerial fields.

"Hassan," a wonderful blend of fine poetry, gorgeous scenry, color, and music, is having a great success at His Majesty's Theater in London. The play is by the British poet, James Elroy Fletcher, and the music by Frederick Delius.

John N. Burnham, the blind composer and organist of New York, has been awarded the prize offered by the Hymn Society for the best setting of Rev. Harry Webb Farrington's "Harvard Prize Hymn," *Our Christ.*

The new Kroll Opera House of Berlin is to have its three hundred dressing rooms and its restaurant fitted out with chandeliers and furniture from the former royal palaces.

Henry Hadley is to conduct the first British performance of his "Resurgam," which is to be given by the London Choral Society and the London Symphony Orchestra. It was first produced at the last Cincinnati May Festival.

"The Night Bell," an operetta by Donizetti, was recently performed for the first time, from the original manuscript, at Breslau.

An Unusual "Messiah" Record is that held by the Halle Choral Society of Manchester, England, which has to its credit an unbroken chain of annual performances of this masterpiece, since 1859.

A National Conservatory of Music is to be established, if a bill lately introduced in congress becomes a law. The National Conservatory would be under the direction of a Federal Department of Education, for which a bill provides and of which Department the Secretary would be a member of the President's Cabinet.

Plenty of Money in Vienna. $110 was recently offered in vain for a box at the "first night" of Oscar Strauss' new operetta, "The Pearls of Cleopatra," at the Theater am der Vien.

Maurice Maeterlinck, distinguished Belgian novelist, from whose works the libretti of "Pelleas et Melisande" and "Monna Vanna" were made, is reported to contemplate a visit to America.

Brigadier General Charles G. Dawes, formerly Director of the National Budget and now Chairman of the Committee of Reparations, is a talented musical amateur, his "Melody in A Major," for violin, having been many times on the programs of Fritz Kreisler, who has also made a Victor record of it.

"The National Federation of Music Clubs as a Constructive Force in America" is the topic proposed for discussion in an essay competition in which the federation offers one hundred dollars for the best essay submitted before May 1.

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Count Geza Zichy, famed as a one-armed pianist, died in Budapest on January 15th. A child prodigy, he lost his right hand on a hunting expedition when fourteen years of age, but carried his development of the left hand to such a point as to win fame as a performer. He has also produced notable compositions, along with the practice of law.

Reed Miller, one of our best tenors in concert and oratorio, passed away at his home in New York, on the afternoon of December 29th. He was a native of Anderson, South Carolina, and had filled a number of leading church positions in New York.

The Opera Season at Tunis recently closed brilliantly with performances of "Thais" and "La Tosca."

The Sixtieth Anniversary of Richard Strauss is to be celebrated this year at Munich.

Italo Montemizzi, on the evening of January ninth, was presented a silver wreath from the management of the Metropolitan Opera House, in honor of the tenth anniversary of the premiere of his tragic opera, "L'Amore dei Tre Re" at that famous institution.

Alfred Piccaver, the American tenor, who has for several years been a favorite at the Vienna Opera, made his American debut, as the Duke in "Rigoletto," at the Auditorium in Chicago, with marked success, in January.

Gustav Dannreuther, violinist, prominent for many years as a member of leading chamber music organizations, especially the Mendelssohn Quintet Club of Boston, died at his home in New York on the twentieth of December. He was a native of Cincinnati, Ohio, but had resided in New York since 1884.

Albert Coates, the distinguished English conductor, has arrived in America to have charge for three months of the Rochester Symphony Orchestra at Rochester, New York.

A new State Opera, Theatre Smetana Museum, Conservatory, and great Concert Hall, at a cost of 31,000,000 kronen, are planned by the city of Prague. Otokar Rovotny has been commissioned to draw plans which, the report would indicate, are to include all the above under one roof.

The National Association of Harpists will hold its Fourth Annual Convention in Indianapolis, some time in May, 1924.

Grand Opera for Cleveland, Ohio, during a part of February, is rumored. The organization is under the auspices of the Musical Arts Association, and Mary Garden, Feodor Chaliapin, and Rosa Raisa are among the guest artists announced.

When Mattia Battistini recently appeared at the National Opera in Berlin the house sold out with most of the seats at six to twelve dollars each. Why ask other nations to feed them?

Geraldine Farrar, Galli-Curci, Dame Clara Butt and Josef Hofmann recently appeared simultaneously in Chicago; and each is reported to have appeared before a "sold out" house.

The Lincoln Cathedral Organ is being rebuilt. The great pipe of the 32 ft. open bass is made of timber three inches thick and is of dimensions 3 ft. 2 in. by 2 ft. 9 in., so that a man would not be crowded in crawling through it on his hands and knees.

B. W. Foley, one of the leading vocal teachers of Cincinnati, and long the chorus master of the Cincinnati May Festival, passed away on January first. A native of Covington, Kentucky, he was educated mostly in Leipsig, Brussels and Paris.

"The King," a Christmas oratorio by E. Bruce Knowlton, the American composer, was given its first public presentation on December 28th, by the Portland (Oregon) Singers' Association, with a chorus of some four hundred and fifty voices.

(Continued on Page 209)

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THE ETUDE

MARCH, 1924 Single Copies 25 Cents VOL. XLII, No. 3

The Etude's Most Significant Symposium

The honor conferred upon The Etude by the contributions and opinions we are privileged to present on the following pages is appreciated with heartfelt sincerity.

It is doubtful whether so many men and women of international renown in music have ever coöperated hitherto in a symposium of such wide human interest. Many of those who have participated are destined to immortal fame.

In soliciting the opinions of these musicians upon the ten greatest masterpieces of the art, they were assured that we would tell our readers that we thoroughly realize that the opinion of any one person merely stated that individual's personal preferences. The interest is in the consensus of many opinions. Thereby we might make a list of the great works which every music worker should strive to hear.

We also assured them that we would tell you that we realize that, with the great wealth of material, there are far more than ten great masterpieces. Yet every thinker has his natural preferences; and these preferences taken in the aggregate have a real significance in reflecting contemporary opinion of eminent musical minds upon the state of musical appreciation in this first quarter of the Twentieth Century.

We have noted the country of the birth of each of the contributors. The eleven countries represented in this World Court of Eminent Musicians are tabulated thus:

United States of America	8	France	1
Russia	4	Belgium	1
England	3	Spain	1
Italy	2	Germany	1
Poland	2	Austria	1
Australia	1		

All of those participating are "cosmopolitan" in their views. They represent many branches of the musical profession, thus:

Conductors	3	Educator	1
Pianists	7	Publicist	1
Composers	8	Singer	1
Organists	3	Violinist	1

Naturally many of the pianists, organists and conductors are also composers; but we have classed as composers only those who devote most of their time to that line of work.

Whatever the result of this most unusual symposium, it is sure to set many minds a-thinking. Few will agree with the results as we tabulate them below. Some of the contributors who have replied have "thrown up their hands" and declared the inquiry impossible. Others equally famous have realized that a statement of preferences would hold the mirror up to contemporary musical opinion. Note the word "contemporary." Mr. John Alden Carpenter in his reply has wisely called the reader's attention to this. This is the consensus of the opinions of twenty-six of the biggest minds in active musical work upon musical art at the present—not yesterday or to-morrow.

Of course, personal opinions, nationality, training, friendships, traditions, and so on, all affect the individual. This human aspect makes the problem more interesting. It is the consensus of opinion that really counts. Where a great many minds run in the same direction the results must be significant.

Our own opinion would differ from those of many who have contributed. We should have felt that one of the majestic Sonatas of MacDowell, as well as some of the other momentous works of American composers whose names we cannot very well recite here because of the taboo on comparisons of the works of living composers, might have been included in this list. Note, however, that American-born music workers and others long resident in this country have been included among those who have contributed opinions. As it is, apart from Mr. Kelley's "Paradise Lost," the only other American works that are even mentioned are two which are unquestionably masterpieces of their type, "Suwanee River," and "The Stars and Stripes Forever," which the composer himself pertinently adds to his list. It is true that these works are masterpieces in their class. They probably have a wider currency than any of the other masterpieces.

Of the countries represented Germany appears 171 times; France, fifteen; Russia, eight; Poland, eleven; Italy, five; Belgium, six; England, five; Hungary, four; America, three; Norway, two; Bohemia, one. Remember, however near this may be to an indication of the actual musical taste of the time, it is the statement of preferences of twenty-six men and women familiar with the great music of the world, many of whom have been musical globe-trotters most of their lives. That it has a significance is unquestioned. If it is a reflection of real conditions: the world's musical debt to Germany is infinitely greater than to any other country.

The composer whose name appears most frequently is Ludwig van Beethoven, who is mentioned thirty-six times.

The list would appear as follows:

Beethoven	36	Chopin	12
Wagner	33	Schumann	12
Bach	24	Mendelssohn	8
Mozart	14	Tchaikowsky	8
Brahms	14	Debussy	7
Schubert	13	Bizet	7
Franck	7		

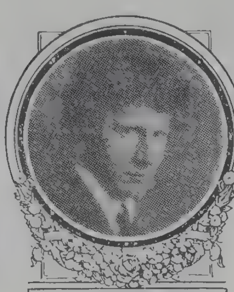
Of the masterpieces enumerated the following lead: Die Meistersinger, 14; Mass in B Minor of Bach, 10; Fifth Symphony, 9; Tristan and Isolde, 9; Ninth Symphony, 7; Carmen, 7; Sixth Symphony *(Pathetique)* Tchaikowsky, 5; Don Giovanni, Mozart, 4; First Symphony, Brahms, 4; Violin Concerto of Mendelssohn, 4; Sonata in B-flat minor, Chopin, 4; Piano Concerto, Schumann, 4; L'apres Midi d'un Faune, Debussy, 4; Sonata, Opus 111, Beethoven, 4; Seventh Symphony of Beethoven, 4; St. Matthew Passion, 4; Unfinished Symphony of Schubert, 4; Schubert's *Erlking*, 4; Parsifal, 4.

This music should be heard, at least, by all students and lovers of music, either direct or through the phonograph renditions. We regret that more of the modern composers are not represented. The modern Italian art-works, Verdi's "Falstaff" and Puccini's "Madama Butterfly," surely deserve to be recognized as immortal creations.

One significant fact is that most of the masterpieces enumerated were produced before 1850. The only really modern work in the lead is Debussy's "Afternoon of a Faun."

What makes a masterpiece is about as difficult to define as what makes a master. Possibly, only a master who can interpret the work of another or who can create a masterpiece is entitled to an opinion upon the subject. Perhaps you will remember the clever scorn of Benvenuto Cellini in his retort to his prince who had criticised one small section of his work without considering it in reference to the whole. Cellini told him none too mildly that only the master was entitled to understand the whys and wherefores. It is for this reason that this symposium is of particular value. All of those participating are recognized as masters in their callings and their choice reveals that there is some consensus of opinion upon certain works which stand out above others more prominently, and can be regarded as the greatest masterpieces.

PUCCINI
Italy


GRAINGER
Australia

AUER
Hungary

ZEISLER
Poland

CARPENTER
United States

SOUSA
United States

GALLI-CURCI
Italy

A World Court
Discuss "the Te

Probably the most Distinguished Gro
Authorities Ever Assemb

Please Note Detailed Resu

Articles Presented

LEOPOLD AUER

Master Teacher of the Violin

(Born, Veszprem, Hungary.)

Replying to your request, I am glad to send you herewith the list of ten of my favorite musical masterpieces.

J. S. Bach (1685)—Mass in B Minor........*Germany*
L. van Beethoven (1770)—Ninth Symphony.*Germany*
J. Brahms (1833)—Quintet in F Minor for Piano and Strings......................*Germany*
J. Brahms (1833)—First Symphony in C Minor *Germany*
R. Schumann (1810)—Concerto for Piano....*Germany*
F. Mendelssohn-Bartholdi (1809)—Concerto for Violin ....*Germany*
R. Wagner (1813)—"Lohengrin"...........*Germany*
R. Wagner (1813)—"Meistersinger"........*Germany*
F. Liszt (1811)—"Faust" Symphony.......*Hungary*
P. I. Tchaikowsky (1840)—Sixth Symphony *(Pathetique)* ....*Russia*

MME. FANNIE BLOOMFIELD-ZEISLER

Distinguished Austro-American Pianist

(Born in Bielitz, Austria, but resided in America since early childhood.)

It is almost impossible to narrow one's favorite compositions down to ten, still more the Greatest Musical Masterpieces. I am jotting down a few that come to my mind this minute; but I will not say that there are not scores of others that rank just as high. I should prefer to head my list with some statement to that effect unless you suppress the names altogether. I am rather ashamed of my list when I remember how many giants I have left out.

F. Chopin (1810)—B Minor Sonata, Op. 58....*Poland*
R. Wagner (1813)—"Die Meistersinger"....*Germany*
L. van Beethoven (1770)—Fifth Symphony (C Minor)..............................*Germany*
R. Schumann (1810)—Piano Quintet........*Germany*
F. Schubert (1797)—"Erlking".............*Germany*
F. Mendelssohn (1809)—Violin Concerto...*Germany*
L. van Beethoven (1770)—Sonata, Op. 111..*Germany*
R. Schumann (1810)—Piano Concerto......*Germany*
G. Bizet (1838)—"Carmen"..................*France*
J. Mozart (1756)—G Minor Symphony......*Germany*

JOHN ALDEN CARPENTER

Eminent American Composer

(Born, Park Ridge, Ill., U. S. A.)

I enclose a list of ten works which seem to me close to indispensable. This would have been a very different list ten years ago, and I am sure that ten years hence it might be something very different. A list of this nature must always indicate at any given moment merely a survival of the fittest.

J. S. Bach (1685)—B Minor Mass..........*Germany*
L. van Beethoven (1770)—Seventh Symphony *Germany*
Irving Berlin—Everybody Step..............*Russia*
Georges Bizet (1838)—"Carmen"............*France*
Fr. Chopin (1810)—C-sharp Minor Polonaise.*Poland*
C. Debussy (1862)—"Pelléas and Mélisande"..*France*
M. Moussorgsky (1835)—"Boris Godounoff"..*Russia*
I. Stravinsky (1882)—"Petroushka"..........*Russia*
A. Sullivan (1842)—"Pinafore".............*England*
R. Wagner (1813)—"Die Meistersinger"....*Germany*

Note (1) The order of listing is alphabetical.

(2) In the case of Berlin, the choice of this particular composition is arbitrary. Any one of half a dozen masterpieces of the same type by this composer would serve as well.

(3) Ditto in reference to the Chopin selection.

GEORGE W. CHADWICK

Eminent American Composer

(Born, Lowell, Mass., U. S. A.)

It seems to me quite impossible to pick out the ten greatest masterpieces of musical art, for the reason that there are more than ten composers of the first rank and all of them have written more than one masterpiece, differing in scope and size, of course, but still perfect works of art.

Certainly one cannot say that Bach's (1685) Passion Music (Germany) is greater than his B Minor Mass or "Tristan and Isolde;" (Wagner, 1813, Germany), greater than the same composer's "Götterdämmerung," or perhaps that the G Minor Symphony of Mozart (1756, Germany) is of less importance than the Requiem.

What might be interesting to publish would be a list of compositions of the acknowledged masters which are *inferior* to some works of minor composers.

The nods of Homer have probably never been recorded; but such a list would certainly be an encouragement to struggling genius.

FREDERICK CORDER

Eminent English Musical Educator
Professor of Composition, Royal Academy of Music, London

(Born, London, England.)

The more one thinks of this rash question and realizes the vastness of the field covered by it, the more impossible does the answer seem.

You cannot say whether a table is better than a chair, or even an orange is a finer fruit than a strawberry, though you may personally prefer the taste of one to the other. So how can you decide whether Beethoven's (1770) C Minor Symphony (Germany) is more of a masterpiece than Schubert's (1797) "Erlking" (Germany); or Puccini's (1858) "La Boheme" (Italy) a finer thing in its way than Debussy's (1862) "L'apres Midi d'un Faune" (France). There are more than ten times ten musical works that are just about perfect, but scarcely one that will bear comparing with another.

If you take ten main fields of musical endeavor and seek to pronounce which is the greatest achievement in each, you are a little nearer to a verdict. Take oratorios: Handel's (1685) "Messiah" (Germany); Mendelssohn's (1809) "Elijah" (Germany), and Elgar's (1857) "Dream of Gerontius" (England) are all noble works; but there are plenty of others, though you may not happen to know them. Beethoven's (1770) nine symphonies (Germany), Mozart's (1756) last three symphonies (Germany) and Haydn's (1732) last twelve symphonies (Germany) are all masterpieces of musical skill and beauty. Personally, you might perhaps prefer to listen to Tchaikowsky's (1840) "Pathetique" (Russia) than to either; but you could not justly call it more of a masterpiece than one of Haydn's (1732) little gems (Germany).

Surveying smaller fields, can anyone dare to say that Schumann's (1810) lovely pianoforte concerto (Germany) is a greater or lesser masterpiece than either of Beethoven's (1770) last two (Germany)? One might be allowed to prefer the Schumann (1810) Concerto (Germany) to that of Grieg (1843) (Norway); but a musician would hesitate to apply the term "masterpiece" to anything by the latter composer, whose technic is not of the highest rank.

As to operas, there are hardly any that will bear comparison with another. "Il Trovatore" (Verdi—1813—Italy), and "Parsifal" (Wagner—1813—Germany); "Faust" (Gounod—1818—France), and "Le Nozze di Figaro" (Mozart—1756—Germany); "Carmen" (Bizet—1838—France), and "The Beggars' Opera" (Gay—1685—England), have nothing in common; all are works that we could not spare, though some people might reasonably assert that the only two operas to which the term "masterpiece" could justly apply are "Tristan and Isolde" and "Meistersinger."

No, the question cannot be answered satisfactorily. Even were you to narrow it down to "which are the three finest violin concertos?" or the "three finest string quartets," you perhaps would get a personal expression of preference which would perhaps be interesting but of no particular value. Did you ask which is the finest of Beethoven's nine symphonies (Germany) or of Wagner's (1813) operas (Germany), or of Schubert's (1797) Songs (Germany), you might get some interesting expressions of opinion, but your query is quite unanswerable.

CHARLES M. COURBOIN

Eminent Concert Organist

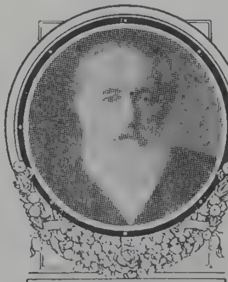
(Born, Antwerp, Belgium.)

C. Franck (1822)——D Minor Symphony....*Belgium*
R. Wagner (1813)—"Die Meistersinger".....*Germany*
R. Wagner (1813)—"Tristan and Isolde"....*Germany*

CHADWICK
United States

EDDY
United States

JONAS
Spain


FUCHS
Austria

SCHÜTT
Russia

CORDER
England

WAGNER
Germany

LHÉVINNE
Russia

MOSZKOWSKI
Poland

SCOTT
England

SAMAROFF
United States

HOFMANN
Poland

d'INDY
France

minent Musicians reat Masterpieces"

Composers, Interpreters and Musical Such a Symposium

Editorial Page Preceding

phabetical Order

Johann Sebastian Bach (1685)—Passacaglia.*Germany*
C. Franck (1822)—Grand Piece Symphonique *Belgium*
C. Franck (1822)—Third Choral............*Belgium*
C. Debussy (1862)—Afternoon of a Faun.....*France*
Igor Stravinsky (1882)—Fireworks...........*Russia*
C. Debussy (1862)—"Pelléas and Mélisande"..*France*
R. Strauss (1864)—"Death and Transfiguration" *Germany*

VINCENT d'INDY

Eminent Modern Composer

(Born, Paris, France.)

I am not embarrassed in sending you a list of the Ten Greatest Masterpieces of Music, as I believe that real musicians will not differ in their appreciation of these works.

This list is presented in chronological order and contains works of large dimensions which, because of their elevated thought and permanence of architectural structure, leave no room for doubt.

C. Monteverde (1647)—"Orpheus"..............*Italy*
J. S. Bach (1685)—Mass in B Minor.........*Germany*
J. S. Bach (1685)—St. Matthew Passion.....*Germany*
C. W. Gluck (1714)—"Orpheus"............*Germany*
L. van Beethoven (1770)—Mass in D Major.*Germany*
L. van Beethoven (1770)—XII Quartet in E Flat *Germany*
L. van Beethoven (1770)—Ninth Symphony.*Germany*
R. Wagner (1813)—"Tristan and Isolde"....*Germany*
R. Wagner (1813)—"Parsifal"..............*Germany*
C. Franck (1822)—Quartet in D Major......*Belgium*

CLARENCE EDDY

Famous American Organist

(Born, Greenfield, Mass., U. S. A.)

Opera—
R. Wagner (1813)—"Nibelungen Ring".....*Germany*
Charles Gounod (1818)—"Faust"............*France*
Oratorio—
G. F. Handel (1685)—The Messiah..........*Germany*
J. S. Bach (1685)—B Minor Mass...........*Germany*
E. S. Kelly (1857)—Paradise Lost.........*American*
Symphony—
L. van Beethoven (1770)—Fifth Symphony..*Germany*
C. Franck (1822)—Symphony in D Minor...*Belgium*
Piano—
L. van Beethoven (1770)—Concerto in E Flat *Germany*
Violin—
L. van Beethoven (1770)—Concerto........*Germany*
Organ—
J. S. Bach (1685)—Passacaglia.............*Germany*

ARTHUR FOOTE

Distinguished American Composer

(Born, Salem, Mass., U. S. A.)

J. S. Bach (1685)—B Minor Mass...........*Germany*
W. A. Mozart (1756)—Symphony in G Minor *Germany*
(One of the most perfect things in existence.)
L. van Beethoven (1770)—Ninth Symphony.*Germany*
J. Brahms (1833)—Symphony in C Minor...*Germany*
L. van Beethoven (1770)—Piano Concerto in E Flat Major.........................*Germany*
Robert Schumann (1810)—Fantasie Opus 17 in C Major..............................*Germany*
(To me the greatest piano work of the last 100 years.)
G. B. Palestrina (1594)—Mass of Pope Marcellus *Italy*
C. W. Gluck (1714)—"Orpheus"...........*Germany*
Richard Wagner (1813)—"Die Meistersinger" *Germany*
Franz Schubert (1797)—Erlkoenig.........*Germany*

ROBERT FUCHS

Eminent Austrian Composer and Conductor

(Born, Frauenthal, Austria.)

The question is very difficult to answer. Nearly every work of Bach, for instance, is "a great masterpiece"; so also are most of those of Beethoven, Haydn, Mozart, and others. Though it is impossible for me to answer your question exactly, because of my musical conscience and principles, I shall try, showing my readiness to satisfy your wish by risking a guess at the "ten greatest masterpieces." Among them should be:

J. S. Bach (1685)—Well-Tempered Clavichord *Germany*
J. S. Bach (1685)—Mass in B Minor........*Germany*
George F. Handel (1685)—"Messiah".......*Germany*
Joseph Haydn (1732)—"The Seasons"......*Germany*
W. A. Mozart (1756)—"Don Juan"..........*Germany*
W. A. Mozart (1756)—Sixth Symphony in G Minor *Germany*
L. van Beethoven (1770)—Fifth Symphony..*Germany*
L. van Beethoven (1770)—Piano Concerto in G Major..................................*Germany*
Franz Schubert (1797)—Symphony in C Major *Germany*
Robert Schumann (1810)—Phantasie in C Major, Op. 17...........................*Germany*

AMELITA GALLI-CURCI

World Famous Prima Donna—Formerly Concert Pianist

(Born, Milan, Italy.)

You have asked me to choose what I believe are the ten musical masterpieces. It is an impossible question, for no matter which ten one chooses, it is easy to name another ten equally good. The fact is that there are vastly more than ten musical masterpieces, none of which can be called the greatest musical masterpiece, for there are so many forms of writing—symphony, oratorio, opera, sonata, nocturne, waltz, etude, concerto, and so on, almost *ad infinitum*, that a masterpiece can only be designated as a masterpiece in its idiom. However I shall try.

Among the symphonies I should choose Beethoven's (1770) Fifth Symphony (Germany).

Of the violin concertos, the J. Brahms (1833) D Major Concerto. (It says the most to me, although it does not speak so familiarly the language of the violin as do some of the more showy bravura types written with the virtuoso in mind.)

The literature of the piano is so rich, I shall not attempt to single out a "masterpiece." One thinks of several: Beethoven (1770), Sonatas (Germany); Fr. Chopin (1810), Two Sonatas (Poland), as well as Chopin's Ballades, Etudes, Nocturnes, Waltzes—all masterpieces.

The same is true of the Fr. Schubert (1797—Germany), Hugo Wolf (1860—Germany), J. Brahms (1833—Germany), and Schumann (1810—Germany) songs.

I am unable to give an unprejudiced opinion as to the greatest opera; like the fly on the oil painting, "I am too close to see the whole picture." Debussy's (1862) "Pélleas and Mélisande" (France); Wagner's (1813) "Tristan and Isolde" (Germany); Verdi's (1813) "Rigoletto" and "Traviata" (Italy) are representative of their type.

No, the more I think of this question, the more impossible it appears. I have not named the ten great musical masterpieces, because it cannot be done. I feel reasonably sure of only one—the greatest melody of the folk-song type is *Suwanee River*—I say this without hesitation.

PERCY GRAINGER

Distinguished Pianist, Composer, Conductor

(Born, Brighton, Melbourne, Australia.)

I think your idea of discussing in THE ETUDE the question "What are the ten Greatest Musical Masterpieces?" an excellent one. In order to limit my favorites to ten, I must be content to state which work I consider the greatest within ten of the most important styles and forms of composition, and that is what I have done in the following list, considering only such works as I consider "masterpieces," no less as to balance of form and perfection of compositional workmanship than as to depth of emotion and inspiration.

Greatest Oratorio—
J. S. Bach (1685)—St. Matthew Passion.....*Germany*
Greatest Opera—
R. Wagner (1813)—"Tristan and Isolde"...*Germany*
Greatest "Nature" Music—
F. Delius (1863)—Song of the Hills.........*England*
Greatest Symphony—
P. I. Tchaikowsky (1840)—"Pathetique"......*Russia*

FOOTE
United States

HAMBOURG
Russia

COURBOIN
Belgium

WISTER
United States

LEMARE
England

SPALDING
United States

Greatest Religious Music—
C. Franck (1822)—Three Chorals for Organ. *Belgium*
Greatest Sonata—
F. Chopin (1810)—Sonata in B Minor, Op. 58. *Poland*
Greatest Harmonic Work—
E. Grieg (1843)—Norwegian Folk Song (Op. 56. for Piano)....................*Norway*
Greatest Polyphonic Work—
J. S. Bach (1685)—The Well-tempered Clavichord *Germany*

Greatest Chamber Work—
G. Faure (1845)—Quartet for Piano and Strings in C Minor, Op. 15........................*France*
Greatest Descriptive Orchestral Work—
C. Debussy (1862) The Afternoon of a Faun..*France*

MARK HAMBOURG

Eminent Piano Virtuoso
(Born, Vorenesh, Russia.)

L. van Beethoven (1770)—Ninth Symphony·*Germany*
J. S. Bach (1685)—Mass in B Minor.......*Germany*
L. van Beethoven (1770)—Pianoforte Sonata, Opus 111..................................*Germany*
Robert Schumann (1810)—Fantasia in C Major for the Pianoforte.........................*Germany*
R. Wagner (1813)—"Die Meistersinger".....*Germany*
F. Chopin (1810)—B Flat Minor Sonata......*Poland*
F. Liszt (1811)—Sonata in B Minor.........*Hungary*
C. Debussy (1862)—"Pelléas and Mélisande".*France*
W. A. Mozart (1756)—"Don Juan" (Don Giovanni) *Germany*
J. Brahms (1833)—"German Requiem"......*Germany*

JOSEF HOFMANN

Eminent Pianist and Composer
(Born, Podgorze, Cracow, Poland.)

Fr. Chopin (1810)—Ballade in F Minor.......*Poland*
Fr. Chopin (1810)—Sonata in B Flat Minor...*Poland*
R. Wagner (1813)—Funeral March from "Götterdämmerung"........................*Germany*
R. Schumann (1810)—C Major Phantasy...*Germany*
J. Brahms (1833)—C Minor Symphony......*Germany*
L. van Beethoven (1770)—C Minor Symphony *Germany*
Fr. Schubert (1797)—Der Doppelgänger....*Germany*
Fr. Schubert (1797)—Gretchen am Spinnrade *Germany*
Fr. Schubert (1797)—Erlkoenig............*Germany*
J. Brahms (1833)—Quintet in F Minor......*Germany*

ALBERTO JONAS

Eminent Piano Virtuoso and Teacher
(Born, Madrid, Spain.)

I have always been interested in the questions propounded by The Etude and have gladly answered them, for their aim has been to attract the attention of the general public to important subjects on musical education, culture and refinement. The value of this can hardly be overestimated. In a country which throughout its breadth and length has not one single state-subventioned conservatory of music, not one state-subventioned opera, and not one state-subventioned orchestra, your present query, "What are the ten Greatest Musical Masterpieces?" seems to me to depart from your traditional policy of inciting discussion upon useful subjects. This question which asks one to grade the artistic merit of every musical composition ever written—from a song to a chamber music composition, or a symphony, or an oratorio—cannot be answered intelligently. Is Grieg's (1843) *Solveig's Song* (Norway) greater than the Pastoral Symphony of Beethoven (1770, Germany) because the latter lacks the depth and pathos of the Fifth Symphony or of the Ninth Symphony, by Beethoven also?

Can the Tchaikowsky (1840) Violin Concerto (Russia) be weighed in musical ounces against the Brahms (1833) B flat Major Concerto (Germany) for piano? Is the F Sharp Minor prelude by Chopin (1810, Poland) greater than the Schumann (1810, Germany) Piano Quintet? How does Tchaikowsky's (1840) Fifth Symphony (Russia) compare with "Die Meistersinger" (Wagner, 1813, Germany); Schubert's "Unfinished Symphony" (1797, Germany) with Mozart's (1756) "Don Giovanni" (Germany), and so forth, *ad libitum ed ad adsurdum.* To know who the chap was who beat the world's record in the various branches of sport, may be deemed by some of paramount importance because of its elevating, ennobling influence on humanity; but in art such methods do not apply. The greatness of a musical composition can be gauged only by a comparison with other compositions of the same kind, as well as by its effect on our soul, our heart and our intelligence. These three potentialities are, to paraphrase the mighty Bacon-Shakespeare, "Infinite in their variety." Hence, many tastes, opinions and forms of artistic worship. Heinrich Heine, the immortal poet, was asked what he thought of Goethe, and said that he would have to go back to the beginning of Creation and retrace the whole history of mankind in order to give a fitting answer Your question is still wider in its scope.

A Prize Contest Upon This Symposium

THE ETUDE has the honor of announcing that the following distinguished judges have been induced to select the winner in a contest for the best article of not more than 2500 words and not less than 2000, discussing the various phases of this momentous symposium upon

"The Ten Great Masterpieces"

Dr. Leopold Stokowski,
Conductor, Philadelphia Symphony Orchestra

Dr. Frank Damrosch,
Director of the Institute of Musical Art, New York

Mr. Harold Randolph,
Director of the Peabody Conservatory, Baltimore, Md.

Mr. Felix Borowski,
Director of the Chicago Musical College, Chicago, Ill.

The distinction of winning this contest upon this symposium which is sure to be discussed far and wide will be an honor worthy of great effort. The winning article will be featured and paid for at our customary rates. The contest is open to all. Extracts from articles that may not win the first place may be published at regular rates. The contest closes September 1st, 1924. What masterpieces have been omitted? Is the judgment of the group significant? Here is a contest which should interest professionals, critics, amateurs, clubs, schools, colleges.

EDWIN H. LEMARE

Eminent English Organ Virtuoso and Composer
(Born, Ventnor, Isle of Wight, England.)

Oratorio—
F. Mendelssohn (1809)—"Hymn of Praise". *Germany*

Short, concise, inspired; every bar full of beautiful melody and interest; choruses, as are all of Mendelssohn's, written with a true knowledge of what is "singable and effective." Symphony a model in form and beauty.

Music Drama—
R. Wagner (1813)—"Parsifal"..............*Germany*

Musical poem, the study of which never fails to reveal further hidden meanings conveyed through the "Language of music."

Overture—
P. I. Tchaikowsky (1840)—"Romeo and Juliet". *Russia*
F. Mendelssohn (1809)—"Midsummer Night's Dream"...................................*Germany*
J. S. Bach (1685)—Great G Minor Fugue....*Germany*
J. Brahms (1833)—Requiem................*Germany*
R. Wagner (1813)—Prelude "Die Meistersinger" *Germany*
A. Dvorák (1841)—"Stabat Mater"..........*Bohemia*
W. A. Mozart (1756)—Choral Fugue "Pignus Futurae" (from Litany in B Flat)......*Germany*
F. J. Haydn (1732)—Sixteenth Mass........*Germany*
R. Wagner (1813)—Prize Song "Die Meistersinger"..................................*Germany*

JOSEF LHÉVINNE

Distinguished Piano Virtuoso
(Born, Moscow, Russia.)

J. S. Bach (1685)—Mass in B Minor.........*Germany*
J. S. Bach (1685)—Prelude E Flat Minor (from first book of the Well-tempered Clavichord) *Germany*
L. van Beethoven (1770)—Ninth Symphony. *Germany*
L. van Beethoven (1770)—Sonata, Opus 111. *Germany*
F. Schubert (1797)—Unfinished Symphony..*Germany*
F. Schubert (1797)—Erlkönig..............*Germany*
F. Mendelssohn (1809)—Violin Concerto....*Germany*
F. Chopin (1810)—24 Preludes, Opus 28.......*Poland*
Richard Wagner (1813)—"Tristan and Isolde" *Germany*
P. I. Tschaikowsky (1840)—Sixth Symphony *(Pathetique)*..............................*Russia*

MORITZ MOSZKOWSKI

World-known Composer
(Born, Breslau, Poland.)

I would like to give you a detailed answer to your inquiry; but, really, each one of the ten questions demands separate treatment. Unfortunately, my painful malady makes this impossible.

In response, however, to one part of your questionnaire, I desire to reply that the ten most important concertos are:

Piano—
L. van Beethoven (1770)—Concerto in C Minor *Germany*
L. van Beethoven (1770)—Concerto in G Major *Germany*
Fr. Chopin (1810)—Concerto in E Minor.....*Poland*
F. Liszt (1811)—Concerto in E Flat Major..*Hungary*
C. Saint-Saëns (1835)—Concerto in C Minor..*France*
Violin—
Mendelssohn (1809)—Violin Concerto.......*Germany*
M. Bruch (1838)—Concerto in G Minor.....*Germany*
M. Bruch (1838)—Concerto in G Minor.....*Germany*
E. Lalo (1823)—Symphonie. Espagnole.......*France*

GIACOMO PUCCINI

Distinguished Opera Composer
(Born, Lucca, Italy.)

Here are the ten masterpieces according to my opinion:

R. Wagner (1813)—"Meistersinger"........*Germany*
G. Verdi (1813)—"Aida"........................*Italy*
V. Bellini (1801)—"Norma"....................*Sicily*
G. Bizet (1838)—"Carmen"..................*France*
M. Moussorgsky (1835)—"Boris Godounoff"..*Russia*
L. van Beethoven (1770)—L'Eroica.........*Germany*
L. van Beethoven (1770)—The Fifth Symphony *Germany*
L. van Beethoven (1770)—The Scherzo of Ninth Symphony......................*Germany*
J. S. Bach (1685)—Fugue in G Minor........*Germany*
G. B. Palestrina (1594)—Mass, Pope Marcellus..*Italy*

OLGA SAMAROFF

Distinguished American Pianist
(Born, San Antonio, Texas, U. S. A.)

It is always difficult to measure greatness in any field and to choose a limited number of works as supreme or standing indisputably above others. If possible, I should like it stated, if my name is used, in the discussion of which you write, that the list of works I give is, in my opinion, a list of *ten of the greatest works,* rather than "the ten greatest works," for I really do not believe that one can say of any ten works: "They are the ten greatest." With this reservation I submit the following list:

J. S. Bach (1685)—St. Matthew Passion.....*Germany*
L. van Beethoven (1770)—Fifth Symphony. *Germany*
L. van Beethoven (1770)—Violin Concerto..*Germany*
L. van Beethoven (1770)—Piano Sonata, Opus 111 *Germany*
J. Brahms (1833)—Requiem................*Germany*
J. Brahms (1833)—Violin Concerto..........*Germany*
R. Wagner (1813)—"Tristan and Isolde"..*Germany*
W. A. Mozart (1756)—"Don Giovanni".....*Germany*
F. Schubert (1797)—C Major Symphony....*Germany*
G. Mahler (1860)—8th Symphony...........*Germany*

WALTER R. SPALDING

Eminent American Musical Educator—Professor of Music, Harvard University
(Born, Northampton, Mass., U. S. A.)

I send you enclosed my personal list:

J. S. Bach (1685)—Well-tempered Clavichord *Germany*
L. van Beethoven (1770)—Fifth Symphony..*Germany*
L. van Beethoven (1770)—Seventh Symphony *Germany*
G. F. Handel (1685)—"Messiah"..........*Germany*
W. A. Mozart (1756)—G Minor Symphony·*Germany*
F. Schubert (1797)—Unfinished Symphony..*Germany*
J. Brahms (1833)—First Symphony.........*Germany*
R. Wagner (1813)—"Die Meistersinger"....*Germany*
R Wagner (1813)—"Tristan and Isolde"....*Germany*
G. Bizet (1838)—"Carmen"....................*France*

(Continued on page 154)

The Beginner and the Pedal

Bringing Charm to the First Stages of Piano Playing

By M. BAPTISTA BATTIG, O. S. B.

"TEACHER, please may I use the pedal?"

Thousands of piano teachers hear this year after year and religiously repress the student's natural instinct for pianistic tone color. Scarcely any phase of piano study is more important, and especially for the beginner, than the correct study of the use of the pedal. In this the young teacher particularly needs guidance. The trained musician's ear will guide him as to the proper groupings of the harmonies by the use of the pedal; but with the student of the lower grades the most careful training is necessary.

Bad Pedaling Ruinous

Nothing spoils piano-playing more than the wrong use of the pedal—reference being made here to the right, or sustaining pedal. It is because of this ill use that piano-playing palls on so many who listen with delight to the violin. On no other instrument can the clearness of a passage be so easily marred. Too often the unsatisfactory results are evidently the fruits of insufficient attention to artistic pedal-use during the lesson period.

The young pupil is almost always anxious to use the pedal. To the ear it makes the piece sound nicer and grander—all of which is really true, if it is well used. And here are a few suggestions that may help to this end:

The Mechanism of the Pedal

I.—The pupil should be given a careful explanation of the mechanism of the pedal. Let the child look inside the piano to observe how most of the tones are produced by the hammer striking three strings. As the hammer strikes the strings the damper (sordino) is lifted from them. The tone sounds as long as the finger rests on the key. Remove the finger from the key and allow the pupil to see how the damper falls back against the string and suppresses the sound.

II.—Strike again the same key—say, Middle C—and at the same time press the right foot down on the pedal, showing the pupil that all the dampers (sordini) are lifted. Then strike the same key once more, leaving the foot on the pedal, but adding another tone, E above the C, whilst lifting your finger from the former. Ask the pupil to listen and to explain the effect. He will say that it sounds very pretty. Ask him what has happened to the dampers, and he will answer that all of them have remained away from the strings.

III.—Repeat the previous procedure, adding the G just above the notes sounded before. The child will recognize the beautiful effects produced by the combination of these three sounds.

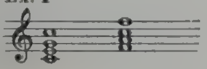
An Interesting Experiment

IV.—Let the pupil repeat this chord of III, adding to it other C-E-G's, leaving down the pedal all the while. From this it will be found that the three tones of a triad may be connected under one pedal pressure without destroying the clearness of each sound. Show this also by playing C major arpeggios and chords in succession. They will always be beautiful. Repeat the procedure with the G major chord, to make the pupil understand that any three tones of a triad will produce the same beautiful effect.

V.—Start again with Middle C, using the pedal, soon adding D. Let the child judge as to the result. If he has not a musical ear you will have to repeat the trial several times, probably very forcibly. He will then discover that it does not sound well. Again play C and E, with a new pedal pressure. Let him find out the difference. Then play the first three or four tones of the C major scale with the pedal down. The answer will be that it sounds very unpleasant. From this may be derived the rule that "successive tones of the scale may not be played with the same pedal pressure."

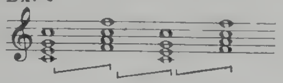
Exceptions to this rule will be taught in the more advanced grades. Through these short exercises the student will accustom himself to listening and thus sharpen his ear for the effect of the pedal. The following steps ensue. Play the C major chord with octave and then a similar F major chord.

Ex. 1



Let the pupil discover whether these chords can be connected by the fingers alone. The answer will be in the negative. Let him find out how to connect them with the pedal. Let him hear how beautiful the effect will be if the pedal is pressed down after the first chord has been struck (perhaps on the second eighth of the half note) and held *till the new chord is struck*, and so on.

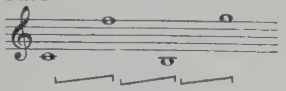
Ex. 2



In this way alone can an entire connection of chords be made.

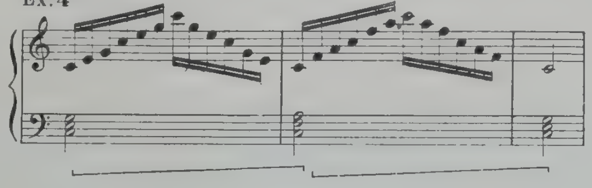
After what has been said, we can see that the sustaining pedal has a two-fold aim. First—*The pedal collects related tones.* Second—*The pedal connects or binds chords or tones too far apart to be connected by the fingers.*

Ex. 3



With these two principles in mind, the student will be able to manage the pedal fairly well in the easier pieces where there are not many passages of a complicated nature. The teacher should select some studies containing arpeggios, such as Czerny's *Preliminary School of Finger Dexterity, Op. 636*, Nos. 7, 8, 12, 15, 16, 18, 23; and *School of Velocity, Op. 299*, Nos. 3 and 17; and others of this type. Cramer's Studies all afford ample material for the study of the pedal. The pupil must be warned never to use the pedal directly with the first note of the arpeggio, but rather with the second note, if they are eighth-notes (quavers), and possibly with the third, if they are sixteenth-notes (semi-quavers), and to lift the pedal with every new harmony as soon as the connection has been established.

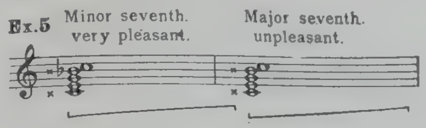
Ex. 4



This rule is to be recommended, especially for all short notes in rapid tempo, in order to assure clearness in the important harmonies. To practice slowly each of the five pedal studies heretofore outlined, and to listen attentively to their effects, is most important.

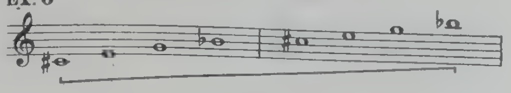
We now may proceed a step farther in our study of the pedal; that is, add a minor third to a triad and ask the student to listen whether it sounds well. The answer will be in the affirmative. The rule follows that "the minor seventh, although a dissonance, accords very well with a major triad and its fundamental note; therefore all tones belonging to the chord of the seventh may be gathered together under the same pedal pressure, but not when the seventh is major.

Ex. 5



In Ex. 5, B and C form a semi-tone, which is almost the strongest dissonance we have. After the pupil has practiced exercises with a minor seventh, the teacher may explain chords containing only minor thirds, that is, the chord of the diminished seventh.

Ex. 6

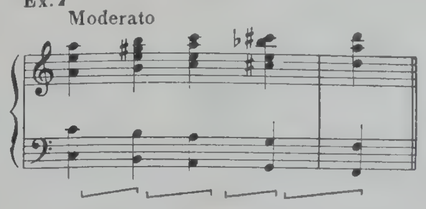


Let the student listen to the effect when using the collective pedal. Illustrate the use of such a pedal in studies or pieces from the lesson. Czerny studies abound in such chords. The chord of the "augmented sixth," also, may be freely used with the pedal, and any arpeggio derived from it.

Short Pedal Work

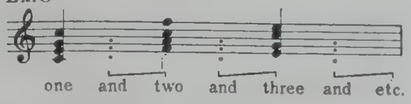
Greater difficulties than those arising from the use of the pedal through a long arpeggio are those connected with short pedal work which should link a melody consisting of chords that can by no means be connected by the fingers.

Ex. 7



Accustom the pupil to dividing these chords mentally into two eighths, and to pressing down the pedal with the second eighth and again lifting it after the first eighth of each following chord. Thus the difficulties will become less stringent. If this passage were in rapid tempo, it would suffice to press down the pedal on the second and fourth beats, on the unaccented beats; as the first and third beats are in themselves more prominent, being endowed with their natural accents and do not need, therefore, so much help from the pedal. A very good method, which may be applied in the use of short pedaling, is to train the student to count as in Ex. 8.

Ex. 8



The principles here given are those of the late Ludwig Deppe. His aim and incessant endeavor was to raise piano-playing, by the judicious use of the pedal, to the same standard as that of the violin.

To Pedal or Not to Pedal

Nothing excites the child's curiosity more than the pedals, the little "handles" down at the foot of the piano. He plays with them at the creeping age and they form a mysterious connection with the music that he hears come out of the big box. Many teachers wait for years before they introduce the pedal in the work of the pupil. We feel that this is a mistake. As soon as the child's intelligence is developed enough and his legs long enough he may safely be indulged in the Pedal.

The teacher requires such a book as "The Pedal Book", by J. M. Blose, and a few elementary pedal studies, all of which will make the work of the beginner far more enjoyable.

The pedal is the veil of atmosphere which takes away the crudeness and roughness from the musical picture, blending the tones, pastel-like, in their beauty.

Self Test Questions Upon this Article

1. *What is the first step with the child in teaching the Pedal?*
2. *What is the two-fold aim of the sustaining Pedal?*
3. *What studies would you suggest for Pedal work?*
4. *When should the Pedal be used in arpeggio playing?*

A World Court of Eminent Musicians

(Continued from page 152)

CYRIL SCOTT

Eminent English Composer and Pianist
(Born, Oxton, Cheshire, England.)

Personally I could not presume to say what are the ten greatest masterpieces in music. The conception of what constitutes a masterpiece changes with each generation. Nationality has also something to do with the matter. Octogenarian lovers of music, in England, would say that the "Messiah" is a masterpiece. No doubt it is; but I know of no contemporary composer who wants to go and hear it. An Italian once confronted me with the works of Bellini and referred to them as the greatest Italian masterpieces. They bore me stiff. I told him so and he was horrified. I could multiply instances of the diversity of tastes which go to show there is no criterion. God only knows and he won't tell.

LT. COM. JOHN PHILIP SOUSA, U. S. A. R. F.

Famous Conductor and Composer
(Born, Washington, D. C., U. S. A.)

There is such a wealth of material to select as masterpieces that when one starts to make a list it causes an embarrassment of riches. Offhanded, I would select in their various classes:

L. van Beethoven (1770)—Fifth Symphony..*Germany*
P. I. Tschaikowsky (1840)—"Pathetique" Symphony *Russia*
A. Rubinstein (1829)—"Ocean" Symphony.....*Russia*
R. Goldmark (1830)—"Sakuntala"............*Hungary*
R. Wagner (1813)—"Tannhäuser"...........*Germany*
P. Dukas (1865)—"The Sorcerer's Apprentice" *France*
Edward German (1862)—"The Welsh Rhapsody" *England*
Johann Strauss (1804)—"The Beautiful Blue Danube" Waltz.........................*Germany*
E. Elgar (1857)—Pomp and Circumstance...*England*
J. P. Sousa (1856)—"Stars and Stripes Forever," March ....*America*

EDUARD SCHÜTT

(Born, St. Petersburg, Russia.)

Your idea of publishing the different opinions of the many artists, who feel and think differently, in such a popular journal as The Etude is certain to arouse great interest and I am confident that this rather difficult task will be effected by you with your usual tact.

Now it would have been easier for me to select one hundred masterpieces than ten. What is loved and esteemed in youth, often loses with years; and one is inclined to judge too severely of some modern productions and only by degrees recognizes and appreciates great artistic work; as, for example, with some compositions of Brahms whose harshness and beauty I only gradually learned to admire. Therefore, without much reflection I send you a list of ten pieces which I admire most.

R. Wagner (1813)—"Meistersinger".........*Germany*
R. Wagner (1813)—"Walküre".............*Germany*
G. Bizet (1838)—"Carmen"...................*France*
L. van Beethoven (1770)—V Symphony.....*Germany*
F. Schubert (1797)—Symphony in B Minor (Unfinished) ....*Germany*
P. I. Tschaikowsky (1840)—Symphonie "Pathetique" *Russia*
J. Brahms (1833)—Piano Quartet, B Minor.*Germany*
J. S. Bach (1685)—Chromatische Fantasia and Fugue ....*Germany*
R. Schumann (1810)—Etudes Symphoniques *Germany*
F. Chopin (1810)—All the pianoforte compositions *Poland*

SIEGFRIED WAGNER

Eminent Composer and Conductor
(Born, Triebschen, Germany.)

Ten is too small a number, because I would name all sonatas and all quartets of Beethoven.

J. S. Bach (1685)—St. Matthew Passion.....*Germany*
J. S. Bach (1685)—B Minor Mass...........*Germany*
J. S. Bach (1685)—Well Tempered Clavichord *Germany*
W. A. Mozart (1756)—"Marriage of Figaro".*Germany*
L. van Beethoven (1770)—All Symphonies..*Germany*
L. van Beethoven (1770)—Missa Solemnis..*Germany*
R. Wagner (1813)—"Tristan and Isolde"....*Germany*
R. Wagner (1813)—"Nibelungen Lied"......*Germany*
R. Wagner (1813)—"Meistersinger".........*Germany*
R. Wagner (1813)—"Parsifal"..............*Germany*

OWEN WISTER

Eminent Man of Letters and Publicist
(Born, Philadelphia, Pa.)

(Mr. Wister is an able musician and has composed music which met the enthusiastic approval of Franz Liszt.)

When a man has heard in the course of his life 129 operas, some of these many times, how can he honestly (or possibly) select a single favorite? The same impossibility applies to many other forms of music. Subject to this understanding and to save crowding, only one example is given under each head—where half a dozen could easily be named. Music of the present day has not been considered, as it is less familiar to the selector.

L. van Beethoven (1770)—7th Symphony....*Germany*
R. Wagner (1813)—"Flying Dutchman"....*Germany*
R. Wagner (1813)—Paris version of "Tannhauser ballet" ....*Germany*
R. Schumann (1810)—Quintet E Flat.......*Germany*
R. Schumann (1810)—Quartet A Minor....*Germany*
J. Brahms (1833)—Trio E Flat (with horn).*Germany*
R. Schumann (1810)—Piano A Minor concerto *Germany*
Max Bruch (1838)—Violin concerto.........*Germany*
L. van Beethoven (1770)—Moonlight Sonata *Germany*
L. van Beethoven (1770)—Violin, Kreutzer sonata *Germany*
F. Chopin (1810)—Polonaise in A flat major..*Poland*
G. F. Handel (1685)—"Messiah".............*Germany*
R. Wagner (1813)—"Die Meistersinger"....*Germany*
G. Bizet (1838)—"Carmen"...................*France*
C. Lecocq (1832)—"La Fille de Madame Angot" *France*
J. S. Bach (1685)—G Minor Fugue, Organ..*Germany*

How to Observe the Signature Correctly

By Edwin H. Pierce

One of the most common stumbling-blocks with all young pupils (and many older ones) is the failure to remember where the sharps and flats of the signature apply. The practice of scales and broken chords in the various keys is supposed to aid extensively in mastering this problem; and this is a considerable help; but no matter how faithfully the student practices scales, in the applying of the signature to music in general, "line upon line and precept upon precept" becomes necessary. One of the best methods of arriving at perfect mastery of this difficulty follows.

Assume we are talking to a young pupil who has for the first time a piece in the key of G (signature one sharp). "This little bristly character (♯) at the beginning of the piece means that all the notes of that letter (the same in name at the line where this character stands) are 'sharp'—they are played on the black key just to the right. Now what letter stands on that line?"

"F."

"Yes, that is right. Are there any other F's on the staff?"

"Yes, on the first space."

"Very good. Now take a pencil and look all along this upper line; if you find any notes on it, mark them lightly so as to remember them. Now look along the first space and see if you can find any notes on that, and if so, mark them, too. Now play over the right-hand part and use the proper black key whenever you get to one of these notes."

The same routine is used for the other hand, but with the bass clef, of course, a different line and a different space will be affected. A similar routine would, of course, be used for the key of F (one flat). The pencil-marks should be erased in a few days, as it would be bad for the pupil to get a habit of depending on them. The real benefit comes from searching out the proper notes beforehand, thus developing accuracy and a clear understanding.

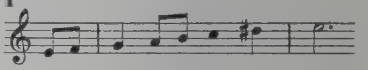
More Sharps or Flats

The pupil should not go on to pieces having two or more sharps or flats until he has had long enough experience in these simpler keys to strike the right notes almost automatically, and is able (in keys which he knows) to do without even the excellent process just described. But when a first attempt is made in the key of D (two sharps) or the key of B flat (two flats), this method should be used to locate the new sharp (C sharp) or the new flat (E flat). Similarly in going on to keys of three, four, five or six sharps or flats. Theoretically we might use this method at once for *any* signature; but as a matter of efficient teaching, it is much better to deal with only one *new* flat or sharp at a time.

"Unmarked Accidentals"

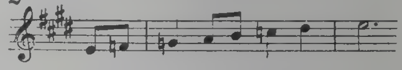
Please do not take anything we are saying in this article as detracting from the custom of scale-practice. Scales are absolutely necessary as a means of acquiring agility and smoothness; scale-passages, also, are exceedingly common in the pieces of nearly all composers and proper earlier preparation is needful in order to be able to play them well. But as a reliance for learning to play the proper notes in miscellaneous music in various keys, their efficiency is sometimes over-estimated. This is most in evidence in what are known as unmarked accidentals. In the course of a piece, except in some of the very briefest and simplest, there are sure to be, here and there, modulations to other keys, which being of a passing nature are expressed by accidentals instead of a change of signature, but the sharps and flats of the signature still apply, except where actually changed by the accidentals. For instance, in the following example in the key of C, none but the most careless and blundering player could fail to notice the D sharp

1



because it is immediately indicated by its proper sign, but the same identical passage might occur as a passing modulation in a piece in the key of E.

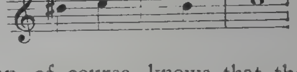
2



Now, the D would still be sharp, because (although the F♯, G♯ and C♯ have been contradicted by accidentals), the D♯ of the signature remains in force. Yet the passage is actually in the key of C, and sounds in the key of C; and the more thoroughly the player knows his scales, the more apt he will be to apply instinctively the signature of the key of C (no sharps or flats) and play the D *natural*. In a case like this, great help may be found in this method.

A still more common example of its usefulness occurs where an accidental must be applied to several different notes in the same measure falling on the same letter, but (in accordance with custom) having the accidental written only before the first one, as

3



Any musician, of course, knows that the last note in this first measure is just as sharp as the first one; but it sometimes takes considerable patience to impress on the beginner that the effect of the sharp has not evaporated before the last note in the measure.

If Franz Liszt Came Back to Earth Again

What would the Abbe-Virtuoso think of Musical Conditions to-day? What would he think of the present-day piano virtuosi? Moritz Rosenthal, one of Liszt's favorites among all his pupils, has given THE ETUDE his views upon this subject in his characteristically interesting fashion. Read what the greatest technicist of the day has to say about a fascinating subject This is just one of scores of similarly interesting articles we have secured for the near future.

The Violin Student's Fundamentals

An Interview With the Celebrated Czecho-Slovak Master Teacher of the Violin

OTAKAR SEVCIK

Secured Expressly for THE ETUDE by Otto Meyer

Biographical

(Otakar Sevcik, one of the greatest teachers of violin of all time, was born at Horazdowitz, Bohemia, March 22nd, 1852. He was a pupil of his father, A Sitt, A. Beenewitz. After successful tours and engagements as conductor in important posts, he became violin teacher in the music school of the Imperial Music Society, at Kiev. He remained in Russia for seventeen years. In 1892 he went to the Prague conservatory, where he remained for fourteen years, having among his pupils, Kubelik, Kocian, Zimbalist, Ondricek, Culbertson, Marie Hall and Otto Meyer, who collaborated in securing this article. In 1909 he became director of the Masterschool for Violin, in connection with the Imperial Academy of Music of Vienna. He is the author of numerous works for the violin. It is a privilege for ETUDE *readers to have these valuable opinions of Professor Sevcik.)*

DURING the many years that I have taught the violin in Europe and in the United States, I have taught pupils of every age and nationality, and it has been always a matter of interest to me to compare the musical characteristics of the different nationalities.

After the success of Kubelik, a great many American and English pupils came to study with me in Prague; and, having taught in the United States for the last several years, I have some suggestions to make to violin pupils in general, but especially to American violinists.

American pupils are as talented as any in the world, and they work as hard; but in general, they have one failing, they have not absorbed enough music into their subconscious mind. If one were to put a very fine plant in a dark cellar, and were to water and cultivate it very carefully; yet it could not grow into a fine healthy plant. So no matter how fine a musical talent we may have, and no matter how carefully the teacher may guide the musical studies, yet the lack of the light of plenty of good music in the everyday life is a great handicap. Musical education should commence in the earliest years, in the home, and should be continuous from that point on.

Musical Education in the Home

By musical education in the home, I mean that the prospective pupil should hear much singing, and many good concerts. In this way the ear is early trained; and the mind unconsciously grows accustomed to good melodies and correct harmonies. The reason that the Russian and Jewish violinists have a so uniformly good tone, and a fine vibrato, is that from the earliest years they hear much good singing in their homes and in the rituals of their religions. They learn to hear and think good tones and therefore they express good tones when they later learn the violin.

In my earlier years, I was very fortunate in being placed in a very musical atmosphere, and in having my musical sense thus developed. At five and a half years I was taught to sing; and when six and a half years old I commenced the study of the piano which was continued for a year. At seven years, I was started in my violin studies, from which time the singing and piano work were made subordinate. At the age of nine I was appointed solo alto singer in the famous Kreutzer church in Prague. This entitled constant practice in singing and reading music at sight, as I was often called upon to sing difficult arias without rehearsal. From that time on, of course, the violin studies took up the greater part of my time; but the development of the ear and sense of rhythm, which the early work in singing at sight brought about, were a most important factor in the success of my work on the violin. For this reason I now advocate strongly that young violinists shall first be able to sing their violin music. This assures that they are able to hear what they wish to play.

Another vital factor in musical success which American violin students are apt to neglect is their health. Without good health and nerves musical success is impossible; and I find that in this country the students are apt to run either to the extreme of all exercise and no music, or all music and no exercise. Abroad the students take long walks daily together; and then, refreshed in mind and body, they are able to work with joy and concentration. That brings rapid results. When in Europe, I walk about fifteen miles daily. This exercise, combined with a simple diet, has made it possible for me to give the pupils the best that is in me all day, and also to write in the evenings my new technical studies.

The student should have all the good instruction that is possible; but on the other hand he should also develop as far as possible the ability to teach himself. By that I mean that he should, when he makes a mistake, try to figure out why it was made, and then with intelligence invent exercises to correct that mistake before proceeding further. There is too much blind repetition, and too much rapid playing during study. By rapid playing the pupil thinks to save a few minutes; but in reality he loses years. My technical exercises have all been written either for my own needs or for those of my pupils; and publication followed only as a result of the success of the pupils who had used the exercise.

During my more than forty years of experience I have evolved a system of teaching the violin which in many respects is very different from that heretofore used and of which I shall now try to give a few of the underlying principles.

First of all, single note playing should be the same as double note playing. The one who for years plays in single notes and then tries to play double stops will find that for the double stops another hand position will be needed, and will then have to return almost to the beginning. Single notes correctly played require the same position as double stops. For example, if you play a scale starting with the third finger on C on the G string, the fourth finger on D on the G string, the first finger on E on the D string and the second finger on F on the D string, you should if you have held down all of the fingers have two thirds, C-E and D-F. Why should one learn it only as single notes, when if the fingers are held down the hand position is improved and one learns at the same time the double stops. In my method almost all combinations of single tones are immediately converted into double stops, and thus the technic is unified.

Second—It has so often happened that pupils who seemed to be playing quite well in tune would, when an open string was sounded, be found to have deviated markedly from the pitch, that I now have evolved a system by which almost constantly the intonation is tested with the open strings. Since the violin is tuned in perfect fifths, the intonation will be found slightly different if the interval is tested with the lower string than if it is tested with the upper string. For that reason (as far as possible, two notes which follow each other should be tested with the same string. In all ensemble playing it is therefore necessary for the pupil to temper the pitch.

Insufficient Command

Third—Too often it occurs that students who hope for a virtuoso career are disappointed; and when they turn to orchestra or ensemble playing they find that their command of rhythm and bowing is not sufficiently well developed. I want all pupils who study my system to be all-around musicians, and therefore have incorporated in my studies exercises to develop command of every rhythm and bowing, even to the rag-time or syncopated rhythms which are so overworked in this country. All parts of the bow should be evenly developed; and students should especially work for control of the bow at the frog.

Fourth—I believe that the student can scarcely commence too early with the study of all of the higher positions. The day of first and third position players is past. Modern composers use all of the positions without discrimination—the second, fourth and sixth positions as much as the first, third and fifth. For that reason, as well as from the fact that I have found that study in the higher positions has the greatest value in developing strength and flexibility of the hand and fingers, I believe that as soon as a pupil has mastered well the first and half positions that they should at once proceed to work evenly in all of the positions up to the seventh. This will also greatly benefit the hand position in the first position and insure that the pupil brings the elbow well under the violin, which in turn greatly facilitates the change of position. The player who masters the violin in all the positions is compelled to change the measure or distance of the whole and half tones in each position. Each position is like a different violin, ranging from the largest violin, in the half and first position, to a very small violin, in the seventh position. If this position work is too long delayed, I do not think that the player will ever be fully at home in the higher positions, or that he will be able to judge the distances with ease and accurary. Pupils must learn to feel the unity of all of the positions; and for that reason I believe in making an exercise in the first position and then studying it progressively in the second, third, fourth, fifth, sixth and seventh positions.

Now in this brief article I am not trying to explain these ideas in detail. That would be impossible in such limited space. However, I am trying to give a few new ideas over which you may ponder, and which in turn will lead to thinking for yourself.

In later years I am laying increased stress on the co-ordination of the harmonic with the technical. I well remember how disconcerting it was when I first encountered such unusual features as augmented chords; and therefore I now give in each position many exercises in diminished triads, augmented triads, diminished-seventh chords, as well, as, of course, major and minor triads.

PROF. OTAKAR SEVCIK

Also, I try to develop in my pupils disassociation of the left and right arms. Too many players when they try to play loud with the bow, press harder with the fingers of the left hand, and *vice versa* when they play softly with the bow, do not press enough with the fingers of the left hand. To conquer this, I give many different bowings for difficult passages, so that gradually the muscles governing the bow arm are made independent of the left hand.

Self-Test Questions Upon Prof. Sevcik's Conference

1. ***Where should musical education commence?***
2. ***Name a physical exercise very beneficial for music students.***
3. ***Why should the position for single note playing be the same as that for double note playing?***
4. ***How should the pupil temper the pitch in ensemble playing?***
5. ***How early should the student commence with the study of higher positions?***
6. ***How should the right arm and the left arm be disassociated?***

Musical Telepathy

By Ruth L. F. Barnett

A FAMOUS blind musician and lecturer, Adam Geibel, mystifies his audiences by having individuals hold up various articles and at the same time having a pianist play chords upon the piano while he names the articles. Of course the trick is merely a matter of ear-training. The pianist spells in tones upon the piano the main letters defining the articles. Mr. Geibel does not depend upon the seven letters of the musical alphabet, but has a code which his quick ear detects with no difficulty.

The idea is an interesting one and affords much amusement when applied to musical spelling in ear-training classes. Let me tell you about one very successful musical spelling class.

A class of beginners settled the business of locating notes on the pianoforte keyboard by playing this interesting game.

First they took pencil and paper and made as many words as possible out of the letters A, B, C, D, E, F, G. That done they went to the piano and the first pupil played the notes F-A-C-E. The pupil who first named the word spelled took the next turn, and so until each pupil had followed the spelling of over thirty words and so was able to name instantly any note on the keyboard.

Later we tried using the sharps instead of the naturals, as F sharp, A sharp, C sharp, E sharp, and this was a bit harder; but it served to get rid of the notion that sharps must always be black keys. Of course, we used the flats in the same way.

The final stunt was to recognize the words by ear, after being told the first note of each. At first it seemed impossible, but by degrees it became easier, and several pairs of ears were much sharper for the experience.

A Fall-board Protector

By Gertrude Greenhalgh Walker

WHEN a new grand piano was bought for studio use, I was quite concerned over the little scratches on the fall-board, made by careless students who would not trim their nails nor curve their fingers.

To eliminate this worry some stiff cardboard was secured and stood between the keys and fall-board in such a way as to not to interfere with the action. This cardboard was cut about five inches high and the full length of the keyboard. A ten-cent can of mahogany stain helped some.

The cardboard has served a double purpose. When a nail scratches it, it moves and is a silent reminder to curve the fingers. Then the nerves are relieved by the knowing that the scratch is on a false front; and when this becomes defaced it is but a small matter to make another.

Too Old for Music Study?

By Hermann Becker

No one in full possession of his faculties is too old to study a musical instrument, though undoubtedly an opportunity of growing to one's chosen instrument from childhood is an advantage, if a very highly developed technic is to be reached.

Stiff muscles and joints seem to offer a permanent obstacle to the realization of an adult's musical dreams. This thought is in most cases strong and convincing enough to nullify any attempt at making the effort towards this musical ideal.

This article will attempt to give a practical means of overcoming the many difficulties which appear because of muscular stiffness. And let it be understood that a child has just as many, if not more of these. The powers of logic, will, concentration, discernment and the desire for progress which the adult has in his favor seem more than to counterbalance the attributes of youthfulness.

All cannot become fine solo artists; but given musical enthusiasm, a good ear and patience, there is no reason why an adult should not derive unbounded pleasure from the various forms of ensemble playing, such as the orchestra, trios, quartets. The average amateur does not require the highly developed technical fluency of the professional artist, which requires talent and a great amount of concentrated study.

Before practicing each day, ten minutes should be given to loosening the ligaments, tendons and muscles of the hands and fingers—away from the instrument. These daily exercises will render the hands and fingers strong and flexible. Most men have strength without flexibility, whilst many women have flexibility without strength. Both are necessary to the instrumentalist. The advantage of practicing such exercises away from the instrument lies in the fact that the whole attention may be given to the task.

Without enumerating a series of exercises on digital development, we shall illustrate concisely a few exercises which have been found beneficial as a daily practice.

Whilst performing the exercises let the whole mind be given to the factors of *strength* and *flexibility*. Think them strongly enough and you will realize them. Athletes such as boxers and runners do not confine themselves entirely to their actual boxing and running practice when they train. Exercises for the development of the muscles and sinews involved are performed assiduously, and form part of the daily program. This applies to instrumentalists also. In fact instrumental practice may be cut down by at least one-half should a series of such exercises be cultivated, a tremendous saving in time and energy. The old method of achieving finger and hand control involved a physical and mental wearying repetition of lengthy mechanical exercises at keyboard or fingerboard which often killed musical inspiration and interpretative power. The ultra robust survived the ordeal, becoming highly skilled technicians, often at the expense of artistry.

The Exercises

1. Rotate the fully extended hands slowly and forcibly from the wrists, stretching them out during the circular movement involved, as far as possible. Continue twelve times with each hand. This will develop the forearm flexors and extensors, involving the muscles and sinews leading to the hands and fingers.

2. Open the hand forcibly, straightening out fingers to fullest extent. Endeavor to straighten still more, at the same time widening as much as possible. Count twelve slowly, always trying to straighten and widen further. Do not strain.

3. From latter position at (2) close the hand very slowly, counting twelve whilst in the act of closing. Let the movement take place with all the hand muscles fully contracted.

4. With the hand fully clenched, endeavor to clench still more forcibly for twelve seconds.

5. Open the hand quickly and resume position as at (2).

6. Relax the hand by shaking it whilst held loosely. Repeat the whole exercise till tired. Every movement involving a contraction must be followed by the opposite extension, otherwise there will remain some muscular stiffness engendering difficulty with certain technic. No muscle must be allowed to antagonize another to the point of strain.

"ART is a river flowing onward to eternity, and all we fail to know about it is, where and whither it may turn next. Whence it comes, thither it returns."

—THOMAS TAPPER.

Interest! Initiative!

To THE ETUDE:

PERHAPS your family is blessed with a child giving sign of musical talent. Art instinct is a delicate plant. To tear it out in a bad environment is deadly.

Beware of spirit death when present-time evil gets in its work to destroy the soul of a child of promise. This is done every day in the awful waste of child activities in school and at home; and I would implore mothers to study into this condition. And now for a hint or so regarding music study in which some mother may feel inclined to give the child of promise a *five-minute* lesson every day, as the mother of Mendelssohn did when her son was two years old. Review, dear, generous mother, and let the little one profit. There is such a wealth of delightful material!

I suggest the *Beginner's Book* by Theodore Presser, or Fred Beyer's *Elementary School of Piano Playing*. Then add W. S. B. Mathews' *Standard First and Second Grade Pieces*. This will give a fine start to any gifted child. With no great amount of trouble a talented child can be led along to very satisfactory advancement as one takes up the graded pieces of the publishers of THE ETUDE. Get *interesting* bits for study. One-half is done when the child *likes* the work in hand, you know.

Let us hope for better times in money matters. Then when there is a feeling that mother needs help in the music study of John or Mary call in the very best professor obtainable. He will review mother's work, enlarge upon it and then the untold joy of the real advance is ours.

Our music has joy, peace, gentleness, goodness, truth. What is crude, cross, ugly, should be severely kept from the young, so far as it is possible. The initiative and interest of music study can help more than all the advice in the world.

FRANCES GRANT VON TETZEL.

A Test for the First Year Piano Student

By Nancy D. Dunlea

A PIANO student may observe some of the fundamentals in piano playing or other music, purely by ear. But to make certain that the pupil has an intelligent understanding necessary for correct reading, an examination is very useful.

Piano pupils, like the average school attendant, are stimulated by tests at stated intervals. An examination every ten weeks, with a grade, is much appreciated both by parents and pupils. It indicates progress so definitely. It encourages the ambitious pupil to cover a certain amount of work and with an examination in view it makes each lesson more thorough.

The pupil who has completed Presser's *First Steps*, or the *Beginner's Book* or its equivalent, and who has been reviewed during the work, should be able to pass the following examination creditably.

1. Name the five lines of the Treble Clef.
2. Name the four spaces of the Treble Clef.
3. Name the five lines of the Bass Clef.
4. Name the four spaces of the Bass Clef.
5. Write the Treble and Bass Clefs.
6. Tell where Middle C is written on the treble staff.
7. Tell where Midde C is written on the bass staff.
8. Name the scales or keys that contain sharps in their signatures.
9. Name the scales or keys that contain flats in their signatures.
10. Name the key that has three sharps. What are these sharps?
11. Write the scale of B-flat.
12. How is a minor scale formed?
13. Name the minor scales related to the major keys of D major, B major and A-flat major.
14. What is the signature of the key of E minor?
15. What steps or numbers of the scale form the major arpeggios?
16. What is the difference between a slur and a tie?
17. How many beats should a whole, a half, a quarter, an eighth and a sixteenth note have when the time is $\frac{4}{4}$?
19. Write three ways that show that a note is to be accented.
20. Explain what D. C. means.
21. What do the following marks of expression mean: *f, p, rit., ten., crescendo, dim., poco a poco?*
22. What is the difference between *lento* and *presto*?
23. Is a flat above or below the note to be flatted?
24. What sharps are white notes on the keyboard?

Basic Principles in Pianoforte Playing

Sixth and Last Section in a Remarkable Series of Educational Conferences With The Distinguished Virtuoso

JOSEF LHÉVINNE

"In the final discussion of this series it may seem wise here and there to recapitulate some of the principles already enunciated. Let us discuss, however, for a few moments, by way of an interlude, the all-important matter of memorizing music. The custom of playing everything by memory is of comparatively recent introduction. Very few musicians at the time of Mozart, Haydn or Beethoven ever thought it necessary. Just as at the present time it has come to be the custom of certain orchestral conductors to dispense with the score, it gradually became the thing to appear in concert without the printed notes and very few artists of any considerable standing have played with notes to any extent during the last twenty-five years. I am told that Pugno, the French pianist, did employ them in America.

"There can be no question that the act of turning pages in full view of two or three thousand people may well disturb the atmosphere of the concert room. It is therefore considered indispensable to memorize. This does not mean, however, that one should essay to memorize the entire musical literature as some students elect to do. Learn those things that are necessary, that will be useful. Do not tax the memory.

People Who Memorize Readily

"Do not place too much stress upon those who memorize readily. Some people seem to be gifted with a kind of mental glibness. They make their mental photographs with a kind of cinematographic rapidity; and the impress is likely to disappear quite as rapidly. If you find that you memorize slowly, do not let it bother you. I have found that the students who depend too much upon their natural gifts in memorizing make many mistakes. Their memories are neither reliable or accurate. When they need their memories most they fail them. I say this purposely because I know that a great many students have a terrible struggle in the matter of memorizing. Stick to it. The more effort you put in your memorizing the firmer will be the impression upon your brain negative.

"Memorize phrase by phrase, not measure by measure. The phrase is the musical unit, not the measure, unless the phrase lengths happen to conform to the measure lengths. The thing to remember is the thought, not the symbols. When you remember a poem you do not remember the alphabetical symbols, but the poet's beautiful vision, his thought pictures. So many students waste hours of time trying to remember black notes. Absurd! They mean nothing. Get the thought, the composer's idea; that is the thing that sticks.

"For the same reason that one should memorize by phrases, one should also have a firm grasp of the elements of harmony to memorize well. Chords are musical words. The arrangement of chords is not as arbitrary as the arrangement of words in a sentence, but the sequence of chords in harmony is an immense help to the memory.

"In my own case my memory seemed to be asleep until I was twelve years old. Then I memorized only with the greatest difficulty. Now, by dint of great experience, I memorize very easily. It is all a matter of persistence, time and training. It is for such a reason that I would encourage all those who are now having a struggle with memorizing. What you do memorize, memorize well. There are amateurs who seem to be able to play the greater part of the whole literature of the piano from memory, but who do not play any one piece really finely. Of course, the concert pianist has stored away in his subconscious mind literally millions of notes. He makes up his programs for a season—if he is called upon to play a certain concerto he has not played for some time, he practices upon it and it comes back to him with a readiness dependent upon the thoroughness with which he originally learned it.

The Daily Practice

"Daily drill in memorizing, if only just a little, is better than studying memorizing now and then. It is the regular practice that counts.

"Four hours a day of practice is good measure. Over-practicing is just as bad as under-practicing. It should be the younger student's aim and desire to get done with technic as soon as possible. There is no short cut. One cannot go around or under the mountain. One must climb straight over it. Therefore in the earlier lessons more attention must be given to technic than in the later lessons when a really masterly technic has been developed. The trouble is that most students seem to look upon it the other way. Two hours a day for those who are not advanced in music (not beginners by any means) are not too much for technic. I do not see how one can climb over the great mountain of modern technic at a less speed than two hours a day. Otherwise, they would be old men and women before they could hope to compare with others in these days of enormous technical competition. Everybody knows that technic is only a means to an end; but without this means one does not reach the end. There may not be anything very beautiful about the great, grimy engine of an automobile; but if one would get to the journey's end—to the dreamland of wonderful trees, gorgeous flowers and entrancing beauty—he must have the means. You must travel just so many scale miles, and arpeggio miles and octave miles before you arrive at the musical dreamland of interesting execution and interpretation.

"Always divide your practice periods. Do your technic at one time and your pieces at another. Approach the two sections with different aspects.

"Avoid worry and distractions of any kind when you are practicing. Your mind must be every minute on what you are doing, or the value of your practice is lessened enormously. By intense concentration, love of your work and the spirit in which you approach it, you can do more in a half hour than in an hour spent purposelessly. Do not think you have been practicing, if you have played a single note with your mind on anything else.

"When you practice in the right spirit you don't know what it is to get tired. I often practice three and four hours and hardly realize that I have been practicing at all.

Secure Variety in Practice

"Variety in practice is most important. Repeating monotonously over and over again in treadmill fashion is the very worst kind of practice. It is both stupid and unnecessary. Take the scale of C. It may be played in hundreds of ways, with different rhythms, with different speeds, and with different touches. The hands may be varied. One hand may play legato and the other staccato. Practice in this way, using your brains and your ingenuity, and your practice will not be a bore to you.

"Practice in rhythm is something which American students in particular should not fail to secure. The student should look upon the rhythm of a piece as part of the personality of the piece. It should be marked by a strong vigorous design in the background. The Bohemians, Hungarians, Poles and the Russians seem to have an instinctive sense of rhythm. The Americans seem to fail in it. It puts me to my wits' ends to know how to develop this sense of rhythm, which is one of the most human things in music. Playing duets helps to develop it; and of course hearing a great deal of strong rhythmic music is an aid. This can be heard in concerts and also by means of the talking machine.

"Accompanying an instrumentalist or a singer with a strong rhythmic sense is also a very good way of awakening the lethargic pupil to his rhythmic shortcomings. It is sometimes something of a shock to the young pianist to be asked to accompany such a singer for the first time. They find themselves being dragged along into new thought channels of which they have known but little.

In order that teachers and students may have Mr. Lhévinne's exceptionally fine ideas upon piano playing in more permanent form, the series which began in the October issue and is completed in this one will be published as a book, a notice of which appears elsewhere in this issue.

"Rhythm should not be thought as something dead. It is live, vital, elastic. Of course, in the deadly thump, thump of the military march of the Schubert type, there is not the sprightly rhythm that one finds in a Chopin Etude. Whether the piece is played slower or faster the rhythmic design must not be obscured. It must always be there.

Acquiring Velocity

"First of all, let me admit that there does seem to be a physical limitation in the matter of velocity, and this differs with different people. It is mental as well as muscular nervous. Certain pupils do have limitations. The ability to acquire abnormal velocity by no means insures musical ability. Some pupils can play 'like lightning,' but can hardly do anything else well. Do not overrate velocity. Some develop it very quickly, and some acquire it only after great patience and persistence. Therefore, there is no hard and fast rule upon how to develop it. Perhaps the best general principle is the acquisition of the habit of playing with an extremely loose, floating hand. Rigidity of muscles and velocity never go together. Personally, I was always able to play with great rapidity. One of the serious mistakes that Safonoff made with me was that when he found that I could do a thing unusually well he would indulge me in it. He never gave me enough of the works in which there was no occasion for bravura, virtuosity and velocity. Develop your weak points; the strong points will take care of themselves.

The Danger of Bravura

"There is something about all of us that fascinates us with anything that is showy. When we have a piece that 'goes off' like a lot of fireworks, it intrigues us. Such pieces are dangerous; they lead one away from the finer side of one's art.

"In bravura playing, the spirit and character of the piece is everything. Bravura playing is daring. One elects to play a brilliant passage, takes a chance, and accomplishes it. One is thrilled with success and then proceeds to waste valuable time in developing it to the disadvantage of other phases of technic.

"Bravura playing is also attempted all too early by students. They want to play the Tchaikowsky Concerto before they can properly play a Czerny exercise. I once found one student who didn't know anything but bravura pieces. He was able to astonish all his relatives, but could not dream of giving a well-balanced program before a musical audience.

"Another danger of bravura is that many seem to look upon it as a kind of musical scrimmage. As the tempo and the dynamic force are increased in a brilliant passage, the notes become more obscured and confused, the octaves are mixed up and the trills mussy. Good bravura playing is just the opposite, and as the effect begins to 'soar and resound' there should be more and more clarity.

The Danger of the Pedal

"If there is a danger in Bravura, there is also a danger in pedaling. So much latitude can be taken in pedaling (and, indeed, who would make hard and fast rules for pedaling) that the novice uses the pedal like a kalsomine brush with which he might paint the back fence. The pedal demands study, meticulous study. It should be used with the same intelligence and definiteness as the fingers. It should be applied in the fraction of a second and released at just the right moment.

"One of the dangers is in not releasing the pedal at the right time. When to raise the foot is just as important as when to put it down. The best pedal effects in artistic playing are those in which the audience does not realize that there is a pedal at all.

"Regular pedaling (that is, when the pedal is depressed when the note is struck) and syncopated pedaling (depressing the pedal after the note has been struck) both have their uses. When playing a series of chords, use the syncopated pedaling, for in no other way can the sound be made continuous. It saves the piano from sounding like a xylophone.

"Pedaling is all in the knowing how. I employ a full pedal, a half pedal and a three-quarter pedal. In some of these effects the pedal just barely raises the dampers up from the wires; sometimes they touch slightly, producing a delightful harp-like effect. (This effect is rarely heard upon an upright piano as the mechanism is different.)

"One of the dangers of pedaling is in the so-called atmospheric effects. One knows that in a beautiful Corot painting the sharp outlines are almost nowhere to be seen. Corot, the master, lost them in a wonderful atmosphere. Thus, in certain modern works of music these outlines may be softened by the very skillful use of the pedal. There is no hard and fast rule, each phrase is a law unto itself.

"The pedaling in a Haydn Sonata and the pedaling in a Chopin Berceuse are as different as the brush technic that one would find in a pre-Raphælite painting and in a Millet. They represent different epochs and must be treated differently.

"What is so fascinating as the art of music; and how can it be approached with more charm by the individual than through the pianoforte. There is hardly anything so hideous as bad piano playing, and scarcely anything more beautiful than the masterly interpretation of a great composition by a great artist. Surely, it is worth all the study and far more, to acquire an intimacy with this wonderful instrument which brings so many of the gorgeous treasures of the tone world so near to the individual."

Self Test Questions Upon Mr. Lhevinné's Article

1. *Why is the study of memorizing indispensable?*
2. *Why should one memorize by phrases?*
3. *How can one practice without getting tired?*
4. *What is the basis of good bravura playing?*
5. *Name one of the dangers in pedaling*

Left-Hand Faults

By Margaret Danischek

THE left hand, as a rule, is far less developed than the right.

The left wrist is probably much more constrained than the right one; perhaps not enough to injure seriously your technic, but just enough to spoil the finish of your playing.

Beauty of tone depends almost entirely on the looseness of the wrist, and without complete relaxation it is next to impossible to get the full beauty out of your playing.

Try scales with both hands and it will be seen that the right invariably leads; try octaves and it is the same.

There is a great deal too much arm motion in left-hand playing. Relax the wrist and play more with the fingers. "Floating and Drifting" (by L. Renk, Opus 3, No. 5, in the November, 1923, issue of THE ETUDE) affords good exercise for a loose raising and falling of the wrist. Try something with the left hand in staccato work and keep your wrist as relaxed as possible.

Play scales and pieces with the left hand leading. Even a week of this kind of work will show perceptible results in technic and clarity and strength of tone as well as in musicianly execution.

Student Helps

By Katherine K. Brown

IN learning to read at sight, try to let your eye take in a whole phrase or group. Do not read note by note. Children now learn to read books by picturing to themselves the whole word, and not by spelling it letter by letter. Do the same in reading music.

"Repetition," says Gibbon, "is the mother of all knowledge."

The same holds in regards to music. (Slow repetition.)

When anything difficult is met, ask yourself at once, "Where does the difficulty lie?" Investigate, experiment, and you will soon discover that you are probably making false movements and otherwise doing what ought not to be done.

Knowing what the difficulty is means that it is almost overcome already.

Curious Facts About the Names of Musical Instruments

By Marcus A. Hackney

ALMOST everyone knows that name of our most familiar musical instrument, the Piano, has a longer and more dignified form "Piano-forte"; but not everyone knows what the full name means, nor how it got it. The inventor of the instrument was particularly proud of the fact that it was able to give a distinction in power, from soft to loud, merely by a difference of touch on the part of the players, which the old Harpsichord, its predecessor, would not do. Accordingly he named it "Piano-forte," from two Italian words meaning "soft" and "loud." In short, he called it the "Soft-loud." (*Col' piano e forte.*)

The name of the Violin has a long and somewhat complicated history, which interests the learned, but would be too tedious to recount here in full. We have a more familiar and less dignified word for the same instrument, namely, "Fiddle," which, by the way, so excellent a musician as Percy Grainger does not disdain to use in his own publications. German, like English, has two different names for this instrument, almost exactly like the English words just mentioned: "Violine" and "Fiedel." It has the word "Geige," which is possibly still oftener used. We have only one name for the Viola; the Germans have this same name for it, but they also have another more homely one—"Bratsche." ("Viola" or "Bratsche," just on the same plan as our own "Violin" or "Fiddle.")

The Violoncello

"Violoncello" (sometimes most incorrectly spelt *violincello*) has a curious history, arising from the Italian language being particularly rich in diminutives and augmentatives—words which mean a *little* thing or a *big* thing. "Violone" (which must not be confused with the French "Violon," meaning simply "violin") means a *great big* violin, and was used to indicate what we call the double-bass. The termination "cello" means a *little* thing. Consequently "Violoncello" is a *little great-big violin*; in other words, an intermediate size. The use of the abbreviation "Cello" is rather meaningless, but serves its purpose very conveniently.

The name of the Clarinet has sometimes been incorrectly spelt "Clarionet," probably from the false supposition that it is derived from "Clarion." The Clarion, a now obsolete instrument, was simply a very high shrill sort of trumpet—an instrument of totally different nature.

The Oboe gets its name from the French, not directly, but through the Italian. The French name is "Hautbois," meaning "high wood," and "Oboe" is an imperfect attempt to render the French pronunciation of this word phonetically in Italian spelling. In English it is very commonly heard pronounced *o-bo*, but *o-boi* would be more nearly correct.

The Piccolo is more properly the "Piccolo Flute," for piccolo is simply the Italian word for *little*. It might be a little *anything*. However, as in the case of "Cello" for "Violoncello," the word is convenient and generally understood.

That long wooden instrument which forms the bass of the wood-wind section in an orchestra is known as a "Bassoon," derived obviously from the word "bass," alluding to the pitch of its tones. In Italian, French and German—sometimes even in English—it is called the "Fagot" (the spelling differing slightly in the language named), from its resemblance to a *fagot* or bundle of sticks, when it is disjointed for convenience in carrying.

The name of the Trombone is another example of the use of an Italian augmentative, being derived from "Tromba," a trumpet.

The Saxophone gets its name from its inventor, Adolph Sax, and dates from the year 1846.

One of the most curious corruptions that ever happened to the name of a musical instrument was that of the Basset-horn, which was an instrument of the clarinet type—not a horn at all. It is said to have been invented by an Englishman named Horn, who called it "Horn's Basset," that is, a little bass of Horn's invention, but shortly the name got twisted to "Basst's Horn," and this error was carried into France, Italy and other countries, and never corrected. This instrument, by the way, though written for by several of the greatest composers, has now become obsolete, its parts being now usually taken by the Bass Clarinet.

"THE master puts into music the thoughts which no words can utter, and the description which no tongue can tell."—S. A. BARNETT.

Sparks From the Musical Anvil

Contemporary Comments of Active Music Lovers

"A National Conservatory, with free tuition for qualified pupils, is the great need in America."—KENNETH M. BRADLEY.

"There is a great fountain of new life in a singing people. Song in mass is a regenerative force of incalculable power in the social body."—HARRY BARNHART.

"Because we love America, we know that a musical America will be a greater America, a nobler America, and a truer America."—MRS. JOHN F. LYONS.

"Of all the intellectual processes none is more helpful to the student than concentration."—OLGA SAMAROFF.

"I find English a very grateful language to sing in, and not at all difficult or unpleasant, as some would have us believe."—ELENA GERHARDT.

"Aside from the æsthetic quality of music it is wonderfully satisfying and restful. It smooths out wrinkles and puts a man at rest with the world and with the universe."—THOMAS A. EDISON.

"We should give all our foreign operas in English. If they are given in English they will become more popular with our people."—MRS. EDGAR STILLMAN KELLY.

"National art has always been the expression of an ardent national spirit and can only be premised upon a nation of which that art is a direct and immediate æsthetic expression."—JOHN POWELL.

"The important thing is to determine the combination of different capacities possessed by the student in different lines, and not necessarily the extraordinary capacities in one line."—CHARLES H. FARNSWORTH.

"I have every sympathy with the trials of composers and every admiration for any fine personal acts or sayings they are credited with, but I am not to admire their compositions because of this. There is only one reason for appreciation of composers, and that is the quality of their creations. . . . I see no calm reason why Bach and Beethoven were more interesting men to meet in their time than are Elgar and Strauss in ours."—JOHN F. PORTE.

Press Hard

By Marjorie Gleyre Lachmund

Do you *press* hard? Yes? Well, then, do you press hard in the *soft* parts? No? But you should! You should *always* press hard. When students realize this there will be less slip-shod, uneven playing. Do not be afraid it will "spoil your touch." It will, on the contrary, develop the even strong touch that every pianist should possess.

Sometimes when a pupil finishes playing an exercise I ask: "Are you tired?"

When the answer is "no" I know that the pupil was not pressing hard enough to acquire strength. Etudes are studied primarily to develop strength and technic. If you do not press each note down firmly you are not getting the full value out of your study. Sometimes one thinks he is pressing hard when he is not at all. You should *feel* the pressure in the muscle of the under arm above the wrist; then you may be sure you are exerting enough strength. But while the effort should be felt in this muscle, there must be no strain at the wrist. The wrist should always be free.

"That's all very well for loud parts," you say, "but the expression often calls for *piano* playing."

That's just it. Pressing hard does not—should not—imply playing loud. You should be able to press the key down firmly in soft passages also. Never play on top of the keys; always press them way down. This not only gives a firm, even touch, but also brings the tone out with a fullness which is much to be desired in both *forte* and *piano* passages.

Chats With Serious Piano Students

By SIDNEY SILBER

Sidney Silber was born in 1881 at Waupun, Wisconsin. After studying with several noted teachers abroad, he returned to America to continue his career as a concert pianist and teacher. He has appeared with large orchestras and has given recitals in many cities in the West. For some years he directed the Piano Department of the University School of Music at Lincoln, Nebraska. He then accepted the position of Dean of the Sherwood School of Music of Chicago, a position he now holds.

An Unscientific Device

Thousands of piano teachers have vainly sought to attain the impossible in finger training through the device of the five-finger exercises. A five-finger position was foisted upon countless students, in which all keys were simultaneously depressed and individual fingers were raised so as to increase muscular power. No success has ever attended these efforts for the simple reason that Nature never intended such development through such means. No two fingers of the human hand are by nature equally strong or equally independent. The end sought should have been muscular control of fingers through purely nervous (mental) agencies. Technic proceeds from the brain to the fingers and not *vice versa*. The most competent teachers are now agreed that equality and control of finger action can be attained through judicious scale practice. But it is always the ear and the sense of touch which must act as true criterions.

The Most Important Consideration

The most important consideration in the act of piano playing is the necessity for relaxation of the entire playing mechanism, not only fingers, wrists, forearm, upper arm and shoulders, but of the entire individual. All joints are but shock absorbers. Undue contraction of muscles means impeding the free flow of mental energy. "Power through repose" should be the slogan of every serious student. Unless you are relaxed, your playing (with apologies to Shakespeare) will be a "Comedy of Errors," and will turn out not "As You Like It." Above all, do not become such a slave of time that your playing sounds like "Measure for Measure."

Relaxation

What is relaxation and how is it attained? This may be answered briefly by asking another question: What is naturalness and how it is attained? All self-consciousness, embarrassment and anxiety are forms of fear—and fear is the greatest deterrent in human action. Let it be emphatically stated that no muscles are ever absolutely relaxed—they would cease to be functioning muscles. The utmost degree of relaxation is attained when one enjoys sound and healthy sleep. Healthy muscles must have a certain degree of tension (fixation); and it is this condition which the student can attain by being natural and throwing off all elements of self-consciousness and embarrassment.

Man's Triune Being

Of all the arts, music expresses most effectively man's triune being, for it is an art requiring intellect, emotion and spirituality. Everything which is lyric belongs to the realm of the emotional; everything harmonic and formal, to the realm of the intellectual; while the conception of a work of musical art, as well as its total general effect, may belong to the realm of the spiritual. Rhythm is the expression of the physical in man and as such is encountered in the musical utterances of all degrees of civilization from the savage to the savant. The sequence of musical evolution is: first rhythm, then melody, finally harmony. The various types of music reveal single-voicedness (homophony) with simple accompaniment or harmonic background, to the highest, many-voicedness (polyphony) of the most highly educated. complexity of the tonal network, is, however, not necessarily an index to its inspirational value.

Time and Rhythm

Time may be money, but it is never music. Still, it is quite reasonable to assume that if a student is unable to play strictly in time, he can not have the power to play freely, that is, rhythmically. Comparable to the good, law-abiding citizen, he who is able to take orders is in a better way to eventually give orders than he who is not so trained. The best citizen is he who obeys the letter and the spirit of the law.

It is just as inartistic and anti-musical to play any composition in strict time, observing all metric divisions, as it would be to recite a poem by simply scanning it. In music, as in poetry, we must seek the sense-rhythm and this involves more or less of slackening or quickening (as the case may be) of the indicated tonal values and the rate of movement *(tempo)*. *Tempo rubato*, as this departure from the strict indications is termed, has unfortunately been the stumbling block for teachers and students alike, for the simple reason that it requires the play of imagination, not always possessed in high degree by the former.

Rhythm has the relation to musical expression that the human heart has to emotion. There never was a human being whose heart beat with clock-like regularity under all emotional stimuli. That would imply a being utterly devoid of emotion and, hence, not human. But as emotional processes differ in degree in different individuals, so the inner necessity for variation in movement and tonal intensity (which are the outward indices of emotion) must necessarily differ and vary with music-makers. There is the same difference between the caricature (distortion) and a portrait (likeness) as evidenced by the playing of the self-restrained, well-directed artist and the hysterical, undisciplined and immature student. Better, by far, to have a caricature than a blank.

Unity, Balance, Proportion and Symmetry

For where there is sameness, there is monotony—and monotony is the arch-enemy of all art-expression. On the other hand, just as the portrait is the artist's impression of his subject, seen through his individual temperament, with all due regard for outlines and colors, so the musical interpretation is the artist's impression of a composition with due regard to Unity, Balance, Proportion and Symmetry.

All of these elements enter into all dynamic and rhythmic variation and fluctuation. They are all interrelated. You can hardly have balance without symmetry and proportion; and you can hardly have unity without balance. The entire domain of style and charm draws continually upon two elements—rhythmic and dynamic variation. As seen in the previous installment, these are to a great degree the result of intuition. Everything that may be apprehended through physical senses is scientific in nature and scope. Only that which is perceived—a spiritual by-product—tends toward higher art values. You realize, then, that the entire process of musical interpretation is a highly complex and complicated one.

If there were only one thing to attend to at any given time, all of us could be great artists; but there are numerous considerations which must ever be kept in mind. A musical interpretation may thus conform to a number of given elements and yet be totally deficient in others. Unlike objects which may be perceived through the sense of sight, a tonal structure cannot be perceived in its entirety at any one moment. The art that appeals to the eye constitutes an excursion into space, while the tonal art constitutes an excursion in time. It is, therefore, justifiable to state that the variety of artistic interpretations of any musical work is far greater than the reproduction of anything perceivable through the eye, especially since one and the same interpreter cannot by any means exactly duplicate his renderings and their effect upon his listeners, even though he play a work twice in succession. Nor should he ever aim to do this.

Reproduction and Re-creation

The player-piano is a reproducer of music; the artist is a re-creator. Both reproduction and re-creation do, at times, dovetail. It is difficult to say with exactitude where reproduction leaves off and re-creation begins. That which makes the human being of great attainments a great re-creator of musical work is simply his sense of touch. This is as individual an attribute as the expressions of his face, his handwriting or any other emanation of his personality. Machine-made lace may be mathematically more precise and correct than hand-made lace, but it does not have the fine artistic "tone."

Tone and Touch

Tone and touch are interdependent. If the artist's mechanical mastery reflects his intellectual capacity for precision, it is his tone which reveals the movements of his soul. While the best types of player-pianos give exact reproductions of an artist's rhythmic fluctuations and, to a degree, his dynamic fluctuations, they do not, as yet, (and it is doubtful if they ever will) reproduce his touch. For that reason these wonderful devices never will supersede the artist in action any more than the movie will kill the spoken drama. The piano hammer lies but a short distance from the strings. What an undefinable mystery underlies the manipulation of the key, setting up a momentum which fairly baffles all attempts at analysis! The pianist suffers a great handicap in not being able to determine the pitch; but what an infinite variety of sounds are possible from the standpoint of quantity and quality! This very naturally brings us to a consideration of

The Pedals

Rubinstein very aptly called the pedals the very soul of the piano. No other musical instrument possesses this highly ingenious device. Without the pedals, the piano would indeed be a barren affair. The manipulation of the keys requires the highest exercise of intellectual mastery; the control of the pedals the highest exercise of mind and soul. While many a clever (intellectual) artist may possess head in playing the piano, he may be lacking to a great degree in soul. Such a one will hardly ever produce great beauty of tone or tonal charm.

The vital defect of most pianists is undoubtedly a lack of tonal charm. Music being essentially a lyric art, its highest ends are defeated if it lacks in sensuousness. To use the pedals continually produces precisely as colorless a product as not to use them at all. The student, then, who is not directed to look into the well-known phenomenon of sympathetic vibration and overtones has little chance of understanding the soul of the piano or producing a significant artistic result. The teacher who suppresses, ignores or neglects discussion and demonstration along these lines is criminally stunting the growth of his or her pupils. There are "common decencies" in pedal usage which all students may learn, irrespective of degree of talent. These should be mastered as soon as a fair degree of fluency in reading notes is acquired. The French have a very apt saying: *C'est le ton qui fait la musique*—which, translated, means, "It is the tone which makes music." Without the pedals the piano would hardly have a "tone."

Hearing Yourself as Others Hear You

You must, therefore, strive to hear yourself as others hear you, else you are destined to waste your best feelings and emotions on wrong or even bad sounds. You get out of the piano precisely what you

SIDNEY SILBER

put into it—whether consciously, unconsciously or subconsciously. To trust to impulse alone in musical expression is just as bad as having no impulse at all. The "hit or miss" method usually results in missing. He who trusts to luck invariably has bad luck. It is just as important for the aspiring pianist to hear himself as others hear him as it is for the actor to see himself as others see him. The analogy, in fact, between these two re-creative arts is striking.

Practice and Study

Rubinstein once aptly said: "Practice implies movements of the fingers; study implies movements of the soul." Various temperaments have various approaches to their mentalities and thus of making impressions upon the brain. The individual must find for himself the best and most convenient ways of impressing himself. It is not a matter of how many hours you practice or study but it is important how well you study. Above all, do not have the mistaken notion that long-continued periods will avail you as much as a number of short periods well distributed over the day. Remember that the human brain is like a storage battery. You cannot charge it in a few minutes. It requires at least twenty-four hours to charge properly a battery. Little by little the charge grows and finally is retained, ready for service. So, too, with the brain. Driblets of knowledge and information are conveyed to the brain; the aggregate then becomes very impressive. Remember that the mighty oak sprang from an acorn. Never work against Nature (for you will have to pay a penalty); always work with her and you will reap benefits and blessings.

Interpretation

Realize, once for all, that there is no one and only correct or artistic way to interpret any musical composition. The teacher who imposes so-called "traditional readings" is invariably looking backward. Briefly, it is the conception of style that marks the artist in his recreation of the essential tendency and spirit of a musical work. Style and charm are dependent upon two factors: rhythmic and dynamic variety as expressed through the medium of beautiful tone production. Without an exact knowledge of metrics and phrasing, and without definite accentuation, there can be no vivid and compelling rhythm. Above all else you must emancipate yourself from the rigors of the bar line and strict (metronomic) time. Declamation (speech) is needed—not articulation. There is indeed an interesting analogy between

Piano Study and Photography

Both of them are arts of suggestion rather than of representation. Here is one analogy:

Photography	*Piano Playing*
Lens	Eye
Focus	Concentration
Light	Enlightenment
Plate	Brain
Development	Study and Practice
Printing and Re-printing	Repetition

What a vast field for the exploitation of individual traits and gifts do these fields offer! We have the commercial photographer and the artist-photographer, who, gifted with the finest sense of perception and spirituality, together with psychological intuition, senses the personality and temperament of his subjects. By means of "illumination" he depicts and portrays character. His "finish" reveals his style, taste and personal technic. So, too, with the manipulation of the keyboard. The pianist may become a mere automaton, a strummer, bungler or a poet whose tonal messages and creations have epic and dramatic values. Here is a field of kaleidoscopic variety, offering subtle allurements for all ages and temperaments, requiring the interplay of all the faculties with which man is endowed—all for the purpose of taking man out of his humdrum, mechanical, daily existence into the realm of the ideal—a mean of spiritual, emotional and intellectual refreshment.

The Open Mind

More important than an artist's technic is his tendency. There are styles in piano playing as there are in musical composition. Styles change. It is imperative for forward-looking individuals to keep abreast of the times. Avoid conventionality.

Revere the past, value the present; but always look toward the future.

Maintain an open mind, liberal, susceptible and eager for all improvements and advances. Only in this manner is individual or collective progress effected. If you were not called or chosen to be a pathfinder, you can at least maintain that attitude of mind which gladly examines every new phenomenon without fear or prejudice. The radical is just as necessary to the growth of art as he is to political reform movements. Do not forget that the conservative of today was yesterday's radical; today's majority was yesterday's minority. Those masters, now acclaimed great, were once quite ignominiously maligned, misunderstood and misinterpreted.

Self-Help Test Questions on Mr. Silber's Article

1. *What is the most important consideration in piano playing?*
2. *What is rhythm?*
3. *What is the relation of rhythm to musical expression?*
4. *What relation have touch and tone?*
5. *What are the secrets of style and charm?*

Instantaneous Memories

By Rena I. Carver

Many students are well satisfied when they are able to play their pieces from memory without a mistake. They are delighted when they have them so well in hand that they can start at any place their teachers suggest. They are overjoyed when they find themselves ready to take up the theme again, after having been stopped for criticism.

A great European master wished his pupils to memorize their work so thoroughly that they could play the first measure; omit the second (just hearing and thinking it mentally); play the third; skip the next, and so on throughout the whole piece.

The pupils learned to do this. One student was even able to begin with the second measure instead of the first and skip every second one through the entire composition.

A Double Cure

By Blanche J. Stannard

If you suffer from too much flattery, or if you are bashful and nervous when performing before others, like so many students, here is your remedy. Paradoxical as it may seem, the same medicine cures opposite diseases! It is as good for a swelled head as for a faint heart! One type of youthful musical aspirant is bothered with that bane of teachers, family flattery. The other type suffers equally from entire lack of criticism, and never has the opportunity to perform before any audience.

A successful teacher of piano in New York city has found the cure for both conditions by providing for the pupil an audience of honest, helpful critics.

Periodically, sometimes as often as once a week, this teacher called together a number of her pupils in a class for concert work. Selections previously chosen for each one were supposed to have been worked up for this day. Then the advantages of playing before honest, kindly critics were explained to the class. This was done in a ten-minute talk.

Slips of paper were passed out to each pupil, and then one by one the performers played their selections and returned to the chairs of the audience to become critics of the next performers. When a number had been played the pupil in the rôle of critic wrote down his or her criticism of the performance and passed it in to the teacher unsigned. The critic, knowing that he would soon become the performer, was restrained from too harsh a criticism of a fellow-pupil, at the same time trying to make the criticism kindly and helpful. The teacher stressed particularly the point of telling what was liked about the performance. After the concert each pupil received the criticism of each member of the class on the slips of paper. Thus one afflicted with swelled head discovered where he or she was rated in the estimation of other students of music.

At the same time a timid performer, knowing the audience to be actuated by kindly motives and helpful desires, was inspired to do what can always be done before a friendly audience—his or her best. After a few class lessons of this sort timidity vanished and confidence took its place.

When the concert was over the teacher, having read the criticisms of each performance, epitomized for each one the main points of the combined critique.

At first many had a horror of these concerts. One girl declared she would not perform at the opening one. So friendly and helpful did the atmosphere become that she very nearly cried at the end of the concert to find that the teacher had taken her at her word and had not called upon her.

For the Teacher of the Adult Beginner

By W. L. Clark

1. Give more than the usual amount of time to scale practice, to strengthen undeveloped muscles and give agility to the fingers.
2. Be certain that the notes of the treble clef are well mastered before attempting to teach the notes of the bass clef.
3. It is frequently harder for the adult beginner to master the bass notes than to learn those of the treble; therefore, insist on adequate work for the left hand.
4. Employ tact and sympathy with the adult beginner. He will, as a rule, do all that is possible to correct defects when kindly urged by the teacher.
5. Strive for correct position of the fingers in playing; otherwise the adult beginner may become a very awkward player.
6. Strive for good finger movement.
7. Adhere to a good course of study in music, so that the student may measure progress.
8. Stress counting aloud.
9. Encourage adult beginners to appear in musical recitals.
10. Consider it worth while to teach the adult beginner. He may not have had the opportunity as a child, and is usually ambitious.

System in Practice

By Dr. Annie Patterson

Much has been written about methods of playing, but hazy notions prevail, as a rule, as to what may be termed "system" in the application of these methods. The student's practice hours are too often conducted on haphazard lines. No matter how gifted the executant may be, or what promise a pupil shows, *economy of time* as well as of *energy* is requisite if a high pinnacle of attainment is reached.

In the case of the instrumentalist, a scheme such as that which governs the laying out of an ordinary dinner menu may not be out of place. First, we will say, come the appetizers; the soup and fish, leading up to the strong meat courses, may be symbolic of preliminary finger and wrist drill of the "exercise" or study class. These should always form the first part of the practice hour. If students devote a quarter of their time to these, perhaps including a modicum of scales (major and minor, and in positions), a good three-quarters of the hour is left for piece-work. This requires also to be divided according to system. Preludes, fugues and sonatas should come first, whilst the performer's interest is fresh. Half an hour (or half the actual practice-time) is not excessive for this type of work. The remaining quarter, or fourth part, can then be allocated to the "sweets" of practice; the lighter pieces, and so on; whilst coffee or ices may typify ten minutes or so extra for "reading at sight"—always a diverting process.

Again, as the good diner never gorges, it is well in one's musical feasting to do all things in moderation. The reckless playing through of exercise or piece, regardless of slips made as one goes along, seldom produces any really good results. A few bars, or a short section, perfected daily, is worth a dozen pages rushed over in a careless manner, just for the sake of having to say that such-and-such has been "played through." Difficulties may even be isolated—a passage taken in segments, and preferably with separate hands—until the missed note or the imperfect chord is quite rectified. A little thought on these matters will save months of subsequent drudgery, as every conscientious pupil will allow.

Use Suggestion in Teaching

By Harold Mynning

Many music teachers do not realize the important part suggestion plays in music teaching. Impaired health has been greatly benefited by suggestion, and it can be of just as much service in teaching.

For instance, it will probably do very little good to tell a pupil that he should play a certain passage three times with the left hand, three times with the right hand and three times together. But have him play it this way in your presence and you will have impressed it on his mind. This is suggestion. Use it in teaching and you will get greater results. And results are what every teacher should strive for.

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section III.

This Series began in The Etude for January

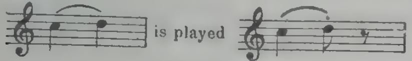
Writing Music

I WISH I could impress upon the teacher the true value of *writing* music, as an aid to learning to observe. Even five minutes a day, for the first month, does wonders towards impressing on the child's mind the layout and make-up of the Grand Staff; the different kinds (values) of notes and rests, and other features of musical notation. Try it, and see for yourself.

Slurs

Explain slurs carefully. The first note of a slur is usually accented and the last note somewhat shortened. Thus,

No. 1

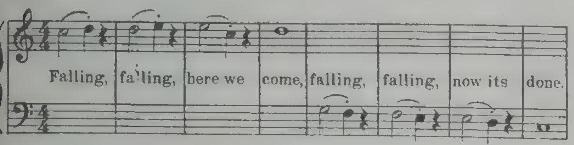


Their correct meaning and execution is essential; and the pupils enjoy their performance. In slow tempo have the first note played with the down arm touch and the second note played with the up arm touch.

The long slur line is a *command* to play the notes underneath it in good *legato.*

Use the following little study for daily practice. It is splendid for the touch and for keeping a relaxed condition throughout the arms.

Ex. 2



Importance of Phrasing

Now we come to the most important subject in music—interpretatively speaking—phrasing. Just as, technically, the entire basis of piano playing is Controlled Relaxation; so, musically or æsthetically speaking, our interpretation of a piece is dependent upon our knowledge of phrasing.

The following illustration furnishes abundant proof that the study of punctuation is too important to be neglected. With one style of punctuation we have the following statement:

"Every lady in this land
Hath twenty nails upon each hand;
Five and twenty on hands and feet.
And this is true without deceit."

By a slight change of punctuation the true meaning becomes apparent;

"Every lady in this land
Hath twenty nails; upon each hand
Five; and twenty on hands and feet.
And this is true, without deceit."

Now play any piece of music, phrasing it both correctly and incorrectly. Observe the difference in the effect.

Phrasing

What is a phrase, and what is phrasing?

"A phrase is a musical sentence."

"Phrasing is punctuation applied to music."

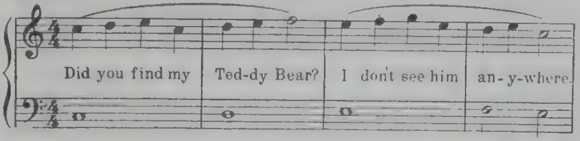
If music is a language—a language of the emotions—it must express something. How? By punctuation or phrasing.

Let us go back to our definition: "A phrase is a musical sentence." What is a sentence? A sentence is a collection of words expressing a complete thought. Correct. What is a phrase? Substitute "notes" for "words," and we have: "A phrase is a collection of notes expressing a complete musical thought." By joining several sentences together we form a story; and, likewise in music, by joining several phrases together we have a musical story or "piece."

How Can We Recognize a Phrase

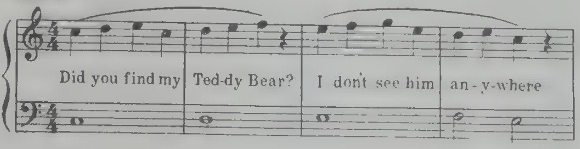
By the long curved line over or under the notes, called the "phrase line." Most modern beginners' books are very carefully phrased; and the curved line is used to denote the phrase instead of being used as a slur. Show the pupil how a certain number of notes (underneath the slur) denotes a phrase. Just as, at the end of a sentence in reading, the pupil is taught to let his voice "fall" or "drop;" likewise in music he should be shown that at the end of a phrase he should take up his hand—break the melody line. Thus, the following is written:

Ex. 3



and played

Ex. 4



When to Start Phrasing

When should we begin teaching phrasing?

When does the child at school learn his first sentence? Do his teachers wait several years, have to learn vocabulary all the time, and finally introduce him to a sentence? "No. How silly!" you say. A child attending a modern school is first taught the thought or sentence—later, the individual word. He frequently is in school several months before he knows the entire alphabet in sucession. And so it should be in music, but seldom is. How frequently we find children who have been studying music for several years, without even the slightest conception of what a phrase is!

Teach the child the musical thought, or phrasing, from the very beginning. Have him to memorize or practice every little exercise or piece, phrase by phrase, not measure by measure. (Some of the more "advanced" of modern thinkers along musical lines advocate doing away with bars as they have a tendency to cause the pupil to think measures instead of phrases.)

Interest Aroused Through Phrasing

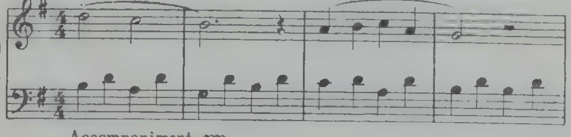
Just as some few scholars at school read along in a monotone, never seeing a period or a comma, so the majority of pianists play. And, we may add, the beginners in piano-playing are no worse offenders than a great portion of the so-called advanced players. The latter race through a Beethoven sonata displaying no more idea of developing its themes and phrasings than would a sewing machine. What is the use of talking "rhetorical pauses" to such a person?

At the risk of being accused of reiteration, I must reaffirm that in a large class in which this method is followed the poor pupils are the exception instead of the rule. Why? On account of their interest in the subject. Why are they interested? Because, from the very beginning they understand what they are trying to do. They are striving to translate words into sounds. They are trying to play *phrases* from the very first lesson; and they understand phrasing.

Tune in One Hand—Accompaniment in the Other

The average pupil, at the end of several lessons, will be ready for the next step—the playing of a tune in one hand and its accompaniment in the other.

No. 5



Accompaniment *pp*

It may be explained thus: When a violinist plays a "tune" or solo, he has someone to play the accompaniment for him. "Whom should you hear more distinctly—the violinist or the pianist?"—asks the pupil. "The violinist, of course," he answers. The same with a singer and an accompanist. The singer should be heard distinctly and the accompaniment should be kept in the background. But, it should be explained, we pianists have to do our own accompanying. We have to play the melody with one hand and the accompaniment with the other. In other words, we have to do the *work* of *two* people at once.

The pupil should first play the melody while the teacher plays the accompaniment *pp*; then *vice versa.* If the pupil plays the accompaniment too loud the teacher should refuse to sing (play) with him. Tell him you cannot "sing" unless you have a soft accompaniment. When each hand can be played easily, try them together, bringing out the melody well above its accompaniment. Pupils enjoy work with a definite object—rambling in the dark is what they do not like. Cease complaining about the bad pupils ("uninterested" is what it amounts to); look within and see if *your* work has been done correctly. Are *you* competent? If not, read, study, work—not on advanced repertoire, but on "How to Teach." Think. Experiment. Try to arouse the interest of your students. And last but not least, go to your Public Library and get out a few books on Psychology; and study them. Have you read "The Montessori Mother" by Dorthy Canfield Fisher? Apply to your music teaching the lessons taught therein.

Review Work

By the end of the second month the pupil should be able to drop reviewing the very first lessons and should begin this work farther on in the book.

First Technical Work

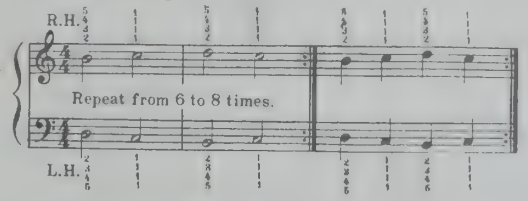
When the pupil has mastered eight or ten exercises like the last illustration, call a halt! Review, not from the beginning of the book, but the last eight or ten exercises studied. Work these up until they can be played easily and with freedom.

While on this review, do not assign new work in the book, but take advantage of this opportunity to begin technical work.

Crossing Exercise

The "Crossing Exercise" as given below is excellent preparation for scale playing. Put the thumb under quickly and softly. Play with high raised fingers and a deep, full tone. Tell the little children that the thumb is a burglar and the fingers are policemen. The thumb sneaks in (softly) and hides underneath the hand (quick thumb).

No. 6 - Crossing Exercises



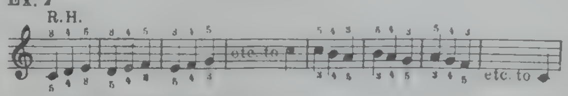
Value of Scales

The value of scales for technical practice is a question for individual decision. Just as "Practice does *not* make perfect," so it is with scales. Practicing scales with bad crossings or bad hand positions is positively detrimental to the pupil. Ask yourself, "Why do I practice scales?" The usual thought is: "To strengthen the fourth and fifth fingers (to equalize the touch, in other words) and for putting the thumb under and the third and fourth fingers over." Is this correct?

Take the C scale, two octaves, for example. Fifteen tones are played. In those fifteen tones we use the fourth finger twice and the fifth finger once—and we are supposed to be playing scales to strengthen the fourth and fifth fingers. To cross the thumb under three times we play fifteen notes. Is this efficiency? What would you think of a person who traveled fifteen miles to reach a place three miles away.

What, then, should we do. Use trill exercises for the fourth and fifth fingers, or the following:

Ex. 7



L.H. one octave lower.

Do not understand me not to believe in scale practice, because I do—in moderation—but *not* for equalizing the fingers, not for the benefits to be derived from the crossings. The following is a modern method of scale study and gets results.

The Scale

There is but one major scale. A scale may be begun on any of the twelve keys (black and white) on the piano; but the pattern remains the same.

Whole Steps and Half Steps

From one key to the next, if there is a key between (black or white), is a whole step. If there is no key between, it is a half step. Allow a whole lesson for drilling on whole and half steps.

Building the Scales

Draw the following pattern in the pupil's notebook and write, "The major scale consists of eight tones, the last being the same as the first."

1 whole 2 whole 3 half 4 whole 5 whole 6 whole 7 half 8
step step step step step step step

From one to two..........is a whole step.
From two to three.........is a whole step.
From three to four........is a half step.
From four to five.........is a whole step.
From five to six..........is a whole step.
From six to seven..........is a whole step.
From seven to eight.......is a half step.

All are whole steps except three to four and seven to eight. These are half-steps. Teach the pupil to *build* this scale, beginning on each of the twelve keys. Do not expect him to learn to play them with correct fingering; that would be asking entirely too much for one lesson. While learning to build them, and for several weeks afterward, the pupil should count aloud—not "one, two, three, four," but "one whole step, two whole steps and a half step, one whole step, two whole steps, three whole steps and a half step."

The keyboard must be made to fit the pattern—not the pattern changed to fit the keyboard. The pattern remains the same. When a major scale can be built beginning on any of the twelve keys (generally one or two lessons), then and not till then assign a certain number for practice. For convenience in fingering, divide them into three groups:

First group: C, G, D, A, E.
Second group: F, B-flat, E-flat, A-flat.
Third group: B, F-sharp, D-flat, G-flat.

Scale Practice

If the preparatory exercise (crossing) has been faithfully practiced, as it should for several lessons, the pupil is now ready for his first *scales*—not *scale*. Assign C, G, D, A, E, each hand alone, one octave. As the second finger plays its note the thumb should move under the hand quickly and be prepared to play its note.

Recite Signature

Before playing each scale the pupil should recite the following formula: "C major scale—signature no sharps or flats." He then plays the C major scale.

Next scale, recite: "G major scale—signature one sharp, 'F' sharped." This is then played; and so with the others.

When group one can be played easily, hands alone, assign group two (the flats), each hand alone, and have group one practiced with hands together. Later, group three. Always have the pupil recite the key signature before playing. This prevents halting and stuttering.

After several weeks on the one octave forms, teach group three in two octaves, then group two (two octaves). and last of all, group one. If the pupil has trouble with the latter, have them play nine tones for a week or two before extending them to two octaves. This familiarizes the second crossing, and is a great help.

Transposing

Just as soon as able to play easily the twelve major keys—one octave, hands together (it should take at the outside ten lessons from the beginning of the scale practice)—transpose each exercise into all twelve major keys. If the instruction book you use is written in five finger position it will be a joy, as the transposition will be easy. Be careful to begin your transposition work on an exercise in five finger position.

"Both diet and exercise are of first importance to the artist who wishes to give his best to the world. . . . As to exercise, I find that piano practicing, if properly undertaken, provides all the exercise I seem to need."
—PERCY GRAINGER.

Editorial

What is a Phrase?

(Comment on Mr. Williams' Definition)

IT is necessary to have editorial dugouts when the subject of musical nomenclature is discussed. For instance, the author of this article asserts that "A Phrase is a Musical Sentence;" "A Phrase is a collection of notes expressing a complete thought." In this he has the confirmation of no less an authority than Dr. Percy Goetschius, who says, "Perhaps the most correct definition is that the term phrase is equivalent to 'sentence' and represents the smallest musical section that expresses a complete idea; not necessarily wholly finished, and therefore independent of other adjoining phrases, but at least as complete in itself as the ordinary brief sentence in grammar with its subject, predicate and object" [*Lessons in Music Form*]. J. H. Cornell, in his *Musical Form,* based upon Ludwig Bussler's *Musikalische Form Lehre,* describes a phrase thus: "Every extension of a musical thought to four measures other than any such extension already noticed constitutes a Phrase or Tetrameter." Later in the work he describes a motive (or motif), which is really what most people regard as a phrase. W. S. B. Mathews, for instance, specifically says, in his *Outline of Musical Form,* "The Phrase is a fragment of melody having a well-determined motion and repose. The phrase always makes sense, but not complete sense." Thomas Tapper, in his *First Year Analysis,* describes the period as being divisible into two parts, each called a phrase. Thus the period expresses the complete musical thought and the phrases compose it. Bertenshaw, an Englinsh authority, in his *Rhythm, Analysis and Musical Thought,* says, "A sentence is a passage which ends with a perfect cadence and which consists of two or more parts called phrases."

Dr. Dunstan, a celebrated English authority, recognizing the various opinions upon the definition of a phrase states: "It is difficult to see how a whole musical sentence can fairly be called a phrase in the modern sense; but the whole terminology of musical form is almost hopelessly vague and indefinite and hardly two authorities agree completely as to the meaning of the terms used."

Dr. Hugh A. Clarke, of the University of Pennsylvania, defines a phrase in his musical dictionary: "Technically an incomplete musical sentence." Louis C. Elson, on the other hand, in his dictionary calls it "A short musical sentence; a musical thought or idea."

The great Grove dictionary gives the definition of Sir Hubert Parry thus: "One of the smallest items in the divisions which distinguish a musical work. Where there are distinct portions marked off by closes like full stops and half closes like stops of less emphasis (as often happens in airs, tunes, themes, etc.) the complete divisions are generally called periods and the lesser divisions phrases. The word is not and can hardly be used with much exactness and uniformity; for sometimes a phrase may be all, as it were, contained in one breath, and sometimes subordinate divisions may be very clearly marked."

All this confusion is unfortunate. After all, what makes a definition is currency. The widest usage confirms its employment and its value to the technical terms of the art. We should say, from nearly two decades of correspondence with musical people everywhere, that the idea that a phrase is a small section of a musical composition, expressing a thought, but often ending in a half cadence and therefore not necessarily expressing a complete thought, is a fair definition of the phrase. Certain phrases obviously demand other phrases to complete them; unless the composer desires to have them go uncompleted as did Schumann at the end of his exquisite song *Im Wunderschonen Monat Mai.*

There is another reason for desiring this definition in addition to that of widest adoption. The phrase in grammar may be a complete sentence; or it may be merely part of a sentence. Every school child knows this. If when he comes to study music he learns that a phrase is a complete sentence, he is immediately confused.

The plan of calling the musical sentence a period and its component subdivisions phrases seems, therefore, superior to us, in many ways. We are convinced that it is the conception of the term most widely employed and taught. Therefore it would be advantageous to adopt it as widely as possible to avoid the confusion that always comes with different definitions of the same thought. We therefore differ with Mr. Williams or Goetschius and others and give our readers the advantage of other opinions upon the subject.

"TRIFLES make perfection; but perfection is no trifle."
—HOGARTH.

Weeding out Mistakes

By Rena I. Carver

AT the beginning of the term paste sheets of blank music paper on colored cardboard. Then write the name of a pupil on each sheet. Mistakes that persist for more than two lessons are written on this card. Whenever a few minutes are at command or, perhaps, at the close of the lessons, have a short intensive drill on one or two mistakes. This brings them more vitally before the pupil's mind. As each mistake is conquered, put a picture of a flower over the black mark by the pupil's name at the head of the sheet. The child whose sheet has no mistakes recorded has a flower garden scene placed after her name.

Separate sheets are used for piano work, harmony, ear-training and history of music study. At class meetings or class lessons sometimes allow the children to dictate the work to each other from these cards, or permit a number of children who have almost perfect records to hear the others recite. From time to time make a list of all the mistakes on the cards and use them for a test.

Studying Melody Playing with Accompaniment

By Eugene F. Marks

IN the training of the little child at the keyboard he is called upon to use parallel or contrary motion in some of his first tiny studies. One does not go very far in the average instruction book before meeting with numerous exercises to train the little hand in this. What the child does not encounter is the fact that he must soon learn to look upon his hands as individuals, each capable of doing quite different things with ease and pleasure. Often a melody has to be played and sustained with one touch in one hand while the accompaniment is played with quite a different touch with the other hand. The melody is usually played legato, while the accompaniment is sometimes staccato or semi-staccato.

In order to attain the desired end and overcome the natural tendency of both hands to play after the same manner, as acquired through previous study, select a piece in which the melody is for the right hand. At first play very slowly and hold the melody note (even if you increase its time value a little) with the right hand; and at the same time lift the left hand, which plays the repeated note or chord, high in the air. Practice in this exaggerated manner until you feel no impulse to raise both hands at once. Then endeavor to play the exercise without raising the left hand so high, and continue in this manner, gradually lessening the height of the lift of the left hand until it gains a naturalness and independency of movement. When this technical achievement is secured, begin to work for the desired speed and rhythm.

Next, take up for study a piece in which the left hand must play the melody and the right hand the accompanying part. Treat it in a similar manner, lifting the right hand high in the air, while the left sustains the melody. By the continuation of this process of exaggeration of both time (slowness) and muscular action (lifting high), you will observe that not only will the arms secure independence of action, but also that the fingers will be greatly benefited and improved in their legato touch, owing to the opposition of the two touches, semi-staccato and legato, being brought into direct contrast and a favorable position for camparison.

The Simple Piece

By Harold Mynning

REINALD WERRENRATH, the eminent baritone, tells us that the most difficult song in his entire repertoire for him to sing artistically is the old English ditty, *Drink to Me Only with Thine Eyes.*

The consummate mastery of a little piece, such as Schumann's *Träumerei,* often reveals the real qualities of the great artist far more strikingly than does a Chopin Ballade or a Liszt Rhapsody.

It takes patience, endless patience, to work over and over again upon a little piece. It is far more difficult than it is to flounder about in a big work.

Pupils have a regrettable notion of the word "difficulty." Difficulty does not mean making mistakes in something almost impossible to attain. Difficulty is forcing the will power to concentrate upon something you can play passably well until you can play it superlatively well.

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

How Music Found Its Way Into American Public Schools

By E. K. HILLBRAND, Ph. D.

Professor of Education, Dakota Wesleyan University

In order to understand the introduction of music into the Public Schools in the United States it is necessary to know something of the manner in which the place of music has changed with the factors controlling education.

The first phase may be called the Religious. This was a period when music was influenced by the fact that all education was connected with the Church and the teacher was the priest. The second phase may be called the humanitarian. This was the period in which came the growth of democratic influence of the 18th Century. The third phase may be called the Social-Economic, upon which we are now entering. During the first part of the 19th century four men especially were controlling factors in the music situation in Europe. Their influence spread to this country also.

Hans Georg Nageli (1773-1836), composer and teacher of music. Born in a village in the canton of Zurich. He, in 1810, with M. T. Pfeiffer, published—*Die Gesang—bildungslehre nach Pestalozzishen Grundsatzen* (Theory of Instruction in Singing on Pestalozzian Principles). This work had considerable influence on the introduction of singing as a regular school subject both in Europe and the United States, where it was introduced by W. C. Woodbridge and Lowell Mason.

Guillame Louis Wilhelm was director of music in the municipal schools of Paris, beginning 1819. Thousands of students passed through his classes and went out to found singing schools.

Mr. Hullah in England, on February 1, 1841, opened a school to teach schoolmasters of day and Sunday schools vocal music. It is said that 25,000 pupils passed through his classes.

Johann Heinrich Pestalozzi (1746-1827). It is taken for granted that the reader knows the remarkable history of Pestalozzi's influence in education. However, Pestalozzi's influence upon music education has not been stressed as it might be. Pestalozzi's method of teaching music was as follows: (1) To teach sounds before signs; to make the child sing before he learns the written notes or names. (2) To lead him to observe by hearing effects instead of explaining these things to him. (3) Teaching one thing at a time. Rhythm, melody and expression are taught and practiced separately before the child is called to the difficult task of attending to all things at once. (4) In making them practice each step until they are master of it before passing to the next. (5) Giving of theory and principles of practice as an introduction from it. (6) The analyzing and practicing of the elements of articulate sound in order to apply them to music.

The above are the principles of teaching music which Pestalozzi worked out in his various experimental schools. We shall see later how men came from America to see Pestalozzi teach and get acquainted with Nageli, who was associated with Pestalozzi in music work and whose articles on music appeared in the Weekly for Human Education sponsored by Pestalozzi from 1807 to 1821.

This popular teaching of music idea spread to America in very direct ways. We shall see the influence of Europe on early American Music as we outline the characteristic periods of music in the United States.

Music in America Before 1830

The period up to 1830 in America was a preparation for Public School Music. It developed out of private instruction under such men as Gottlieb Graupuer, who was the first imported teacher in Boston, a German trained musician, and G. K. Jackson from England. Singing schools were also started and these had for their purpose the improvement of church music by teaching youths and adults to sing by note rather than by rote as was the former custom. These singing schools were stimulated by private instruction, and interest in church music growing out of the crude psalmody of the Puritans.

The first formal Singing Society that we know of was organized at Strougton, Mass., 1786. The Handel and Haydn Society was organized in 1815. With this interest in private instruction and singing schools, came efforts to train children. In 1824 at Boston Mr. N. D. Gould organized classes for children. William Tuckey in 1753 at Trinity Church, N. Y., had organized classes for children. In 1827 Lowell Mason came to Boston and his efforts along this line will be told in detail later in this article.

The fact is, New England was, in the period before 1830, the center of primitive music. Here and there a private teacher had come from Europe. The music of the Church was in a poor plight. There were only a few song books and the musical notation was not the kind that we know now. Instead of notes there were letters or odd shaped symbols. The book most used was probably Aintworth's Psalter and also Steinhold and Hopkins' revised Bay Psalm Book. Seventy editions of the Bay Psalm Book were used in one century. Other books in order of their appearance were, John Tufts', 1712, a second one by John Tufts, date uncertain, one by Cotton Mather 1718, Walter's book, 1721, and Bailey's Book, 1762. In the churches the music was "lined out," that is, read and sung a line at a time. This condition of church music as well as music in general was due to the early attitude of the Puritans. The Puritans destroyed organs, music books, dissolved church choirs and chased musicians out of the organ gallery. Music was the invention of the devil and they shrank from its luring invitations to destruction. The Calvinistic idea was the repression as irreligious of all joyful and artistic instincts. Parker says of this condition, "All phases of art were neglected by the Puritans. Puritans habitually regarded religion and beauty as antagonists." This same attitude (in addition to anti-ritualism) explains the neglect of music in the church service. Since all aesthetic pleasure was deemed reprehensible, church music was accused of "bewitching the mind with syrene's sound." In the 17th century singing grew so uncommon in New England that only some eight or ten tunes were in general use. There were places where only the name of the tune was familiar, the music having been "miserably tortured and twisted and quavered into a horrible medley of confused sounds and disorderly noises." This neglect of music by the Puritans contrasts strongly with the interest in music which was continued in Germany, where the subject generally occupied an important place in the elementary school curriculum.

Concluding this section on Music in America before 1830, it will be seen that notwithstanding all the obstacles the colonists were really beginning to make progress during the latter half of the 18th century and the beginning of the 19th. They were singing in choruses music that was in the fugal style and also in the various parts. The church music and singing was improved and interest in music stimulated the writing of new tunes and tune books and private instruction together with public singing classes and congregational singing in the church and prepared the way for the introduction of Music into the Public Schools.

Introduction of Music Into the Public Schools

In New York, 1835, Darius E. Jones taught for some time in one of the schools with sufficient success to insure permission to continue at the option of the local board, provided no expense was incurred and regular studies were not interfered with. No permanent recognition, however, was given till 1853.

In Boston, then, was the earliest recognition, officially, of the introduction of music into the schools. We shall give the history of the introduction into the schools from several angles by citing the history of the men who had most to do with. We have seen that European influence was a factor in the preliminary period; but now we shall see the direct influence of Pestalozzi upon the men who went to study his methods.

W. C. Woodbridge (1794-1845)

Woodbridge was one of the early American travellers abroad, from New England. In 1820 he spent the year in Europe studying education and became deeply interested in Pestalozzi at Yverdun, and of Fellenberg, who was doing remarkable work in Geography, at Hofwyl. Woodbridge returned to Europe again and spent the years 1825-29 there. It is said he spent three months with Pestalozzi and Fellenberg. He was keenly interested in the study of vocal music and at the first meeting of the American Institute of Instruction in 1830 he read an important paper on the Pestalozzian method of teaching music. From 1831 to 1839 he published important articles on music in the American Annals of Education.

It was Woodbridge who first interested Lowell Mason in the work of Pestalozzi. Mr. Barnard has this to say of Woodbridge: "He was, if not the very first, one of the earliest writers in favor of instruction in the studies of physiology, and vocal music, into our schools. He drew from behind the counter of a country store, and introduced into the higher sphere in which he has done so great and useful work, the celebrated Lowell Mason, a service which alone would have made him a public benefactor."

Horace Mann (1796-1859)

Lowell Mason became associated with Horace Mann in the year 1837; and since Horace Mann had a direct influence upon the teaching ideals of Lowell Mason we will give here a brief sketch of his influence.

Music was introduced into the schools of Boston at about the time of Horace Mann's entrance upon his duties as Secretary of the Massachusetts State Board of Education. It is said by several writers that Mr. Mann, through his aid to Lowell Mason, made it possible to make vocal music a feature of public school work. During his office Horace Mann issued Twelve Reports on the conditions of Education in Massachusetts and elsewhere, together with discussions of the aims purposes and means of education. After the Sixth report was out Horace Mann went to Europe and visited Great Britain, Belgium, France, Germany and Switzerland. His Seventh report embodies the results of his trip abroad and the significant thing is that he included a few pages on Vocal Music, pp. 126-128, and said that he wished for more space to discuss the subject. This was the year 1844. In his Eighth report, 1845, he devoted pages 117-153 on Vocal Music in the Schools. In this he tells of music being taught in New Orleans. It is important for us to see that a man was in office who knew the importance of what Mason was attempting to do.

Lowell Mason (1792-1872)

Lowell Mason is considered the Father of Public School Music. He was born in Medfield, Mass., January 8, 1792. He taught in the district schools of Massachusetts and then went to Georgia, where he taught music and conducted choirs and singing societies. In 1826 he came to Boston trying to find publishers and was discovered by Woodbridge. One account says he gave lectures in the churches in Boston on the subject of Music in 1826. Through Mr. Woodbridge, Mason became interested in the Pestalozzian movement and went to Switzerland (1837) to study the work of Nageli and Pfeiffer. He brought home with him a collection of Swiss and German school books containing class music and songs. Woodbridge also helped Mason out by making translations of the important works of foreign men. It was also in the year 1827 that Mason became associated with Horace Mann, who helped influence him to go abroad. During the same twelve years that Horace Mann was in office, Lowell Mason trained teachers of common school music in the institutes and normal schools of Massachusetts. "His long continued work as a practical teacher, his rare tact in developing the vital principles of instruction, his sympathy with youth and childhood, and the perfect simplicity and elementary character of his teaching, gave him an indescribable power over his audience."

In 1832, however, Mason, with the aid of William James Webb, organized the Boston Academy of Music. In 1834 the Academy published a "Manual of the Boston Academy of Music," 236 pages, prepared by Mason. Mason and Webb started young people's classes and children's singing classes which met with such success that public school instruction in music came as a natural sequence. In the preface of the Manual mentioned above, Mason went on record as saying that the hoped "music would at no distant day take rank among the branches of common school education."

One account says that Mason and other officials of the Boston Academy of Music prevailed upon the School Board of Boston, January 17, 1832, to adopt the following resolution: "*Resolved,* That one school from each district be selected for the introduction of systematic instruction in vocal music under the direction of a committee to consist of one from each district and two from the standing committees." These recommendations were not carried out, but much interest was aroused. Several states wrote letters inquiring about the procedure. The Third Annual report of the Boston Academy of Music tells of letters from Georgia, South Carolina, Virginia, Tennessee, Ohio, Maryland, New York, Connecticut, Vermont, New Hampshire, Maine and Massachusetts.

In 1836 a second proposal was presented to the School Committee by the officials of the Academy, among whom was Mr. Samuel A. Eliot (father of President Emeritus Eliot of Harvard), who was president of the Academy throughout its existence from 1833-47. Mr. Eliot, who had been a member of the School Committee, enthusiastically supported the proposition; and while he was mayor of Boston and then chairman ex-officio of the board for three years, 1837-39. The above proposition, presented to the Committee, urged the propriety of making music a public school study. The Report was accepted by the School Committee, September, 18th, 1837, but the City Council failed to make any appropriation.

During this same year, in April, Mason had gone to Europe and returned in October; and now, without the appropriation, Mason consented to give instruction gratis for a year in the Hawes School, South Boston. A current publication says, "The beautiful succcess of Mr. Mason's experiment dispelled all doubts and removed all hesitation." All obstacles seem to have been overcome and on August 28, 1838, the final vote was passed officially endorsing the experiment instituted the year before. Mr. Mason was placed in charge, 1838, permanently. He kept the place till 1841. Musical Tract No. 1 published by the Boston Academy of Music, an evangelizing document which contained the full report of the Select Committee and an account of the steps leading to the introduction of school music in Boston, ends thus: "May it speedily be introduced as a branch of school instruction into every town and village in the land."

Period From 1840 to the Present

There are few historical records for this period and the following pages will be a preliminary sketch of what could be gathered here and there. Cubberly gives a little history in a quotation having to do with Pestalozzian methods of teaching. "When it (the Pestalozzian A B C method) is applied to the new subjects of writing, drawing and music, which really came in as elementary school subjects after about 1845 in Massachusetts, and more generally only with the Oswego work after 1860, we get this Pestalozzian principle in its extreme form. In music much drill was put on tone studies, scales and reading notes, but without much real singing."

From Boston the public school music idea spread to other States and we have noted the States that wrote letters inquiring about the plan in Boston.

After Boston music was introduced in the public schools of the following cities in the following order. These dates are in many cases disputed, but they will show the general tendency and direction of the movement: 1838 Boston; 1840 Pittsburgh; 1843 Buffalo; 1845 New Orleans; 1846 Cincinnati; 1848 Providence; 1848 Chicago; 1851 Cleveland; 1853 Louisville; 1852 St. Louis; 1852 San Francisco; 1858 Salem, Massachusetts; 1859 Baltimore; 1866 Lowell, Mass.; 1867 Washington, D. C.; 1870 Madison, Wis.; Fond du Lac, Wis.; Manchester, N. H.; Newark, N. J.; Philadelphia; Worcester, Mass., and Portland, Maine. The dates of these last named cities are only approximate.

In Cincinnati, Lowell Mason's brother, T. B. Mason, organized classes similar to those in Boston, which eventuated in the introduction of regular instruction into the public schools under the direction of William Colburn. Another account says that the Aikens, either Charles or his son, Walter, have been connected there with public school music since 1846.

Some sources may be mentioned in which the student of this subject will find meager material. (1) The addresses of the Music Teachers' National Association have some few historical facts in them from time to time. The M. T. N. A. was founded by Theodore Presser, of Delaware, Ohio. Mr. Presser called Mr. Warren into conference and formulated a program. Founded 1876 (Dana, William H., M. T. N. A., p. 179. Only account of founding able to locate). The M. T. N. A. joined N. E. A. and was given a special department in N. E. A. in 1885 at Madison, Wisconsin. (M. T. N. A. Report 1885, p. 369. No reports of the M. T. N. A. were published till 1906.) (2) An address by Joel R. Poinsetts quotes the practices in Germany, "National Society for the Promotion of Science" 1840. (3) Eben Tourjee made a plea before the N. E. A. in 1870 for Vocal Music in the schools. Eben Tourjee (1834-91) was a self-educated man and author of "Music in the Public Schools," and the "Church Choir." An account is given of him in Monroe's Cyclopedia of Education, p. 617. The report of the Commissioner of Education, 1871, p. 537, also gives an account of Tourjee's estimate of the amount of musical education taking place in the various cities of that time. (4) In 1870 Barnard examined the rules and regulations of 51 cities in regard to music. This account is found in Barnard's Jr. of Ed., Vol. 19, pp. 448-463. (5) In 1886 the M. T. N. A. had John Eaton to make inquiry about music in the schools by means of the questionnaire method. This account is given in the N. E. A. Report, p. 686, 1880. Also Bureau of Ed. Report, 1886, Bulletin, Ip. 52. (6) In 1889 Mr. E. O. Silvers gave a report before the Dept. of Music of N. E. A. concerning conditions in cities over 4000 population. Account in N. E. A. Report, 1889, p. 624. (7) In 1905 Mr. H. E. Owen, Chairman of the Public School Commission of the M T. N. A., made a report before N. E. A. on 1003 cities of 5000 or more in population. Account in N. E. A. Report, 1905. (8) In 1911 Baldwin made a report before the M. T. N. A. on Music in the H. S. Report of M. T. N. A., 1911, p. 217. (9) In 1914 Francis M. Dickey made a report on Music before the M. T. N. A., in which some of the early history is traced.

Self-Test Questions Upon Dr. Hillbrand's Article

1. *What four men in Europe were the controlling factors of the educational music situation during the first part of the Nineteenth Century?*
2. *When was the first formal singing society in the United States organized?*
3. *How did the Puritans regard religion and music?*
4. *What was the attitude of the great educator Horace Mann toward music?*
5. *In which American city was music first introduced into the public schools?*

Do you approve of the Self-Test Questions we are adding at the end of articles?

Do you want us to continue them?

Do you take The Etude for self-study?

We should be glad to have the opinion of our readers on this subject.

Scales in a Nutshell

By Teresa L. Gurney

As a rule, scales in music are difficult for the young pupil to learn unless he understands the why and wherefore of their formation. Where asked how many sharps the B Major scale contains or how many flats there are in the F Major scale, many students are unable to answer without consulting either their note books or scale books. Many of these have studied for years and admit that at one time they played and even memorized all the scales, but soon forgot them. This is evidently due to the fact that they were denied a full explanation of scales and consequently they always seemed vague and uninteresting. They merely took for granted what the scale book revealed.

Few persons are able to repeat, word for word, a paragraph of perhaps fifty words after the first reading or so. However, to repeat the main facts or object of the article is simple enough for the average person. It is the same with learning scales in music. Merely to play the scales written out in note form and then from this try to remember them is about as confusing for the beginner as attempting Chopin or Liszt after a few lessons.

The following outline facilitates the memorizing of scales and also explains them fully. All that it is necessary to memorize are the models given and the order of sharps and flats. After the pupil has that well fixed in mind, give him a pencil and paper and he can figure out accurately all the scales.

For the benefit of the pupil, here are a few hints on how to learn easily the details that are essential. For instance, keep in mind the simple word "BEAD" and then add GCF and we have the order of flats. For the order of sharps, remember FCG and then spell "BEAD" backward and the result is the order of sharps (FCGDAEB).

Model (Major Scales with sharps).

I(1) II(1) III(½) IV(1) V(1) VI(1) VII(½) VIII

The Roman numerals represent the successive notes forming the scale and the small figures indicate the difference of pitch existing between those two particular tones. For instance, between C and D there is 1 tone; between E and F, ½ tone or what is termed a semi-tone; between F natural and G sharp 1½ tones, termed an augmented second.

Note that in scales with sharps the fifth tone of the preceding scale gives the key to the next scale. In flats it is the fourth tone.

With Sharps

Model	I(1)	II(1)	III(½)	IV(1)	V(1)	VI(1)	VII(½)	VIII	Order of Sharps
C Major	C	D	E	F	G	A	B	C	.... O
G "	G	A	B	C	D	E	F♯	C	.... F♯
D "	D	E	F♯	G	A	B	C♯	D	.... F♯ C♯
A "	A	B	C♯	D	E	F♯	G♯	A	.... F♯ C♯ G♯
E "	E	F♯	G♯	A	B	C♯	D♯	E	.... F♯ C♯ G♯ D♯
B "	B	C♯	D♯	E	F♯	G♯	A♯	B	.... F♯ C♯ G♯ D♯ A♯
F♯ "	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯	.... F♯ C♯ G♯ D♯ A♯ E♯

With Flats

									Order of Flats
F Major	F	G	A	B♭	C	D	E	F	.... B♭
B♭ "	B♭	C	D	E♭	F	G	A	B♭	.... B♭ E♭
E♭ "	E♭	F	G	A♭	B♭	C	D	E♭	.... B♭ E♭ A♭
A♭ "	A♭	B♭	C	D♭	E♭	F	G	A♭	.... B♭ E♭ A♭ D♭
D♭ "	D♭	E♭	F	G♭	A♭	B♭	C	D♭	.... B♭ E♭ A♭ D♭ G♭
G♭ "	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭	.... B♭ E♭ A♭ D♭ G♭ C♭

Harmonic Minor Scales

With Sharps

Model	I(1)	II(½)	III(1)	IV(1)	V(½)	VI(½)	VII(½)	VIII	Order of Sharps	Seventh Step
A Minor	A	B	C	D	E	F	G♯	A	. O	G♯
E "	E	F♯	G	A	B	C	D♯	E	.. F♯	D♯
B "	B	C♯	D	E	F♯	G	A♯	B	.. F♯ C♯	A♯
F♯ "	F♯	G♯	A	B	C♯	D	E♯	F♯	. F♯ C♯ G♯	E♯
C♯ "	C♯	D♯	E	F♯	G♯	A	B♯	C♯	.. F♯ C♯ G♯ D♯	B♯
G♯ "	G♯	A♯	B	C♯	D♯	E	F×	G♯	.. F♯ C♯ G♯ D♯ A♯	F♯
D♯ "	D♯	E♯	F♯	G♯	A♯	B	C×	D♯	.. F♯ C♯ G♯ D♯ A♯ E♯	C♯

With Flats

									Order of Flats	
D Minor	D	E	F	G	A	B♭	C♯	D	.. B♭	C♯
G "	G	A	B♭	C	D	E♭	F♯	G	.. B♭ E♭	F♯
C "	C	D	E♭	F	G	A♭	B♮	C	.. (B) E♭ A♭	B♮
F "	F	G	A♭	B♭	C	D♭	E♮	F	.. B♭ (E) A♭ D♭	E♮
B♭ "	B♭	C	D♭	E♭	F	G♭	A♮	B♭	. B♭ E♭ (A) D♭ G♭	A♮
E♭ "	E♭	F	G♭	A♭	B♭	C♭	D♮	E♭	.. B♭ E♭ A♭ (D) G♭ C♭	D♮

MELODIC MINOR

Model I(1) II(½) III(1) IV(1) V(1) VI(1) VII(½) VIII

The Melodic Minor Scales run in order like the harmonic minor. This Model for melodic Minor scales is only for the scales going up. In going down play the sharped notes natural and the double sharped notes sharped (in scales with sharps.) In scales with flats, in going down play the natural notes flat and the sharped notes natural. These few rules simplify many seeming difficulties.

Where There's a Will There Is Always a Way

By Bertha M. Tribull

All teachers know a certain type of pupil—the child who is not really stupid, but who lacks the knack of quickly grasping an idea.

After eleven weeks of instruction, a pupil could not distinguish between "C" on the first ledger line below the treble staff and "D" in the first ledger space below the treble staff. I explained the difference between the two notes in every thinkable way. I simplified; I elaborated. The result was always the same. And yet, this pupil could readily name every other ledger note, both above and below the treble staff. Also, she proved to be a rapid reader.

I was ready to give up in despair. But one day I had an inspiration. The following week when my pupil arrived for her lesson, I brought forth a sheet of ruled paper and a pencil, and immediately set to work upon those two troublesome notes. I wrote down the notes, placing them in their respective positions below the staff, but did not attach their names to them. My pupil's lesson for the following week was to write those two notes fifty times, and place their names below them. And I kept her lesson book at my studio so she could not refer to it at home.

Did it work? Most assuredly. The following week when she came for her lesson, she handed me the sheet of paper with a smile. And my first glance convinced me that she had studied her lesson well. I questioned her, and this time the answer was given promptly and correctly. She has never forgotten. I do not know just why she failed to distinguish between the two notes; but I do know that her failing to do so caused me to be greatly troubled. But where there's a will there is always a way. And I found the way, and gladly pass it on.

"Music, rightly taught, is the best mind trainer on the list. We should have more of the practical subjects, like music and drawing, and less grammar and arithmetic."

—Dr. Charles Eliot.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

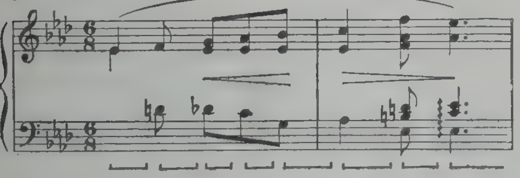
Use of the Pedal

> I HAVE been a student of music for about six years and am able to play fifth or sixth grade pieces, but my teacher tells me that I don't pedal correctly.
>
> She is always saying that my playing sounds "thick" and that it isn't as clean-cut as it should be. I myself realize that this is true, but I don't know how to remedy it. Could you give me a suggestion, please?—L. S.

When the right-hand pedal—to which you of course refer—is depressed, it lifts all the dampers from the strings, so that the latter continue to sound as long as their vibration lasts, or until the pedal is released again. Hence this pedal should be used only so long as the tones blend agreeably. Generally speaking, therefore, the pedal should be raised with each change of harmony, also whenever two tones of the melody would otherwise unpleasantly clash.

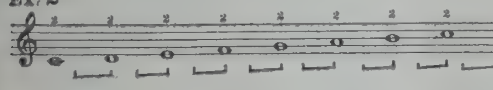
But it is even more important to depress the pedal at precisely the right point. In playing a succession of legato chords, for instance, the tone of each overlaps slightly that of the one following, so that if the pedal be depressed exactly as one of the chords is played, this chord will be heard disagreeably mixed with the one which preceded it. Try playing the first two measures of Chopin's *Ballade in A flat,* putting down the pedal exactly with each chord and releasing it a little before the next is sounded. You will have a discordant mixture in each case:

Ex. 1



Having thus discovered one of the chief causes of bad pedal effects, let us see how to remedy them. First, you must learn to depress the pedal well *after* sounding a chord, so that the danger of catching notes of the chord just before it may be avoided. I suggest the following exercise as an excellent one for cultivating this desirable habit:

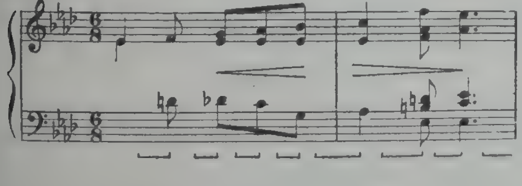
Ex. 2



Play up the scale slowly, using but one finger and striking each key firmly. Count two beats to each note, depressing the pedal on each second beat and releasing it on each first beat, so that the pedal rises as each key descends. The pedal movements should invariably be sudden and precise. If this exercise be properly done, the tones will be perfectly legato, although they are not connected at all by the fingers.

Next, play the passage from the Chopin *Ballade* quoted above, this time putting the pedal down always *just after* each chord is played, and raising it with the next chord, thus:

Ex 3



All the disagreeable mix-up of harmonies should now disappear; and in addition, each chord should develop a new singing quality, involving a little *crescendo* and *diminuendo* after it has sounded: ♩ < >
The *crescendo* effect is caused by the sympathetic vibration between various strings which occurs when the dampers are removed.

Remember, then, to put the pedal down *after* sounding a chord, certainly when there is the least danger of a clash with the chord which precedes it, and also to release the pedal promptly whenever there is danger of a clash with the following chord. Also, observe that it is always better to use too little, rather than too much pedal; for as someone has aptly said, "the pedal is a good servant, but a bad master."

Crescendo and Diminuendo

> Since I have been teaching piano I have always been puzzled as to how crescendo and decrescendo should be presented to a pupil for the first time. What must be done to arm or hand to produce the desired effect?—E. D.

You have hit upon a vital question, because it concerns two very important musical effects. I believe it was von Bülow who gave the famous definitions:

Crescendo means *soft.*
Diminuendo means *loud.*

Do you see what he meant? Well, then, in order to make a good crescendo one must begin softly, otherwise how can one grow louder? And conversely a good diminuendo (decrescendo) must begin with a certain degree of loudness, otherwise how can one grow softer? The symbol of crescendo: < is, indeed, misleading, because the tone should increase very slowly at first, and should swell out more rapidly at the close thus: < Stand beside a railroad track, if you want to hear a perfect crescendo. A train rumbles and grumbles in the distance for a long time, steadily but surely forcing itself more and more on your attention; and then, just as it is upon you, its noise swells rapidly to a deafening roar.

The sign for diminuendo: > is much nearer the mark, since it is usually desirable to diminish the tone at a nearly uniform rate; although sometimes one lingers over the last gradations of pianissimo, as in the ending of Grieg's *Berceuse.*

If a pupil understands these facts—particularly von Bülow's clever definition—it ought not to be difficult for him to control the tone properly. As a general rule, the tone should grow louder as the wrist is raised and softer as it is lowered; since a more direct and forceful downward stroke is possible when the wrist is held rather high. Try, therefore, having your pupil start a crescendo with a light finger touch and a somewhat low wrist, which is gradually raised to strengthen the tone. The contrary process will, of course, produce a diminuendo.

Early Piano Instruction

> What is the earliest age at which a child should start to study the piano? Is it advisable to begin with the theory and with exercises to develop his fingers away from the piano, waiting till the fingers grow stronger before proceeding to the keyboard? — E. S.

It is hardly possible to fix a definite age, because children are constituted so differently. Perhaps we may safely say, however, that six or seven is the earliest age at which regular lessons should begin; although some preliminary kindergarten work may be done, especially in the case of a bright and musical child.

I am old-fashioned enough to believe that the piano can best be studied directly at the keyboard; for not only is it important to form the fingers to the actual keymotions, but it is still more important to deal from first to last with the actual piano tone, in its infinite gradations. From the beginning, therefore, I should teach the child tonal discrimination, to make him think *musical tone,* rather than mere finger gyrations, which are only a means to an end. Even the youngest child, too, can be taught the significance of tonal progressions, and how to give meaning to even the simplest phrase by working it gradually up to its climax. Supplement his own manipulation of the keyboard by ear-training exercises, in which he fixes his entire attention on listening, and you will bring him up in the way he should go.

Curving the Fingers

> Can you suggest something to help a girl of twelve years of age to remember to curve her fingers? She has been taking lessons about three months and seems anxious to learn; but gets so interested in the notes that she forgets about her fingers.—C. P.

Get a good-sized base-ball, and have her hold it in her hand with the palms upward and the fingers curved tightly about it. Remove the ball, telling her to hold her fingers firmly in the same position when she turns the hand over and places the fingers on the keys. If this process be repeated occasionally, whenever her fingers show signs of limpness, it ought eventually to fix her attention upon the proper way of holding them.

Metronome Speed

> At what rate of speed should I require the average fourth grade student to play scales and arpeggios?

I always consider the mere rapidity of technical work a secondary factor; for if the student learns to practice his scales and arpeggios carefully and correctly, he is prepared to play them at any reasonable rate; just as an automobile, accurately adjusted in all its parts, may travel as fast as one desires. So speed should not be considered a vital point, but should develop naturally according to the pupil's ability. I often tell my pupils that while *prestissimo* means *as fast as possible,* it certainly does *not* mean faster than possible; hence it may indicate for a given pupil a very moderate pace.

If a fourth grade pupil can play scales at a metronome pace of 108 to 120, four notes to a beat, he is doing well. Arpeggios may be played somewhat less rapidly.

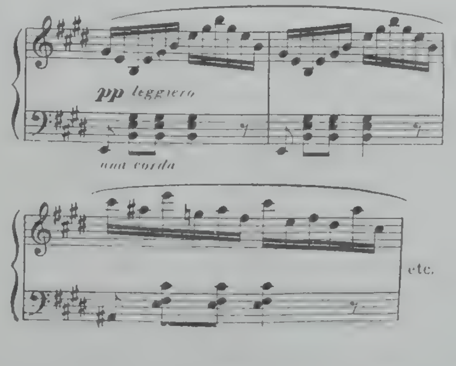
Use of the Una Corda Pedal

> Is it correct to use the *una corda* pedal in all passages marked pianissimo; for instance, in the softest parts of Mendelssohn's *Rondo Capriccioso,* or in the *Shadow Dance* by MacDowell?—E. D.

No, the *una corda* pedal (at least on the grand piano) should not be used indiscriminately for all very soft effects, because its office is not so much to soften the tone as to *change its quality.* Without this pedal such change is possible only to a limited extent, since the hammers always hit the strings in the same place. When the soft pedal is depressed, the piano action is moved along so that one of the three strings to a given note is left free to vibrate sympathetically with the other two, which are the only ones then actually struck. It is this sympathetic vibration that gives the tone its ethereal, far-away character.

Hence the soft pedal should be employed only when such an ethereal effect is desired. Sometimes, when a song-like section is repeated, for instance, the soft pedal may be applied with appealing effect, as in the third section of Rubinstein's *First Barcarolle in F minor,* where the initial melody reappears with a graceful, decorative figure above it. So also it may be used when a strain dies gradually into nothingness, as at the close of the Grieg *Berceuse.*

In the *Rondo Capriccioso,* about which you inquire, soft pedal may be used for a few bars beginning at measure 179, where the running passage which before was played loudly recurs as a kind of echo:



also at the end of the return of the theme, perhaps through measures 220-226, so that the contrast of the bravura passages which follows may be the more marked.

MacDowell was sparing in his use of the *una corda,* and has even given specific directions not to use it in some of the lighter passages. In the *Shadow Dance,* therefore, it may be employed through the middle section (measures 25-46) and possibly through the last four measures.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE OPERATIC IMPRESARIO

In his amusingly informative book of essays, *Interpreters and Interpretations,* Carl van Vechten thus holds forth on the subject of impresarios: "I do not think a course of training will help out the operatic impresario. The father of a man I knew in college once insisted that his son skin a pig. 'You never know when experience of this sort may come in handy,' was the old man's explanation. So far as I know, it never has. . . . After all, the rôle of the impresario is to mould the forces under him together, to arrange about payments and the collection of moneys, to see that box-office receipts do not run too far below the expenses of the theater, and to humor recalcitrant sopranos.

"I have known many operatic impresarios. André Messager, once head of the Paris Opéra, is a composer of pretty, light operas—he is also a conductor. Andreas Dippel, who has headed both the Metropolitan and the Chicago Opera Companies, was at one time a tenor whose principal asset was an elastic repertoire which made it possible for him to replace any other tenor at twenty-four minutes' notice in almost any operatic rôle in almost any language. . . . Henry Russell, once a music teacher, gave America some of the most interesting performances it has had. Oscar Hammerstein was a cigar maker; Giulio Gatti-Casazza was a naval engineer; Heinrich Conrad was an actor; Maurice Grau, Colonel Mapleson—the list of impresarios is as long as one cares to make it."

It is as much a duty of this nation in the work of making the world well and strong and sane again to awaken the musical spirit of the nation as to use other agencies to that end.—Judge Guy.

GOTTSCHALK'S REPERTOIRE

Louis Moreau Gottschalk, a pupil of Chopin, still remembered for his compositions, *The Dying Poet* and *The Last Hope*, was the first great American pianist. In his *Musical Memories,* George P. Upton gives us an intimate picture of a "visit" he and Gottschalk had together. "Gottschalk was often criticized for the class of music which he played. It consisted principally of his own compositions, *Bamboula, Le Savane, Recordati, La Marche de Nuit, O ma Charmante, Le Mancilliner, Ojos Creollos*, the *Berceuse, Last Hope* and others. (Gottschalk was of Creole blood, hence the Spanish titles.) In reality the music which he played was not a fair test of his taste or his ability. He once told me that he played these and similar pieces because people liked them, and because he needed the money they brought him, for his own expenses were large, and besides that he was supporting five sisters and a brother at that time. Gottschalk was a great lover of Beethoven's music, especially the sonatas. How well I remember the last time I saw him! We spent an afternoon together in 1864, and he played for me in his dreamy way the so-called *Moonlight Sonata* of Beethoven, some of Mendelssohn's *Midsummer Night's Dream* music and his *Lieder Ohne Wörte,* running from one piece to another with hardly a pause except to light a fresh cigar or interview the merry widow Clicquot. I remember asking him why he didn't play that class of music at his concerts. He replied: 'Because the dear public don't want to hear me play it. People would rather hear my *Banjo*, or *Ojos Creollos*, or the *Last Hope*. Besides there are plenty of pianists who can play that music as well or better than I can, but none of them can play my music half so well as I can. And what difference will it make a thousand years hence anyway?'"

WOMEN AS MUSICIANS

Doctor Ethel Smyth, England's foremost woman composer, in her book *Streaks of Life*, comes boldly to the defense of the woman musician. Dr. Smyth was a militant suffragette in the days before women voted, and she is a little strenuous in saying what many of us think without being so very palpitant about it; but she is worth reading none the less. "Speaking as an artist, I agree with Mr. Newman and other thoughtful writers in thinking our music-life is in a very bad way—superficial, lowpulsed, and bolstered with make-believe. . . . The one element of hope lies, I think, in the gradual interpenetration of the life musical by women. I say this in no fanatical feminist spirit, but in all calmness, as the result of quiet and, I trust, sane observation of things in general, and of what is going on under my nose in particular. . . . Generally speaking, I find women more capable of enthusiasm and devotion, readier to respond and be spent emotionally than men—as I noticed in my dealings with stage-choruses long before the war. Their nerves, too, seem nearer the surface, more responsive to appeal, less deeply buried under that habitual resistance to the emotional appeal which, as I have said, is surely a post-Elizabethan trait. I cannot conceive of music as being an Englishman's religion—that is, a thing pure of financial taint—but in the case of an Englishwoman I can conceive it. . . . During the war it became impossible to carry on without admitting women to the orchestras, and few things more deeply impressed such as were capable of dispassionate judgment than the increased brilliancy and warmth of tone. A new and refreshing spirit, too, was perceptible—in part the result, no doubt, of sex rivalry of the right sort. Well do I remember the transfiguration of a certain elderly violinist who seldom used more than half his bow, and who now was making it bite into the strings as it had not bitten for years, in honor of the extremely capable maiden who was sharing his desk."

SCHUMANN'S PRAISE OF CHOPIN

Though Chopin apparently thought little of Schumann, the generous composer-critic was more appreciative of Chopin. Of Chopin's playing, Schumann wrote in the *Neue Zeitschrift* a letter after their meeting in 1836:

"Imagine an aeolian harp possessed of all the scales and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of his (Chopin's) playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention in the first place the *A flat Etude*—more a poem that a study. 'It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal; but one was always sensible through the harmonies of the wonderful melody of the big notes, and, about the middle of the piece, a tenor part was heard distinctly from the chords. When the piece terminated, one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much, and praise was unutterable. He went on to the second in the book, in F minor, another which leaves an unforgetable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child to sleep."

THE WIG OF DR. FAUSTUS

In his book, *A Westminster Pilgrim*, Sir Frederick Bridge relates the following story told by Joseph Maas, the opera singer, concerning a certain George P—.

"P— was taking the title-rôle in Gounod's *Faust*. The contretemps to be related occurred at the moment when the actor's beard and stage-wig are whisked away down a trap-door, and relieved of the trappings of senility, the young and joyous *Faust* steps forward into the limelight in the bloom and beauty of youth. The opera had pursued its wonted course up to this point. P— had placed himself in position near the trap-door, and the super who worked the charge awaited his cue. It came. His hand shot out, but he grabbed more than was prescribed, for lo! there stood revealed a perfectly bald *Faust,* lacking even a tonsure. The zealous super had dragged away the actor's own private wig along with the hirsute property guise. P— realized the situation in a flash, and swiftly reclaimed his wig from the hand of the super.

"But the audience had seen, and, as audiences always relish unrehearsed effects, it roared and rocked itself with delight even after P— had replaced his locks and resumed his impressive part. He got through it, but he was disconcerted and furious. The cause of such sustained merriment seemed to him insufficient; but he learned the reason when, leaving the stage, he sought a mirror. In his agitation he had replaced the wig the wrong way round. If the actor was furious before, he was now mad with rage, and his wrath demanded chastisement of the '. . super', the cause of his mortification. Like Saul of Tarsus, he was yet breathing out fire and slaughter when the super appeared a huge man of brawn and muscle, in his shirt-sleeves and apron, just come from his work.

"'Hullo, Mr. P—,' cried he, 'do you want me?'

"P— was a small man. His bellicose intentions vanished with the rapidity of his wig not many minutes before. Looking his opponent up and down for a second, he gasped out, 'Yes, sir; d. . you, sir!' and ran."

ROSSINI'S "TAM-TAM" OF REJOICING

Everybody knows that Rossini, while still in his thirties, virtually deserted musical composition in favor of the gastronomic art. Living in Paris, his salon the meeting place of all who delighted in good music, lively wit and the best cooking obtainable, Rossini became a *bon vivcur*. Above all he loved the good things of the table, and according to Edgar Istel, writing in *The Musical Quarterly*, he thus expressed his quaint philosophy of life to Blaze de Bury:

"Next to doing nothing, I know no more delightful occupation than eating—I mean, of course, eating that may properly be called eating. As love for the heart, so is appetite for the stomach. The stomach is the conductor who mobilizes the grand orchestra of our passions. The empty stomach symbolizes only the bassoon or the piccolo, growling in displeasure or screaming in desire; the full stomach, *per contra,* is the triangle of delectation or the tam-tam of desire. For me, Love is the prima donna *par excellence,* the goddess who sings to the brain her cavatinas that intoxicate the ear and fascinate the heart. Eating and loving, singing and digesting—these are in very truth the four acts of the comedy-opera we call Life, evanescent as the foam of a bottle of champagne. He who lets it pass away without enjoying it, is a born fool!"

Conscientiousness and justice are stations which have been reached and passed before any fine work appears.

—William Hunt.

A REMARKABLE SENSE OF ABSOLUTE PITCH

Clara Louise Kellogg, a once-noted American prima donna, had a remarkable sense of absolute pitch, which once stood her in good stead at a performance of "The Star of the North." It occurred, she tells us in her *Memoirs of an American Prima Donna,* at a matinée in Booth's Theatre, New York. "There is a quartette by *Peter, Danilowitz* and two *vivandiéres,* almost without accompaniment, in the tent on the stage, and I as *Catherine*, had to take up the note they left and begin a solo at its close. The orchestra was supposed to chime in with me, a simple enough matter to do if they had not fallen from the key. It is surprising how relative one's pitch is when suddenly appealed to. Even a very trained ear will often go astray when some one gives it a wrong keynote. Music, more than almost any other art, is dependent—every tone hangs on other tones. That particular quartette was built on a musical phrase begun by one of the sopranos and repeated by each. She started on the key. The mezzo took it up a shade flat. The tenor, taking the phrase from the mezzo, dropped a little more, and when the basso got through with it they were a full semitone lower. Had I taken my *attaque* from their pitch, imagine the situation when the orchestra came in! My heart sank as I saw ahead of us the inevitable discord. It came to the last note. I allowed a half-second of silence to obliterate their false pitch. Then I *concentrated*—and took up my solo in the original and correct key. That absolute pitch again! Behrens expressed his amazement after the curtain fell."

MUSIC AS SHE IS HEARD

"What is that tune you are playing?"

"That isn't a tune. It's a sonata."

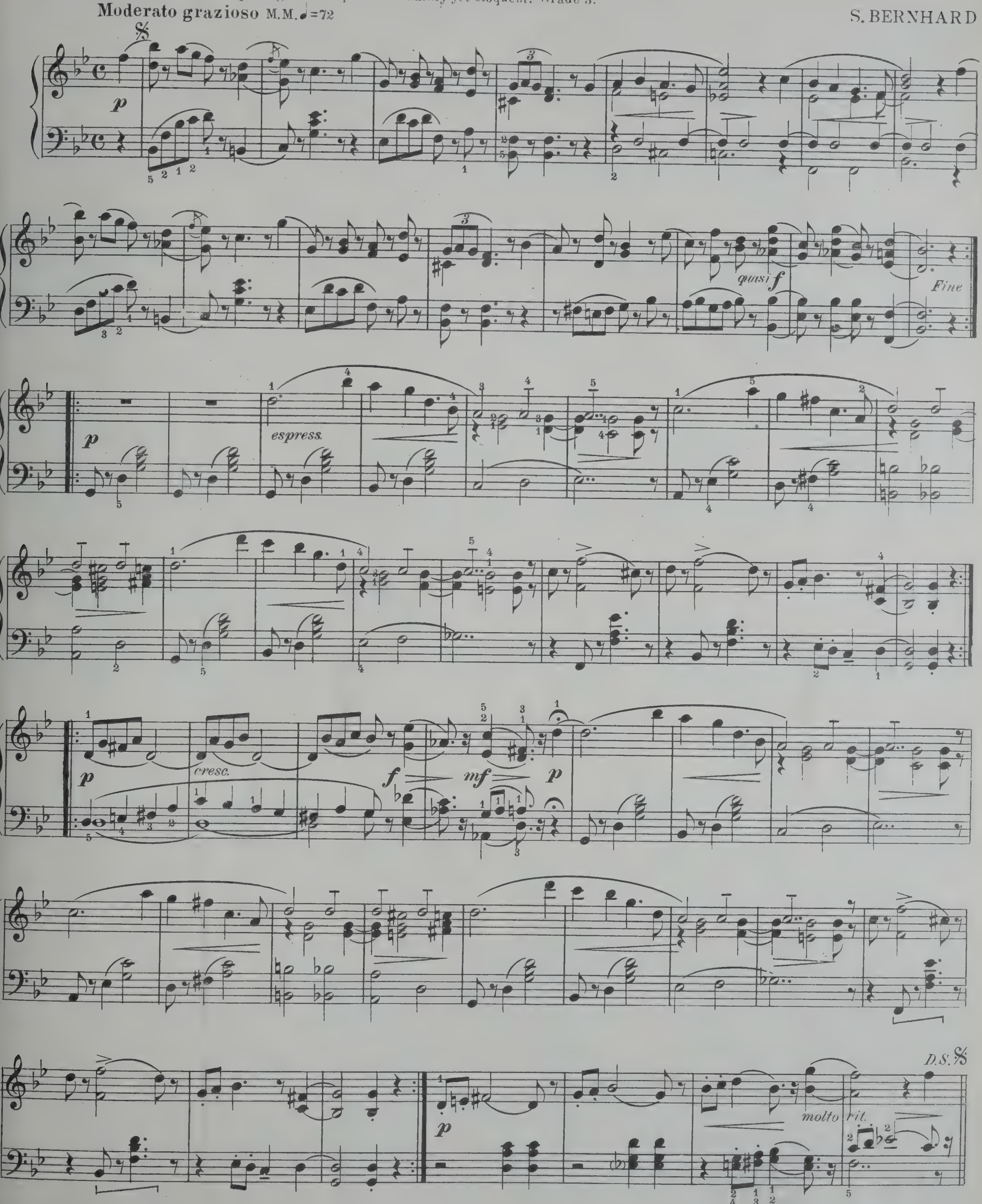
"What's the difference?"

"Well, with a sonata it's pretty hard for the average listener to detect mistakes. With a tune you've got to know pretty well what you are about." M. H.

LA SERENATA

A modern song without words requiring an interpretation dainty yet eloquent. Grade 3.

S. BERNHARD



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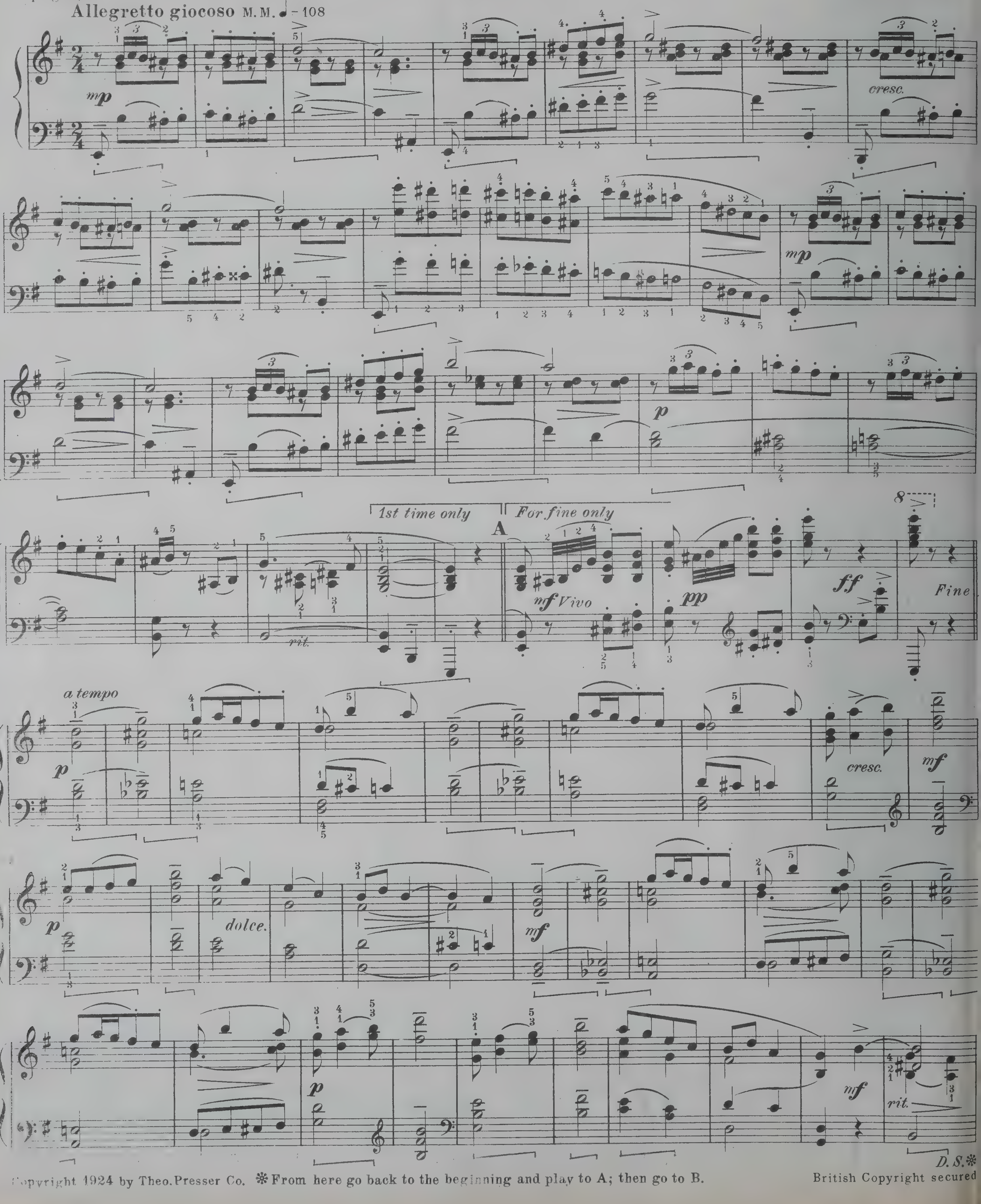
HARLEQUIN

INTERMEZZO

A sprightly new *encore* or recital number by a well-known concert pianist. Grade 4

F. HIMMELREICH



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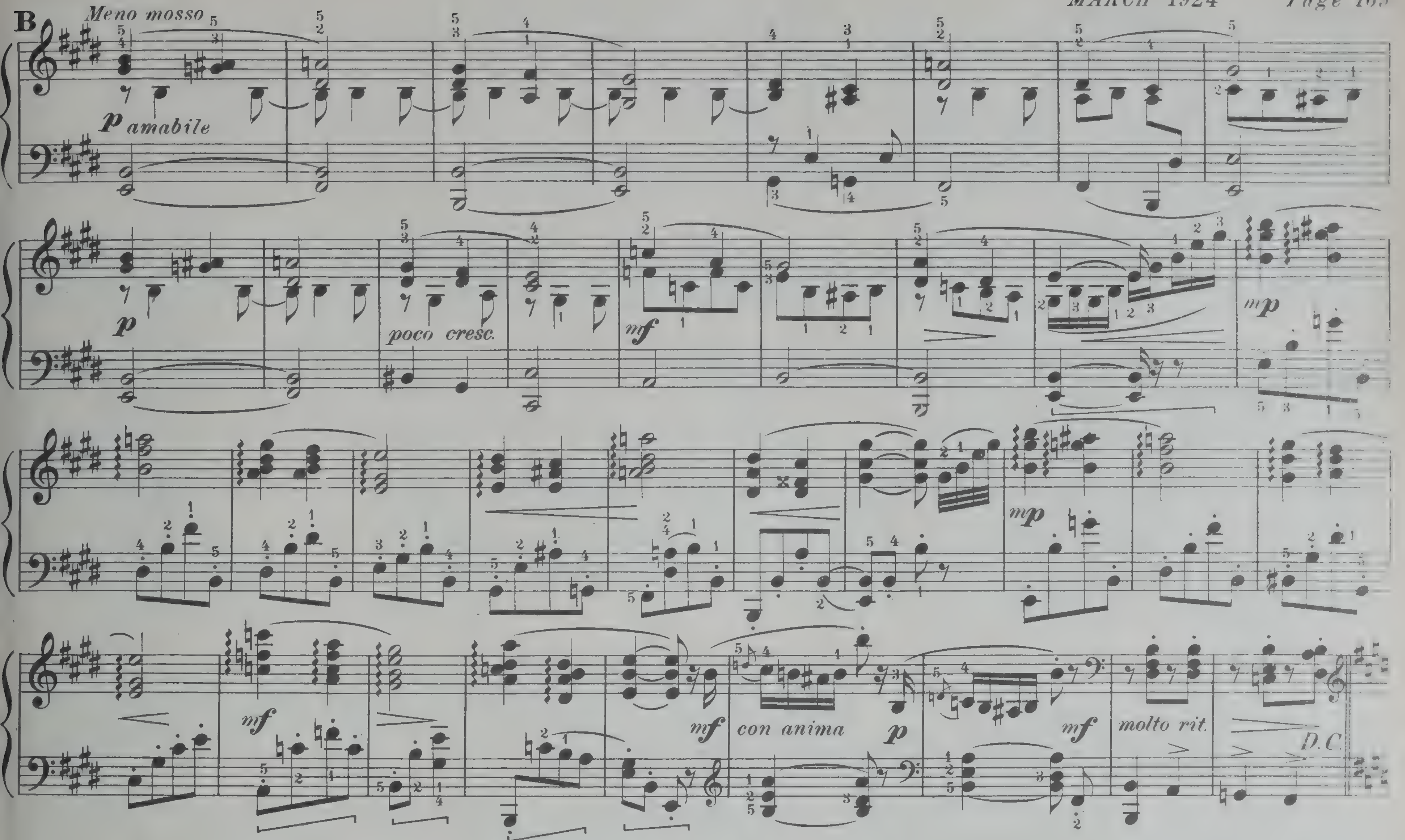
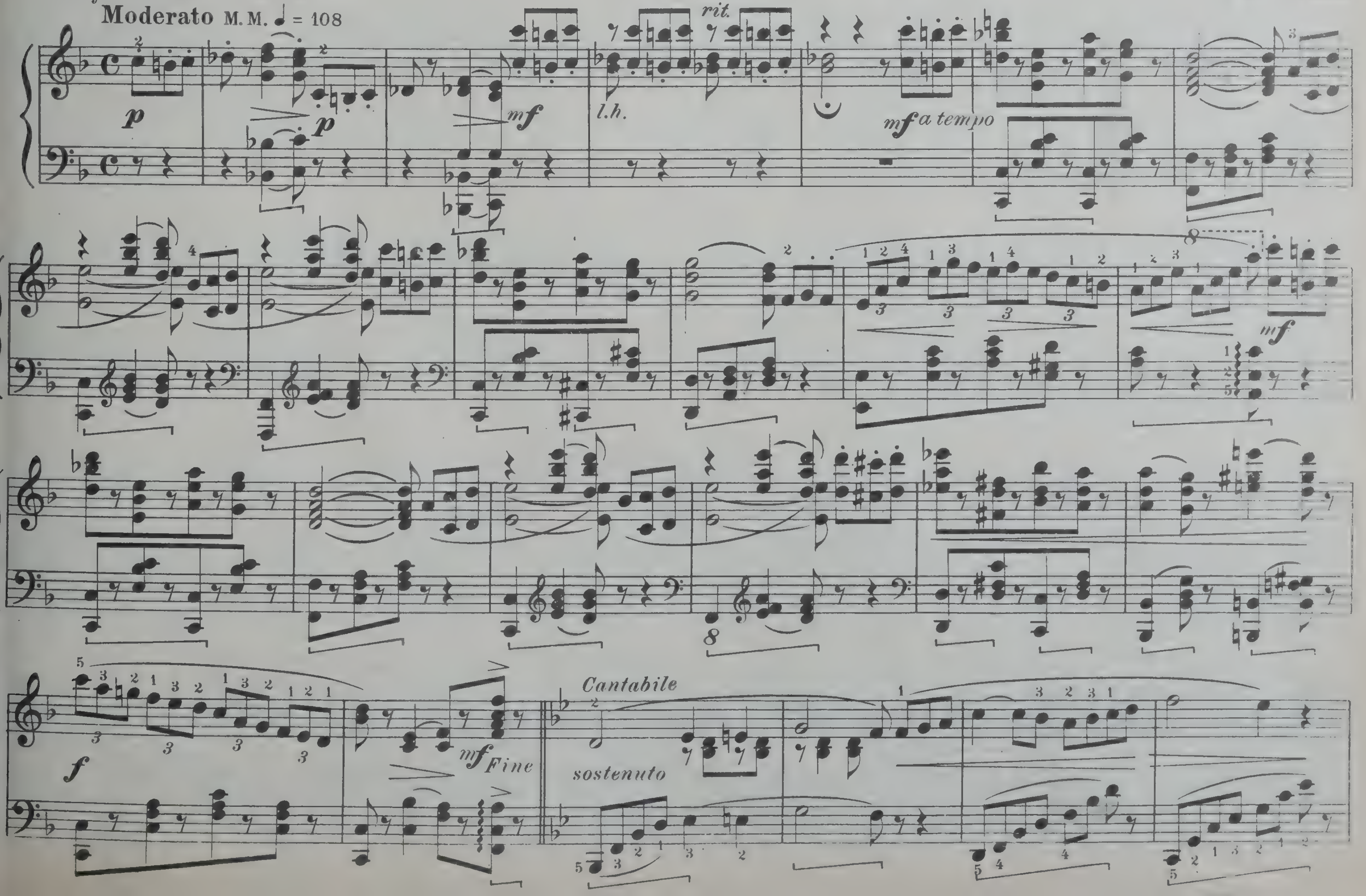


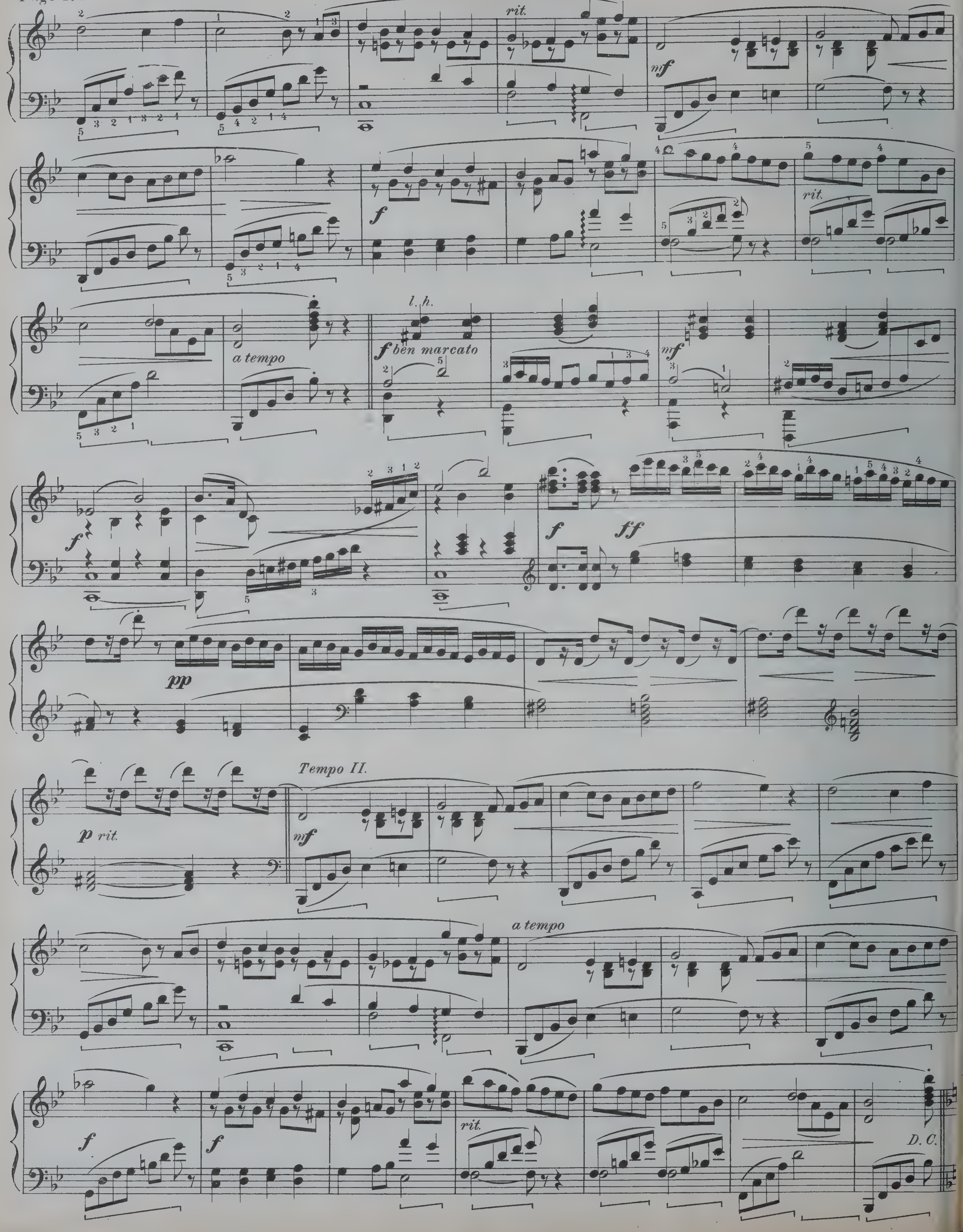
A stately modern gavotte, sonorous and richly harmonized. Grade 4

ON FLOWERY-WAY

M. PESSE

Moderato M.M. ♩ = 108

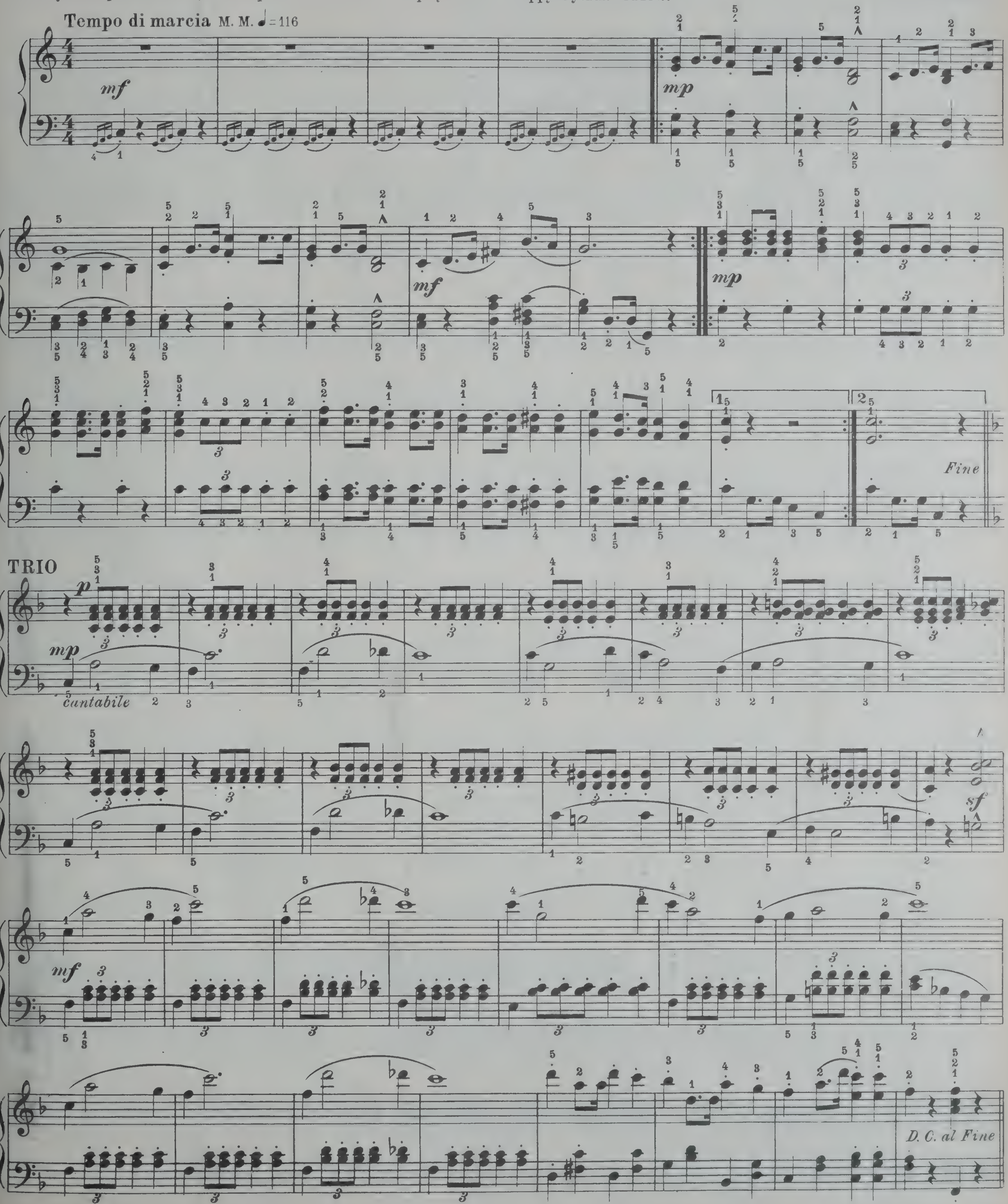



rit.
mf
f
rit.
a tempo
l. h.
f ben marcato
mf
f
f
ff
pp
p rit.
Tempo II.
mf
a tempo
f
f
rit.
D. C.

LET'S PLAY SOLDIERS!

In the style of a parade march, four steps to the measure. To be played with a snappy rhythm. Grade 2.

ADAM GEIBEL



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OZIDA

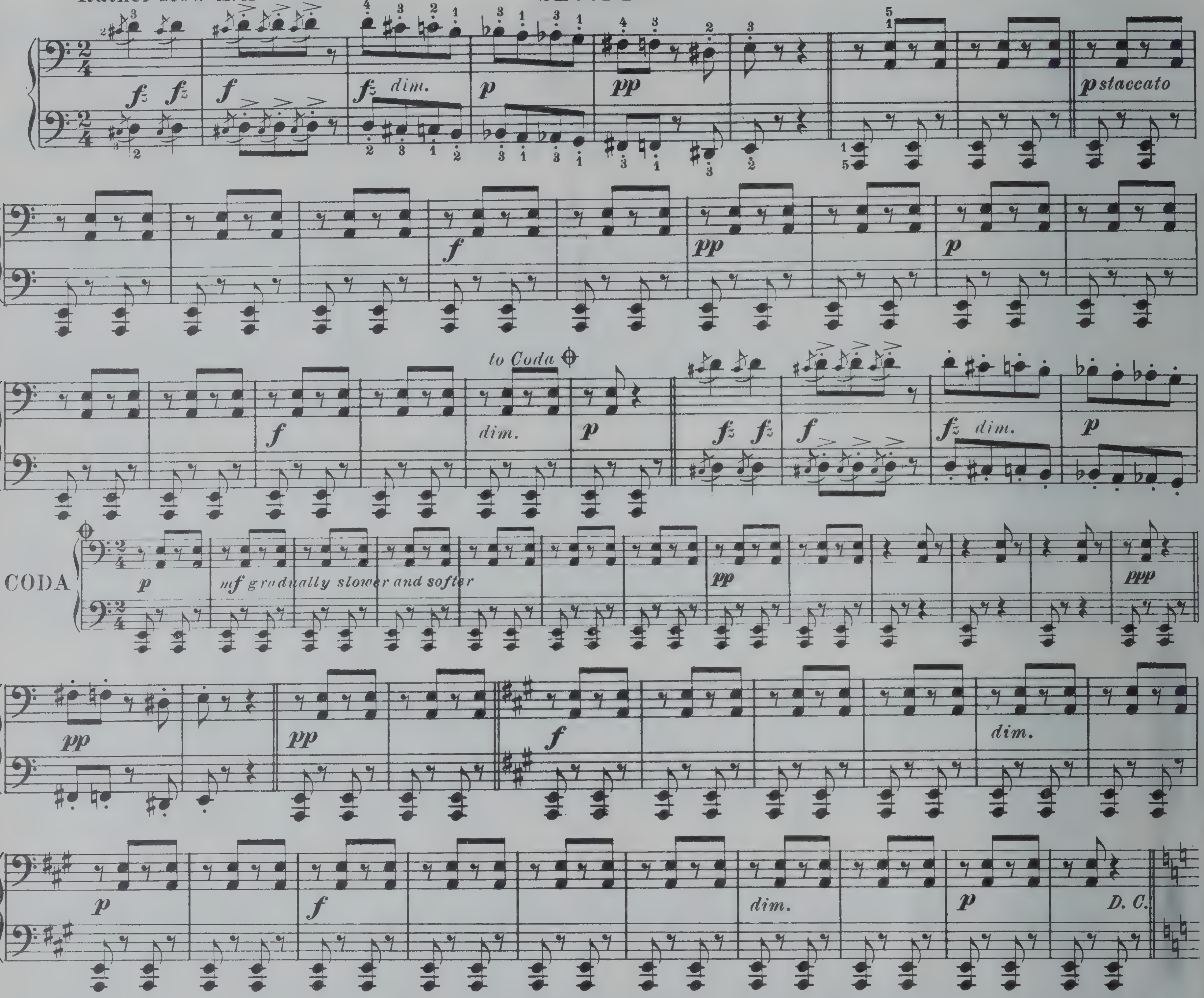
DANSE ORIENTALE

BERT R. ANTHONY

In characteristic style, the *secondo* taking the muffled drum effect.

Rather slow M. M. ♩ = 96

SECONDO



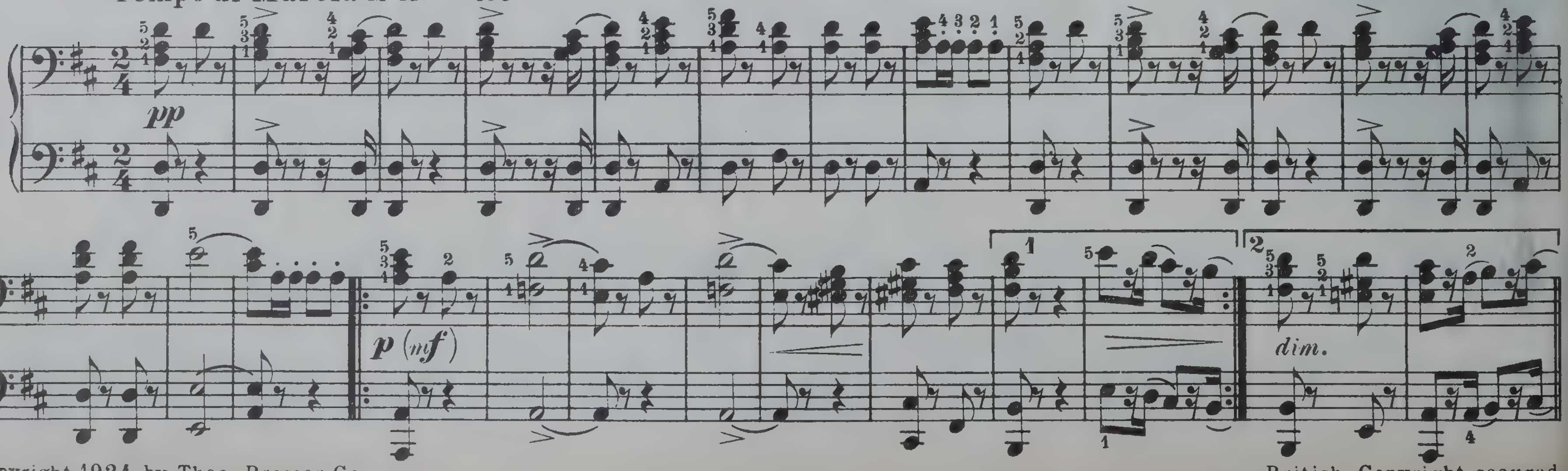
MARCH OF THE TOY SOLDIERS

A perfect miniature, to be played in orchestral style.

P. TSCHAIKOWSKY, Op. 39, No. 5

SECONDO

Tempo di Marcia M. M. ♩ = 108



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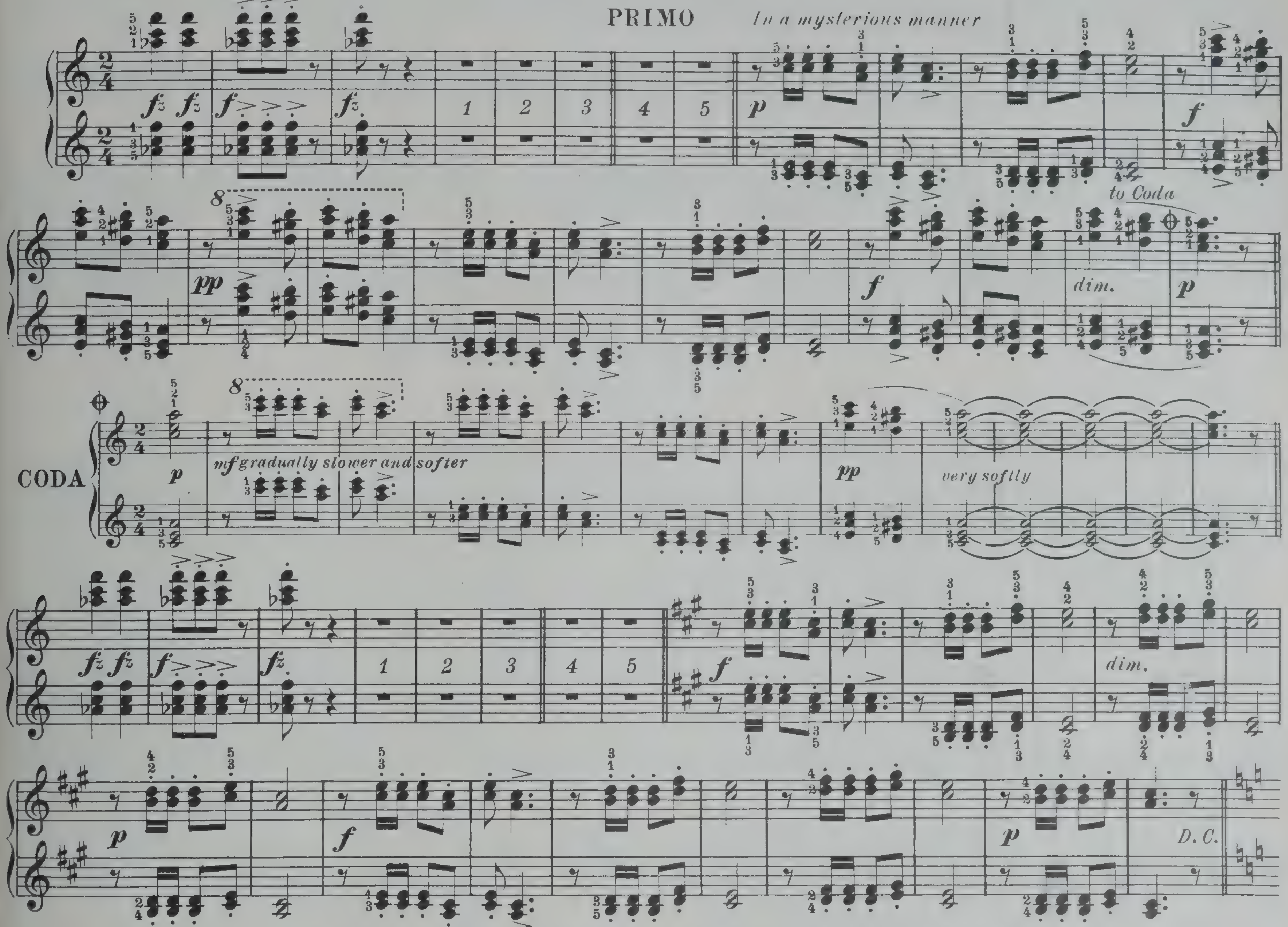
OZIDA

DANSE ORIENTALE

Rather slow M.M. ♩ - 96

BERT R. ANTHONY

PRIMO

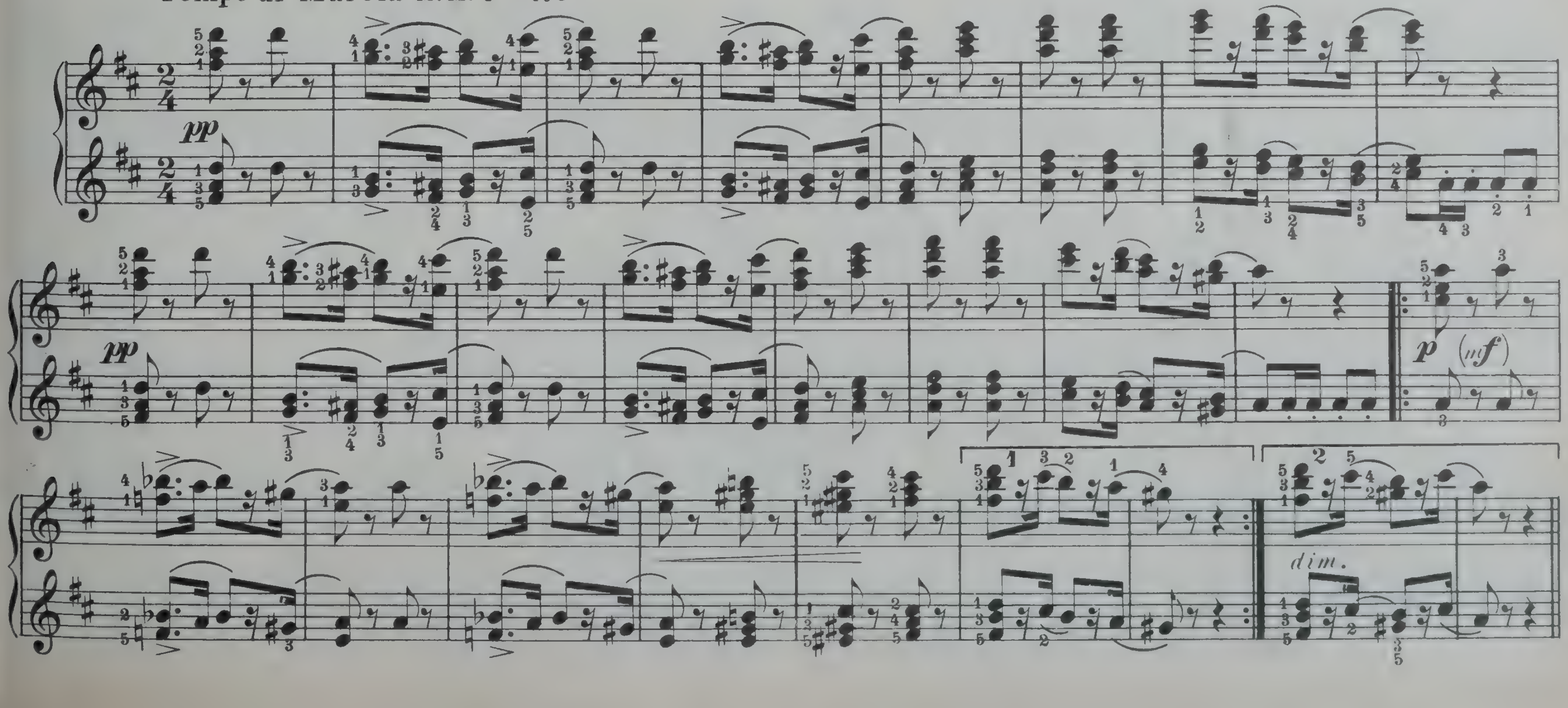


MARCH OF THE TOY SOLDIERS

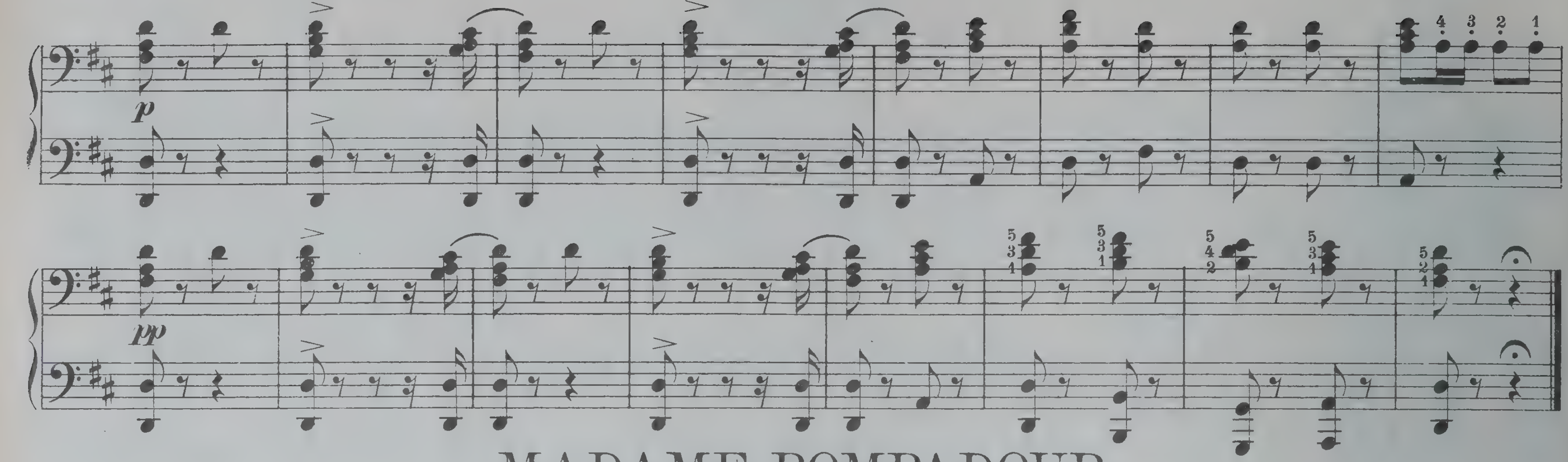
PRIMO

P. TSCHAIKOWSKY, Op. 39, No. 5

Tempo di Marcia M.M. 𝅗𝅥 = 108



SECONDO



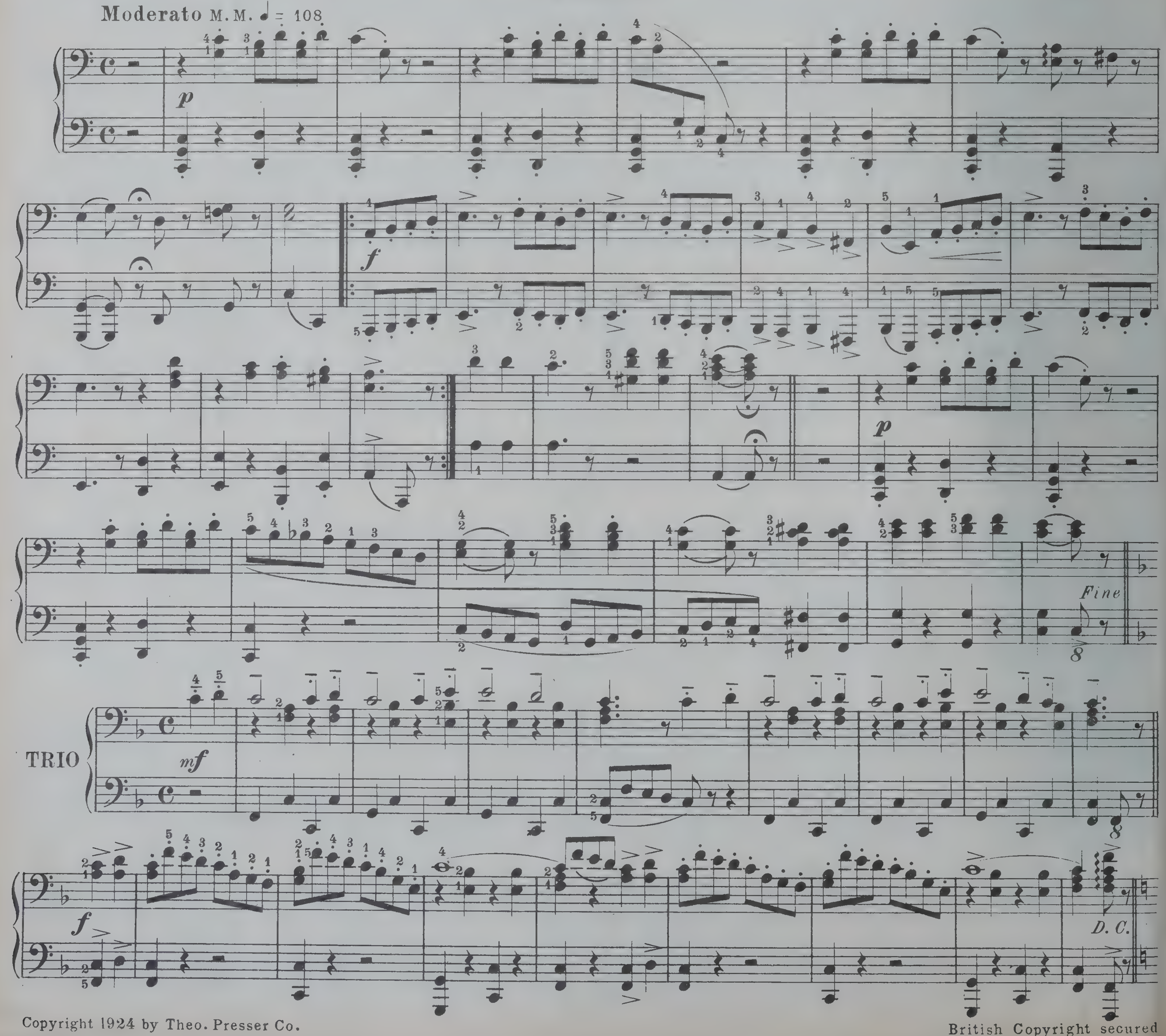
MADAME POMPADOUR

A LA GAVOTTE

A quaint, old-fashioned dance movement.

SECONDO

W. ALETTER



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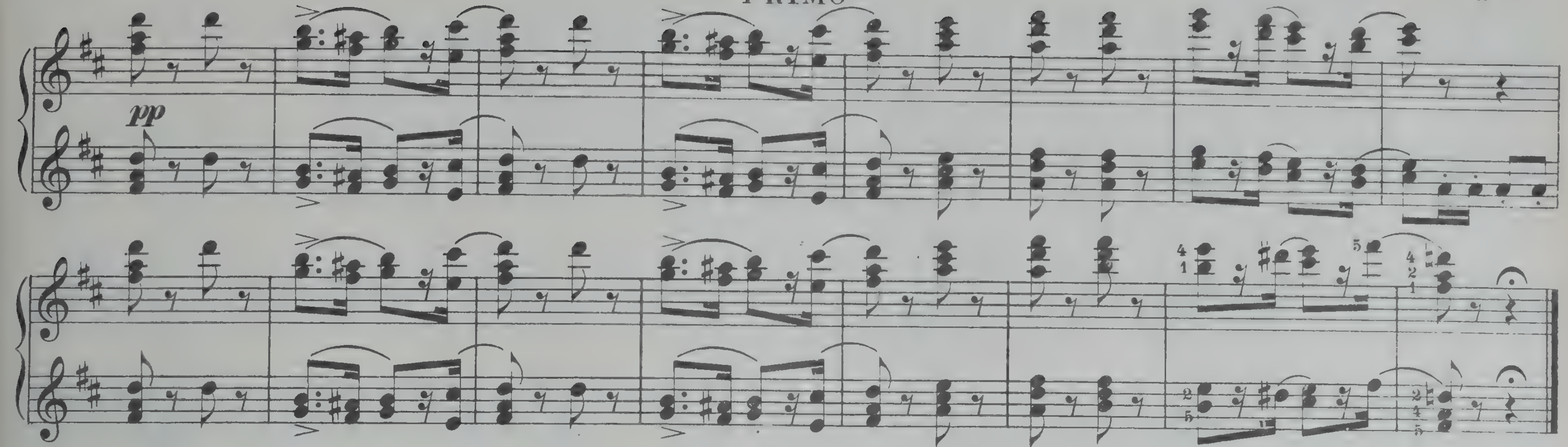
PRIMO



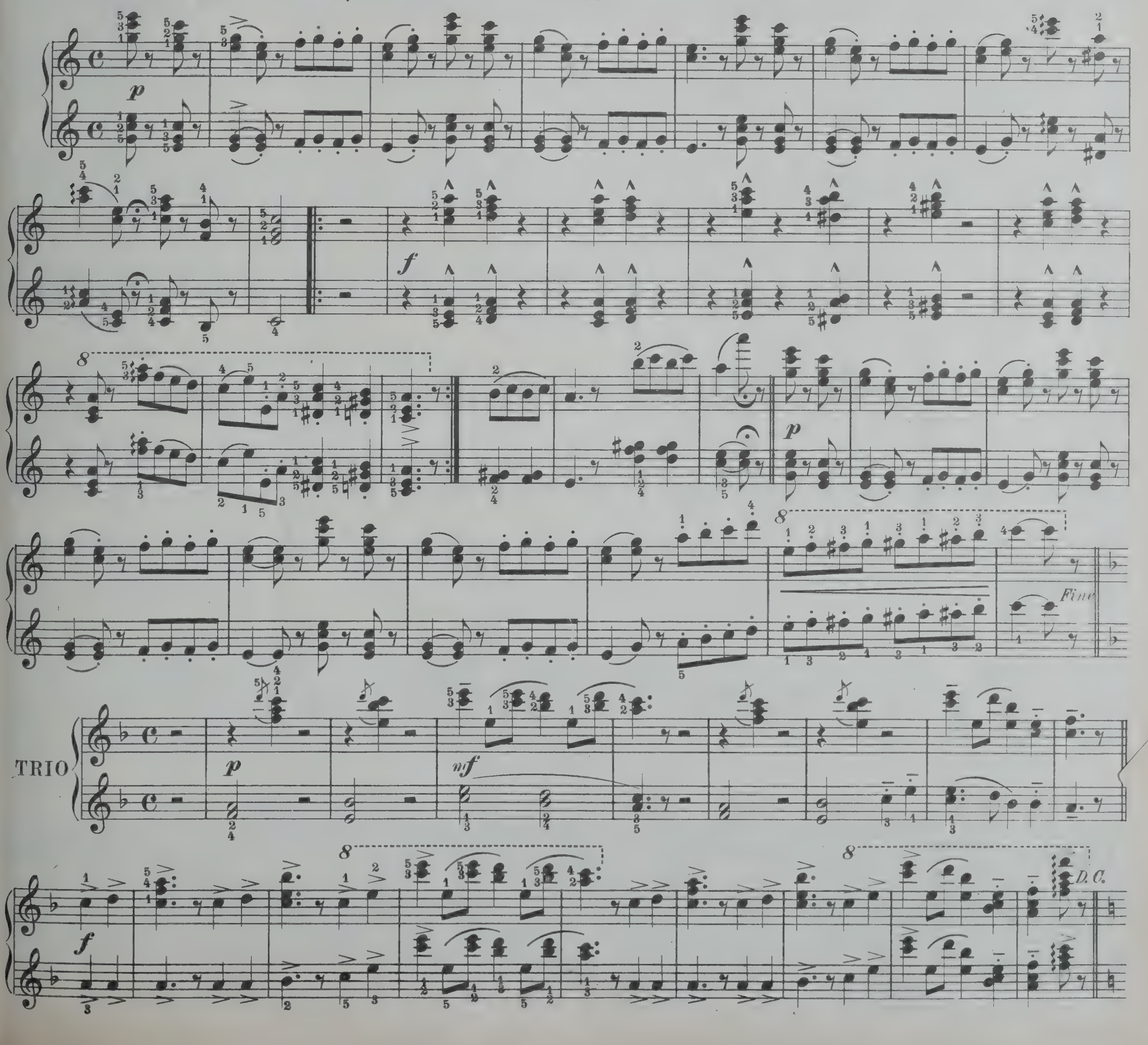
MADAME POMPADOUR

A LA GAVOTTE

W. ALETTER

Moderato M.M. ♩ = 108

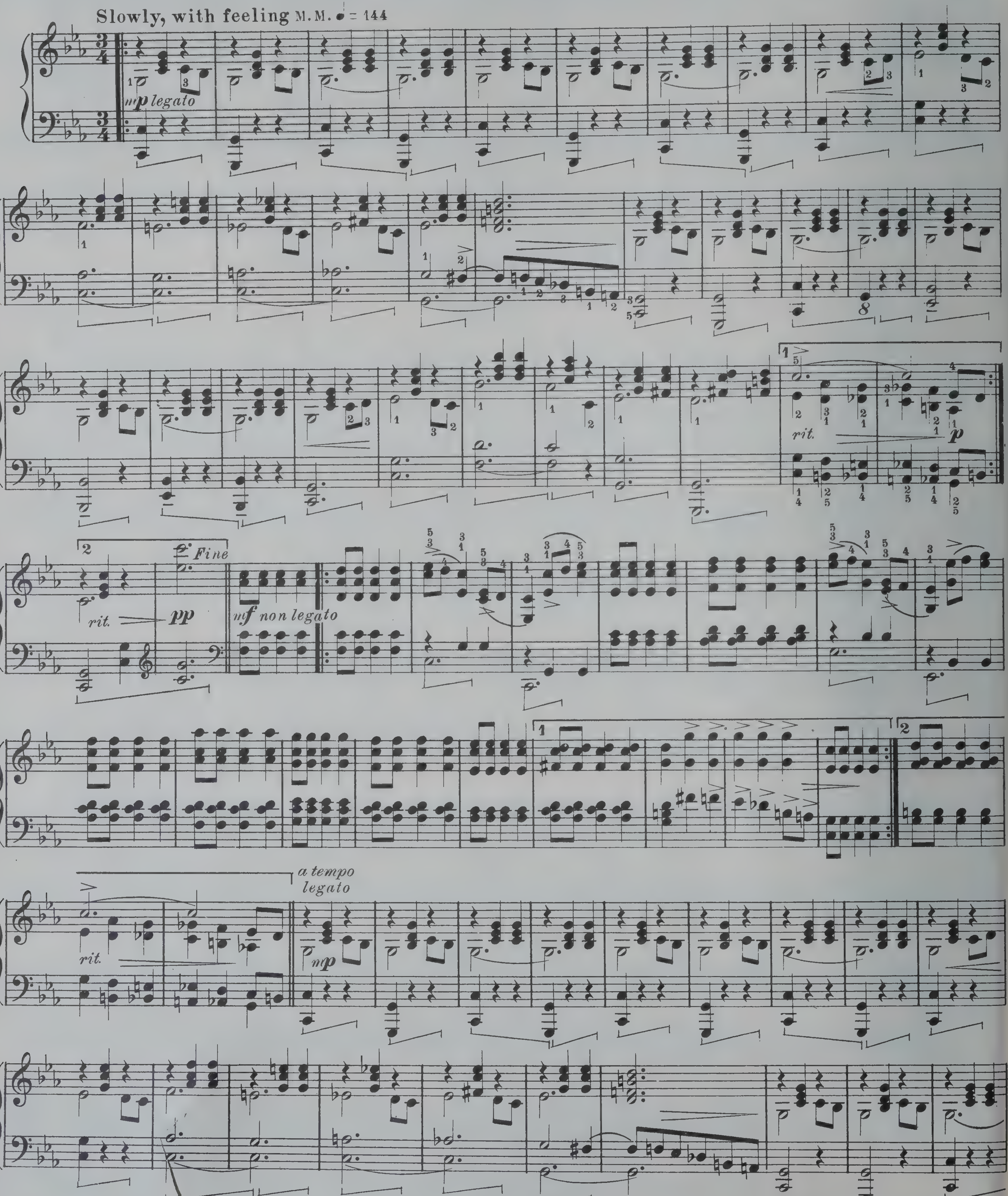
PRIMO



WALTZ OF SORROW

DAVID W. GUION

The most recent composition of one of America's most successful younger composers. Mr. Guion is known best by his concert transcriptions of well-known American folk-tunes. Grade 5



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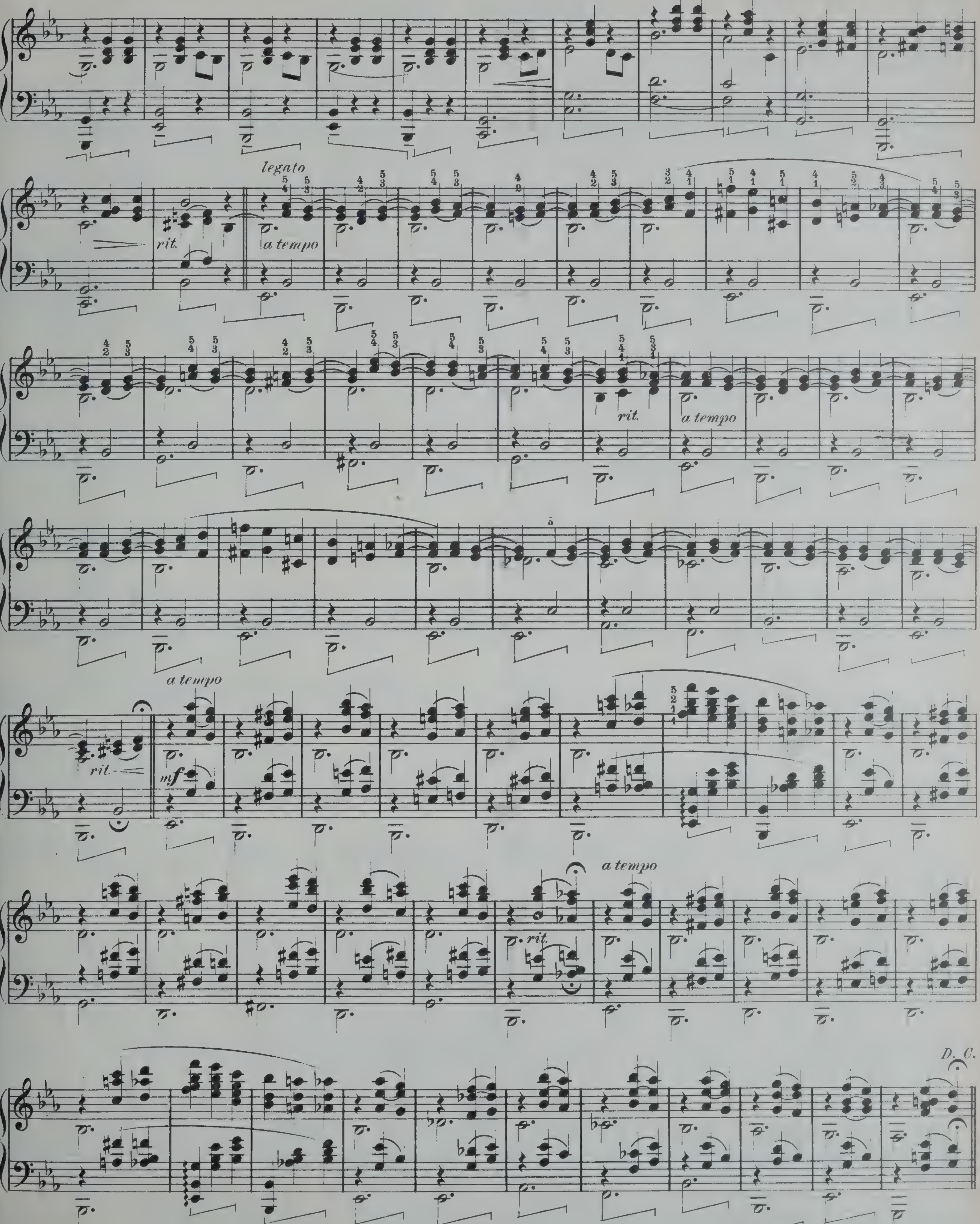
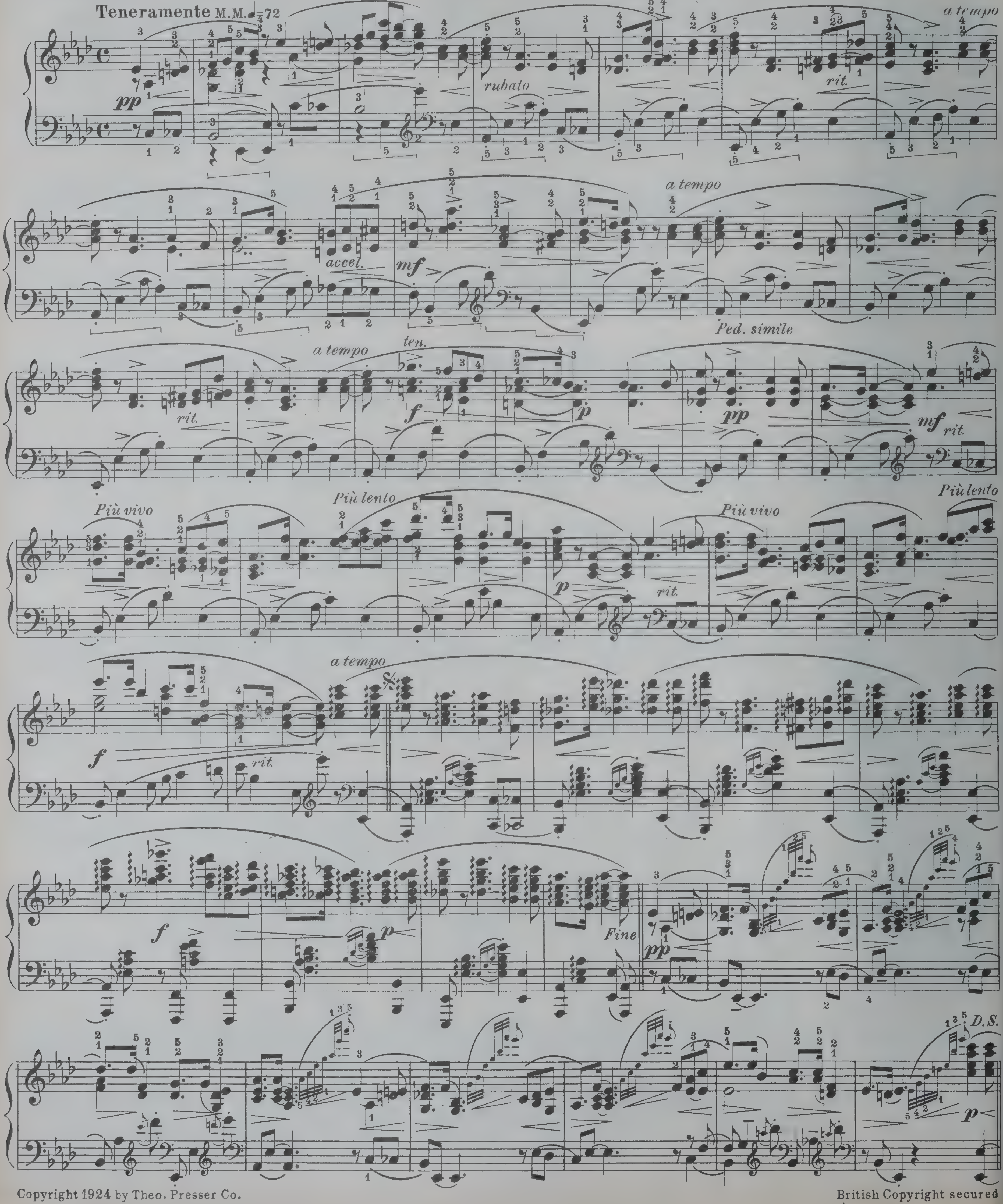

rit.
legato
a tempo
rit.
a tempo
a tempo
rit.
mf
a tempo
rit.
D. C.

SONG OF HOME
CHANSON DE CHEZ NOUS

L. J. OSCAR FONTAINE,
Op. 162, No. 1

A high-class drawing-room piece, very expressive. The syncopated rhythms must be handled smoothly, without jerkiness. Grade 4.



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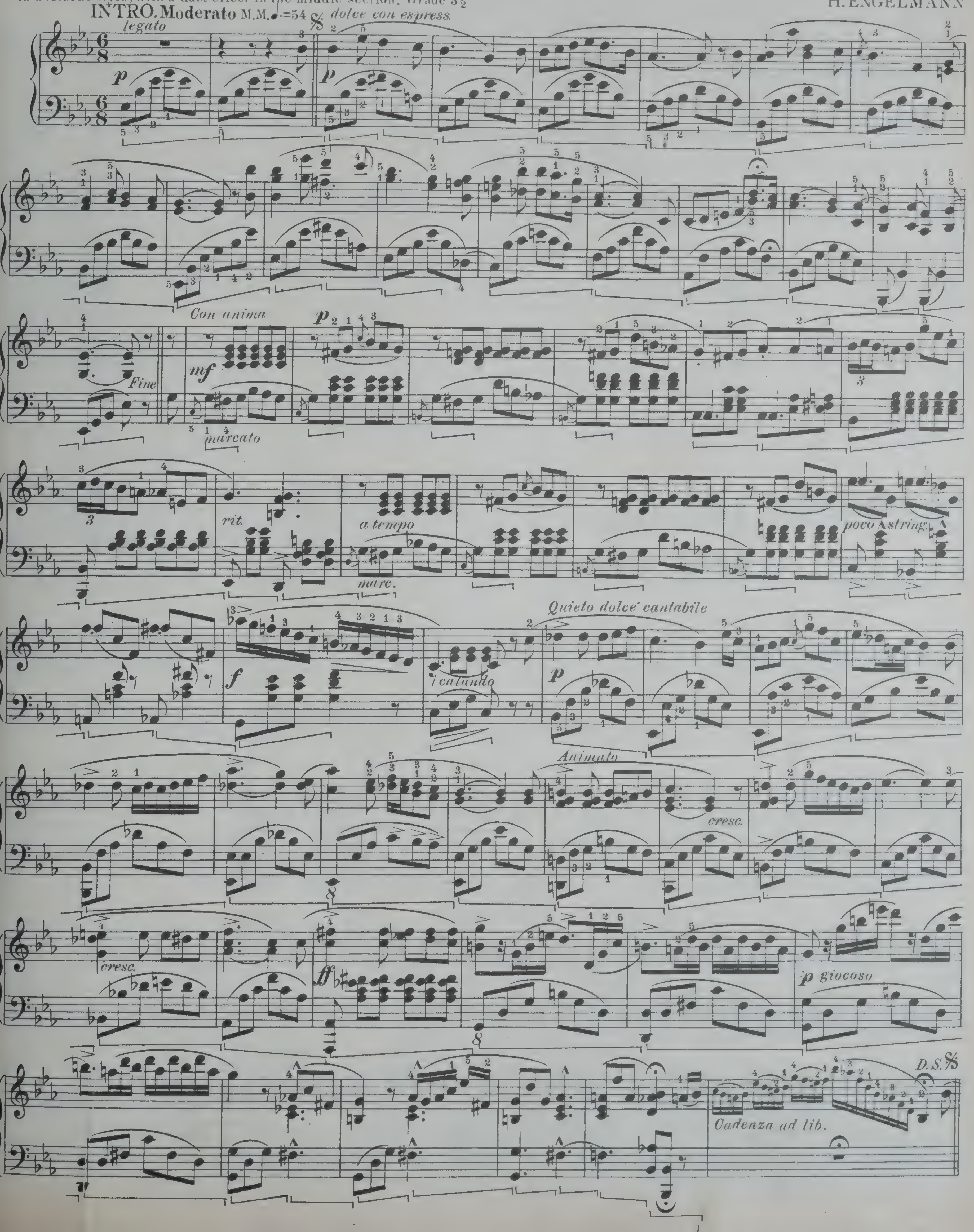
TENDER THOUGHTS

REVERIE

In nocturne style, with a duet effect in the middle section. Grade 3½

H. ENGELMANN

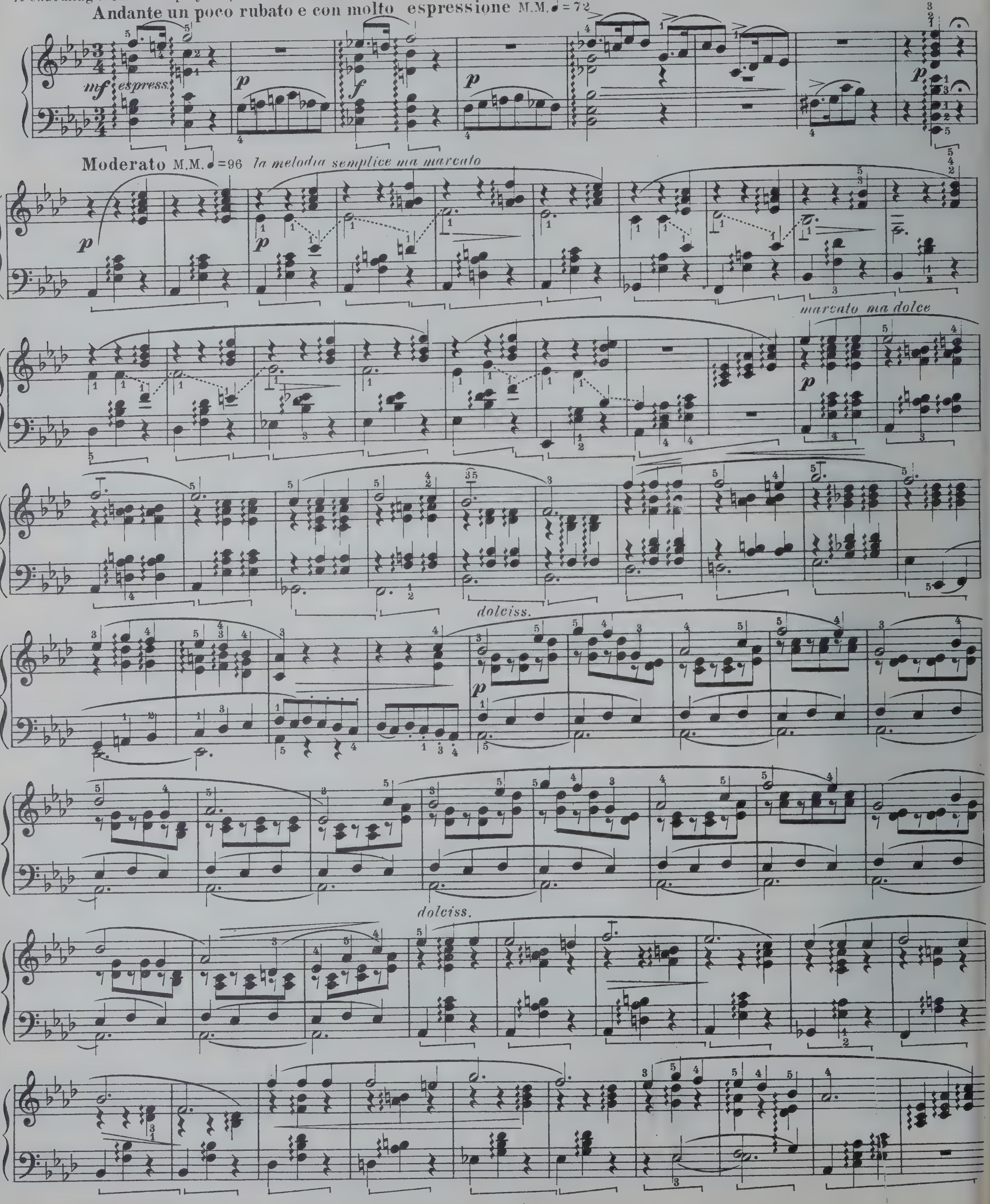


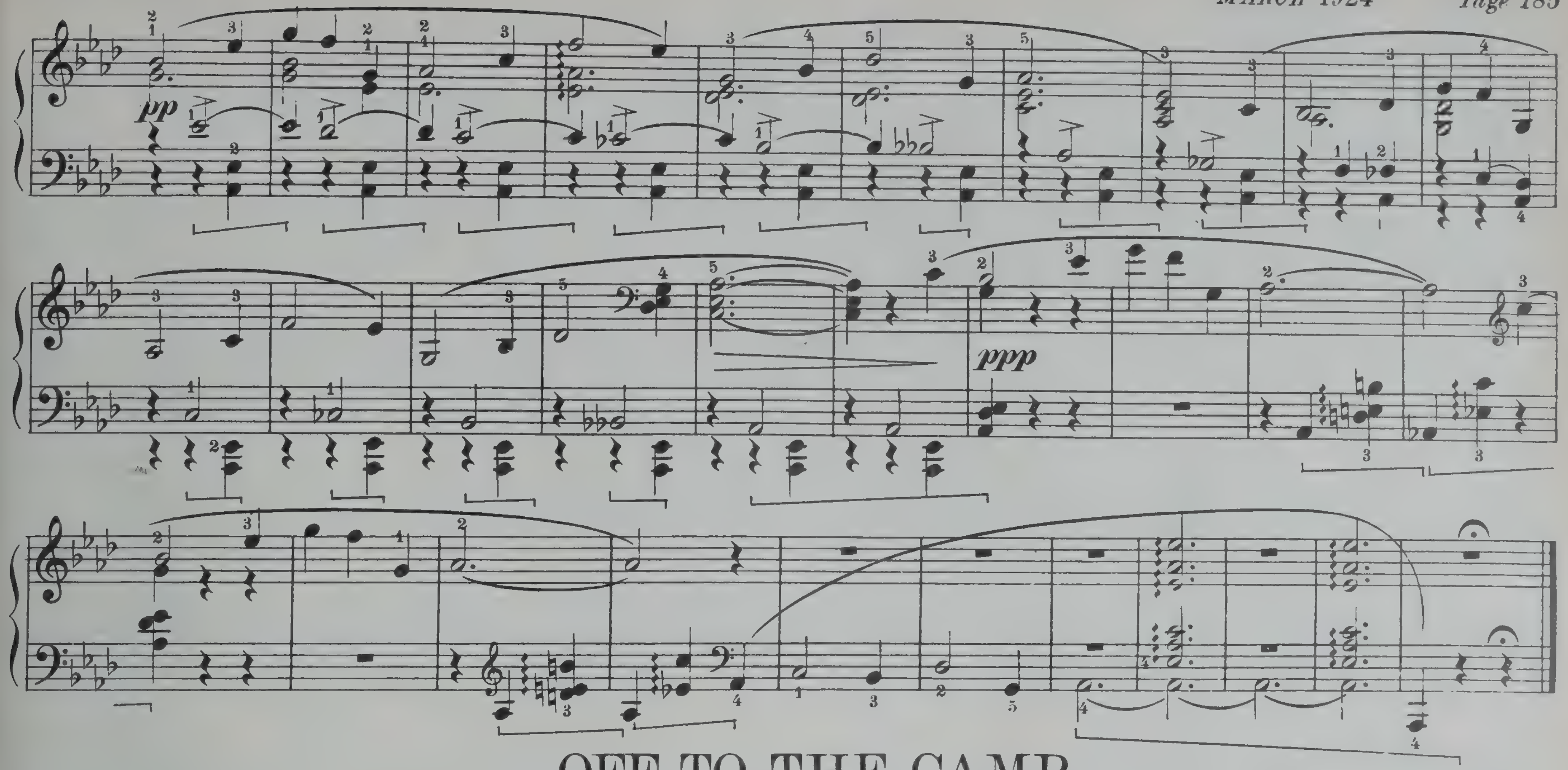
INTERRUPTED REVERIE

RÊVERIE INTERROMPUE

P. I. TSCHAIKOWSKY, Op. 40, No. 12

A charming theme first played by the thumbs in the middle register, then taken up by the soprano. Grade 5.

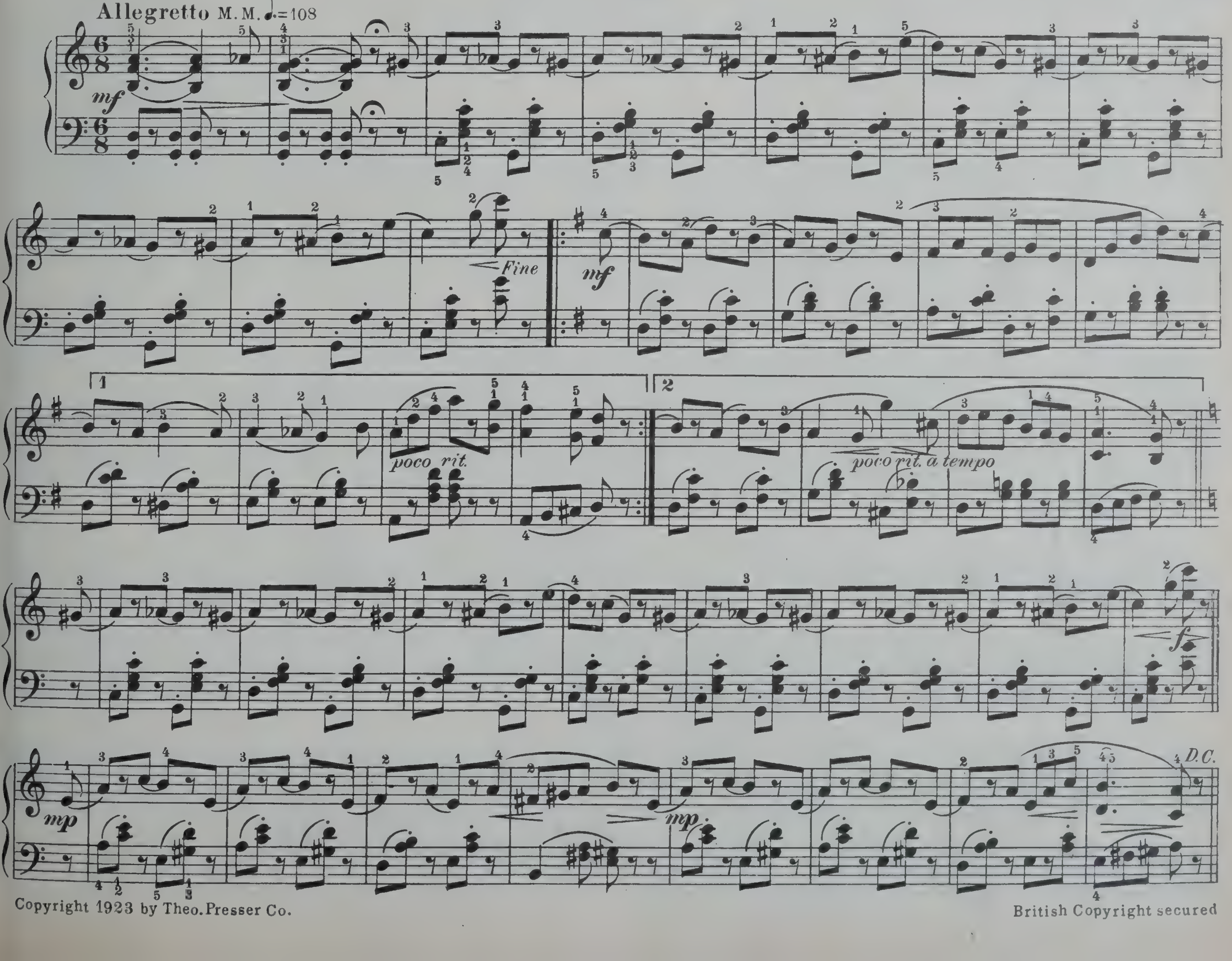

Andante un poco rubato e con molto espressione M.M. ♩=72
mf
espress.
p
f
p
p
Moderato M.M. ♩=96 la melodia semplice ma marcato
p
p
marcato ma dolce
p
dolciss.
p
dolciss.



OFF TO THE CAMP

A little military march or caprice, by a well-known writer for young folks. Grade 2½

MATHILDE BILBRO



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DANCE OF THE SPIRITS

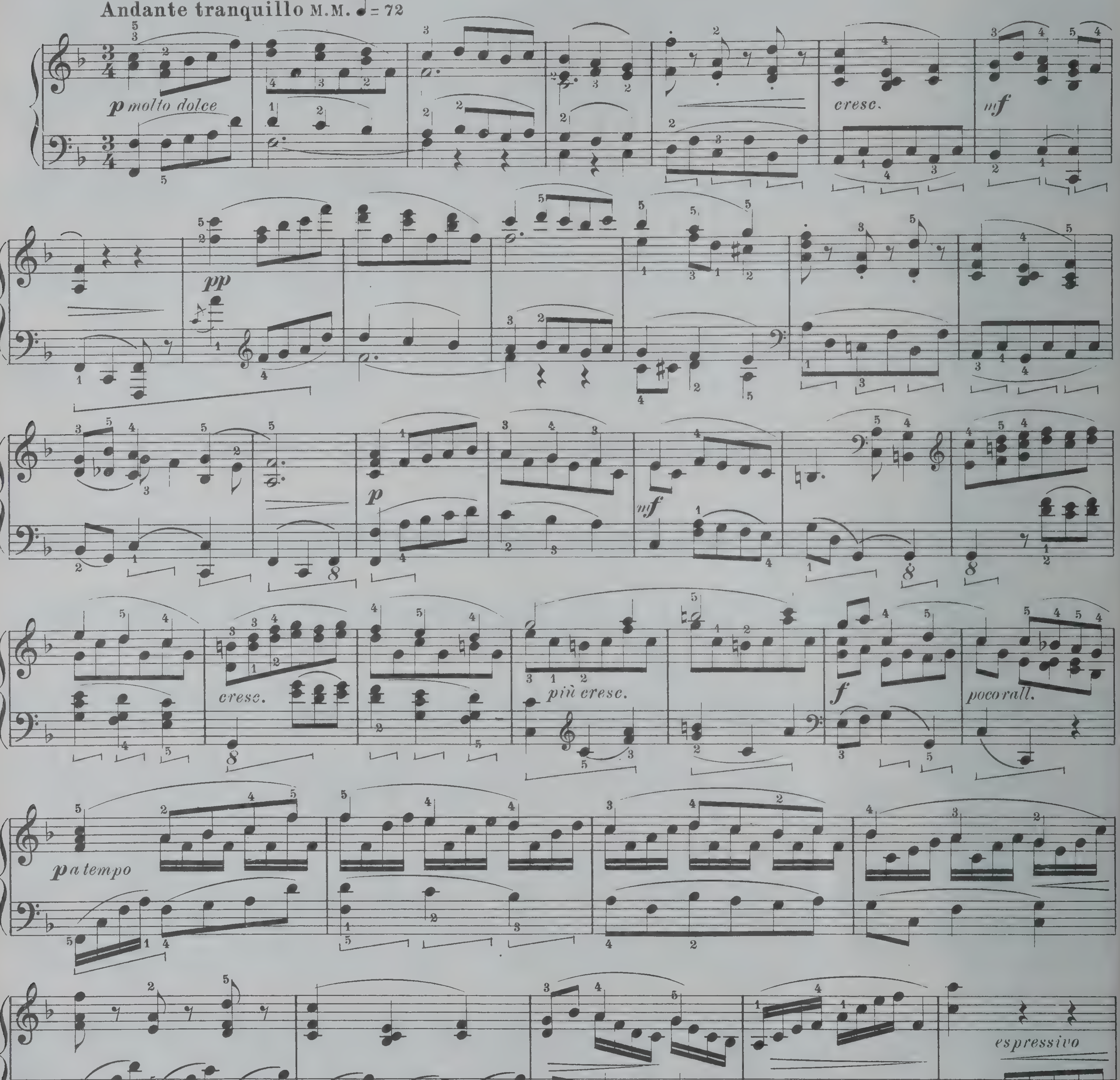
from "ORPHEUS"

(GLUCK)

TRANSCRIPTION

EDUARD SCHUETT

One of the most beautiful of all classic ballet airs, made into a real piano piece. Grade 3½



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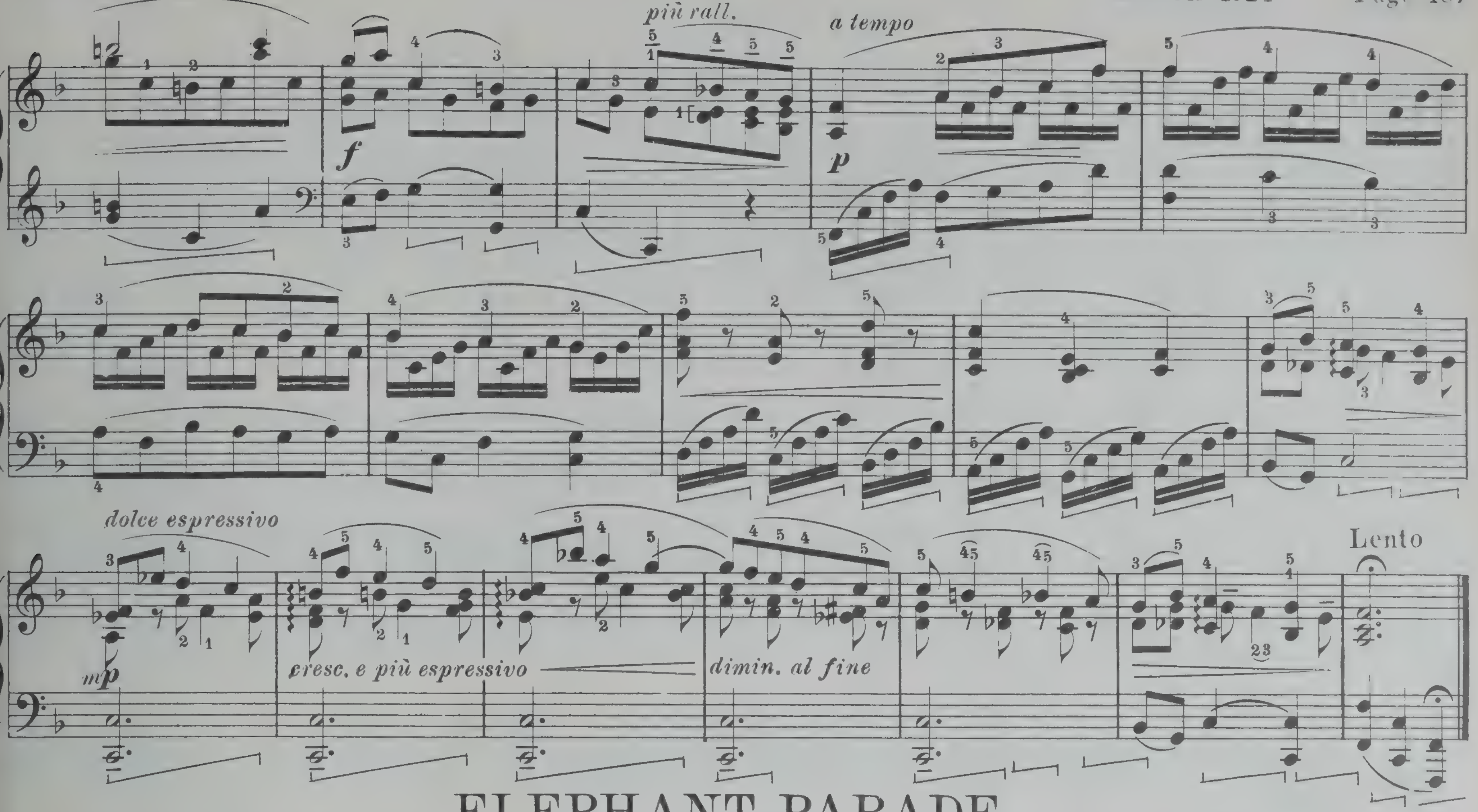
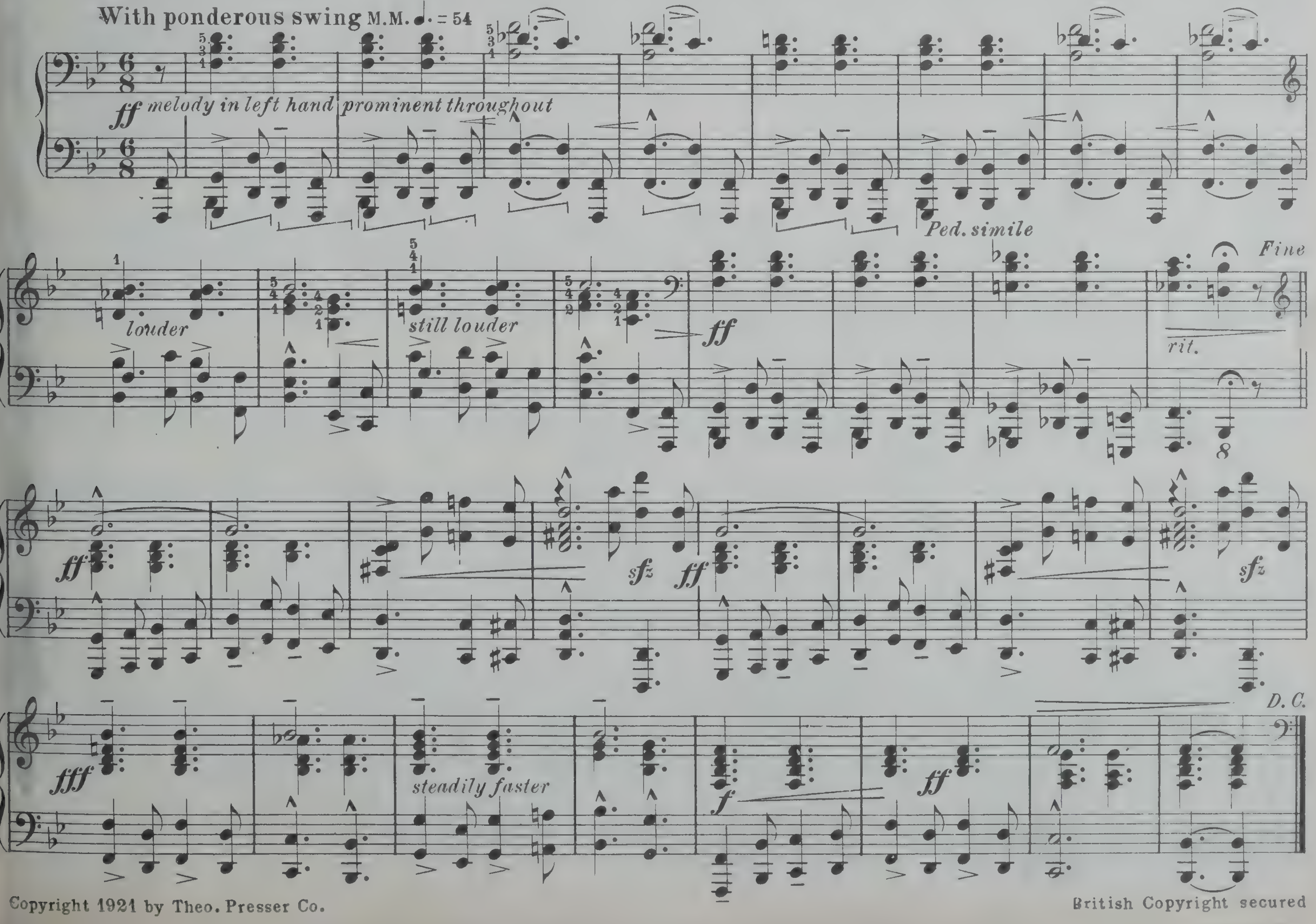


ELEPHANT PARADE

Our Circuses and Zoos have Americanized the Elephant; but nevertheless, with his rich oriental trappings, he appears much more impressive in the Rajah's procession. Grade 4

ARCHIE A. MUMMA



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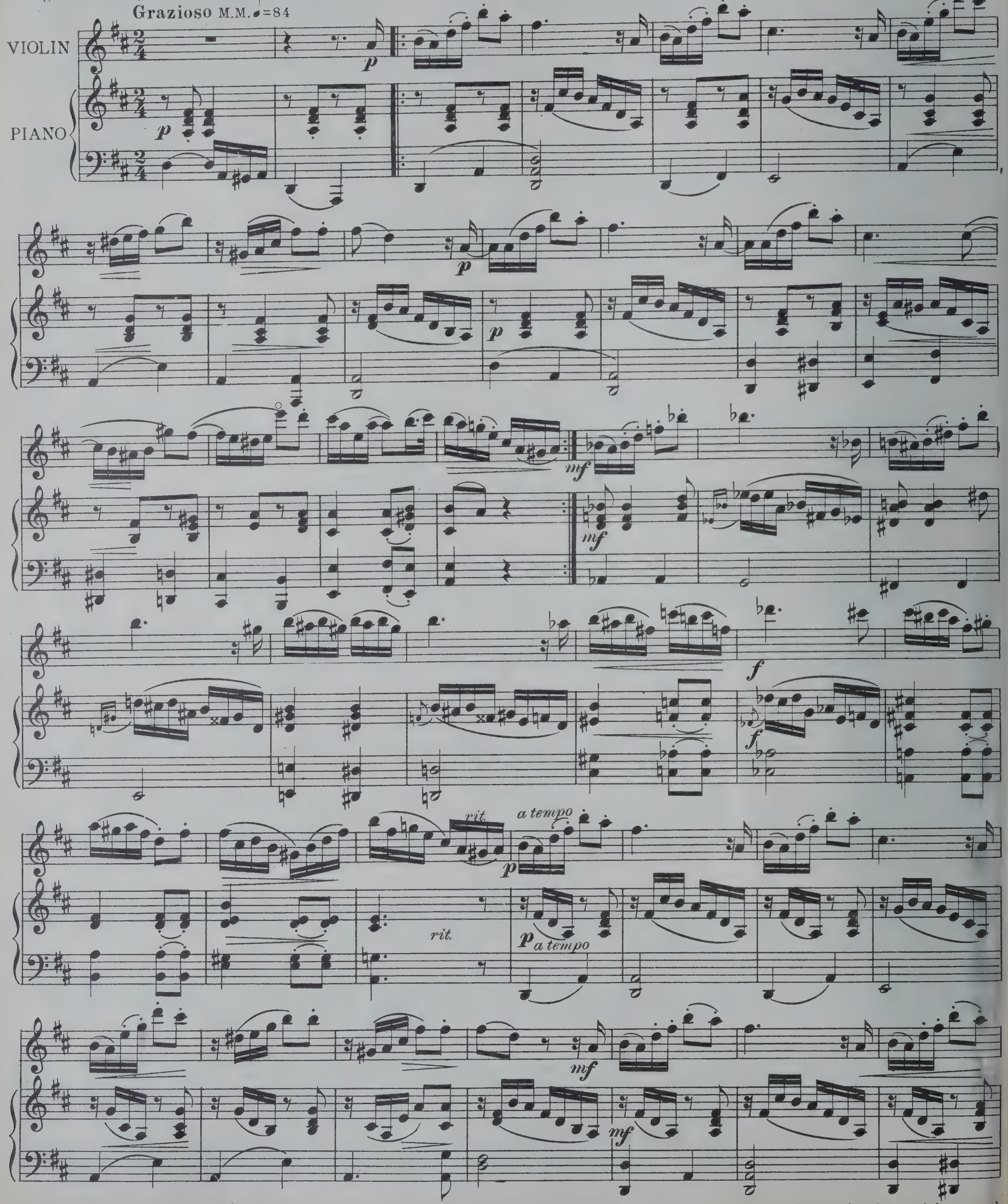
GRAZIOSO

CARL BOHM, Op.397, No.3

A genial work by a modern master; real violin music. The middle section (in G), with the "double stops" is especially interesting.



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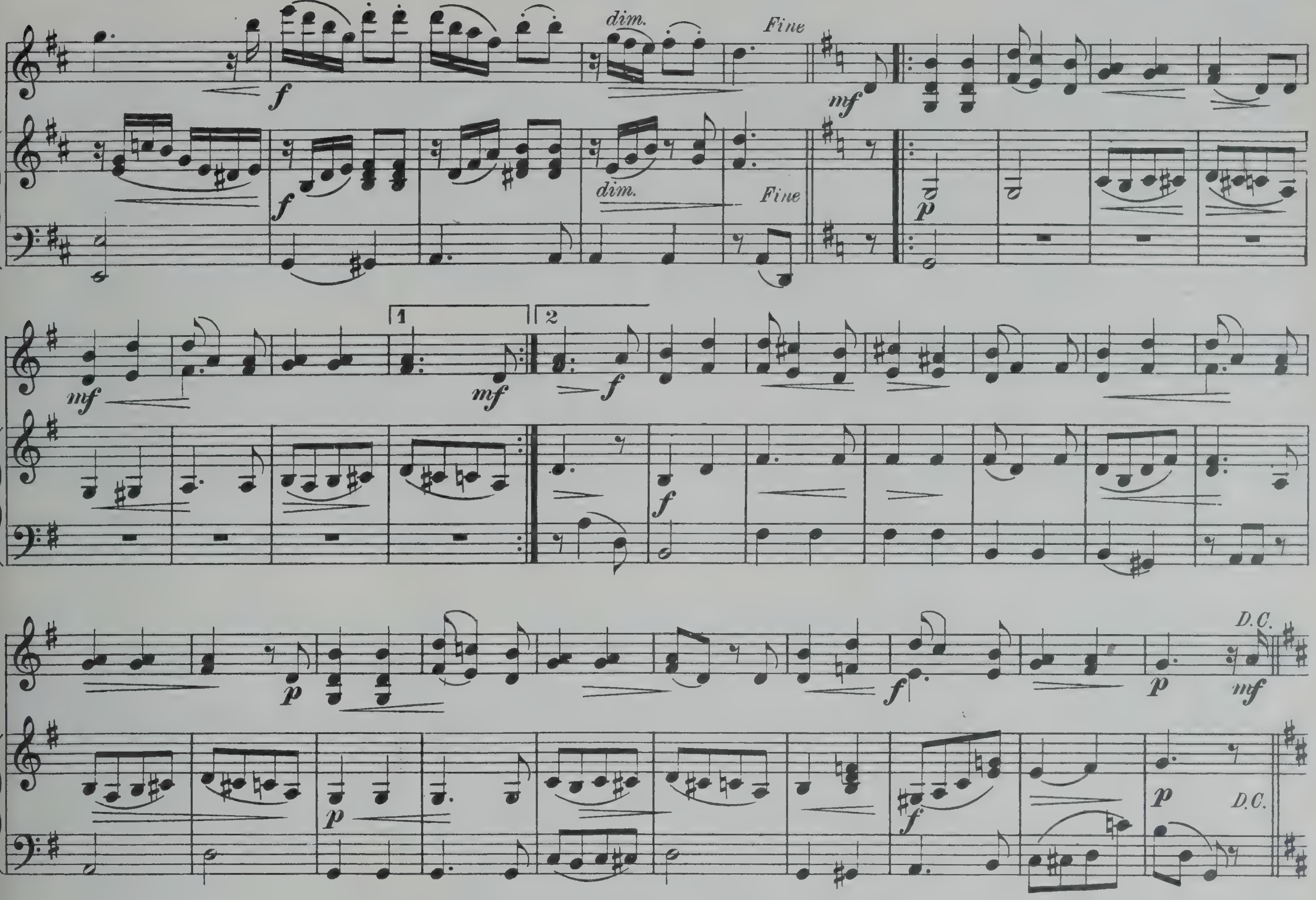
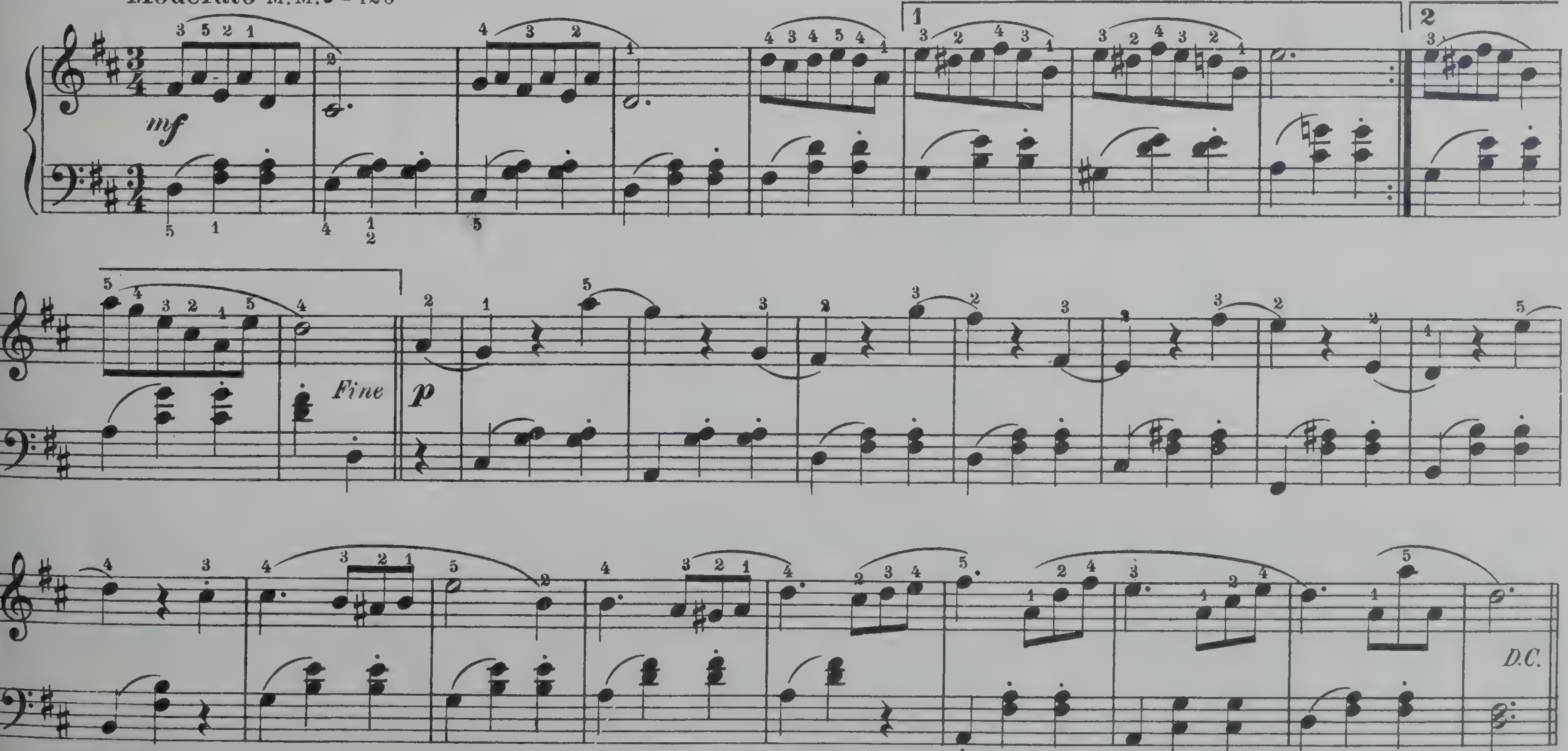


PLAYING ON THE LAWN

A little study in the singing style. Grade 2.

PAUL LAWSON

Moderato M. M. ♩ = 126



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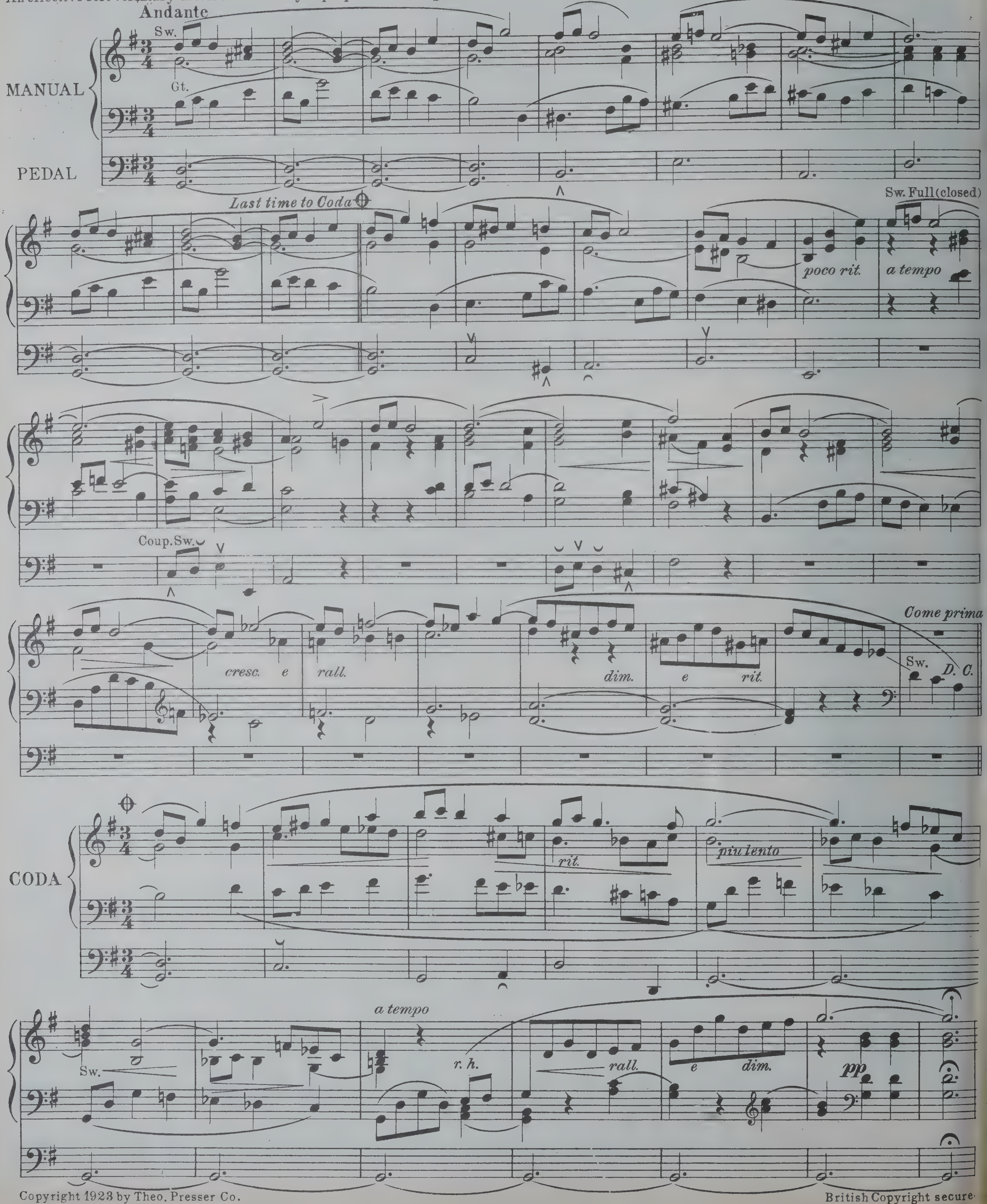
LULLABY IN G

Regis. {Sw. Vox Humana; St. Diap. 8ft. Violina, 4ft.
Gt. Flute, Gamba
Ped. Bourdon, 16ft.

An effective soft voluntary useful for a variety of purposes. Real organ music.

EUGENE F. MARKS



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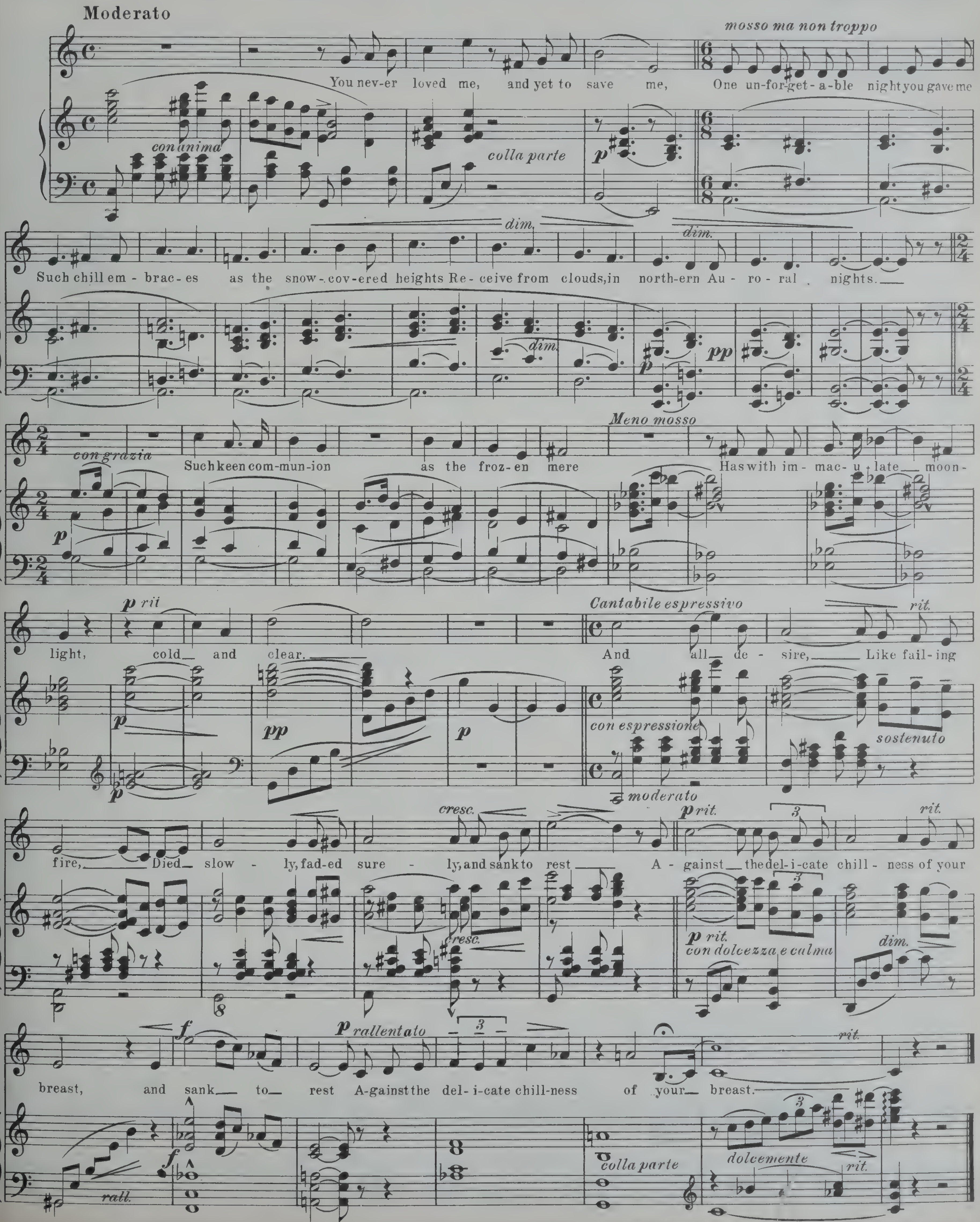
VALE OF KASHMIR

L. Hope ❋

A. BUZZI-PECCIA


Moderato
mosso ma non troppo
You nev-er loved me, and yet to save me, One un-for-get-a-ble night you gave me
con anima
colla parte
p
Such chill em-brac-es as the snow-cov-ered heights Re-ceive from clouds, in north-ern Au-ro-ral nights.
dim.
pp
con grazia
Such keen com-mun-ion as the froz-en mere Has with im-mac-u-late moon-
Meno mosso
p rit
light, cold and clear.
Cantabile espressivo
And all de-sire, Like fail-ing
rit.
con espressione
sostenuto
moderato
fire, Died slow-ly, fad-ed sure-ly, and sank to rest A-gainst the del-i-cate chill-ness of your
cresc.
p rit.
con dolcezza e calma
breast, and sank to rest A-gainst the del-i-cate chill-ness of your breast.
f
p rallentato
rall.
colla parte
dolcemente
rit.

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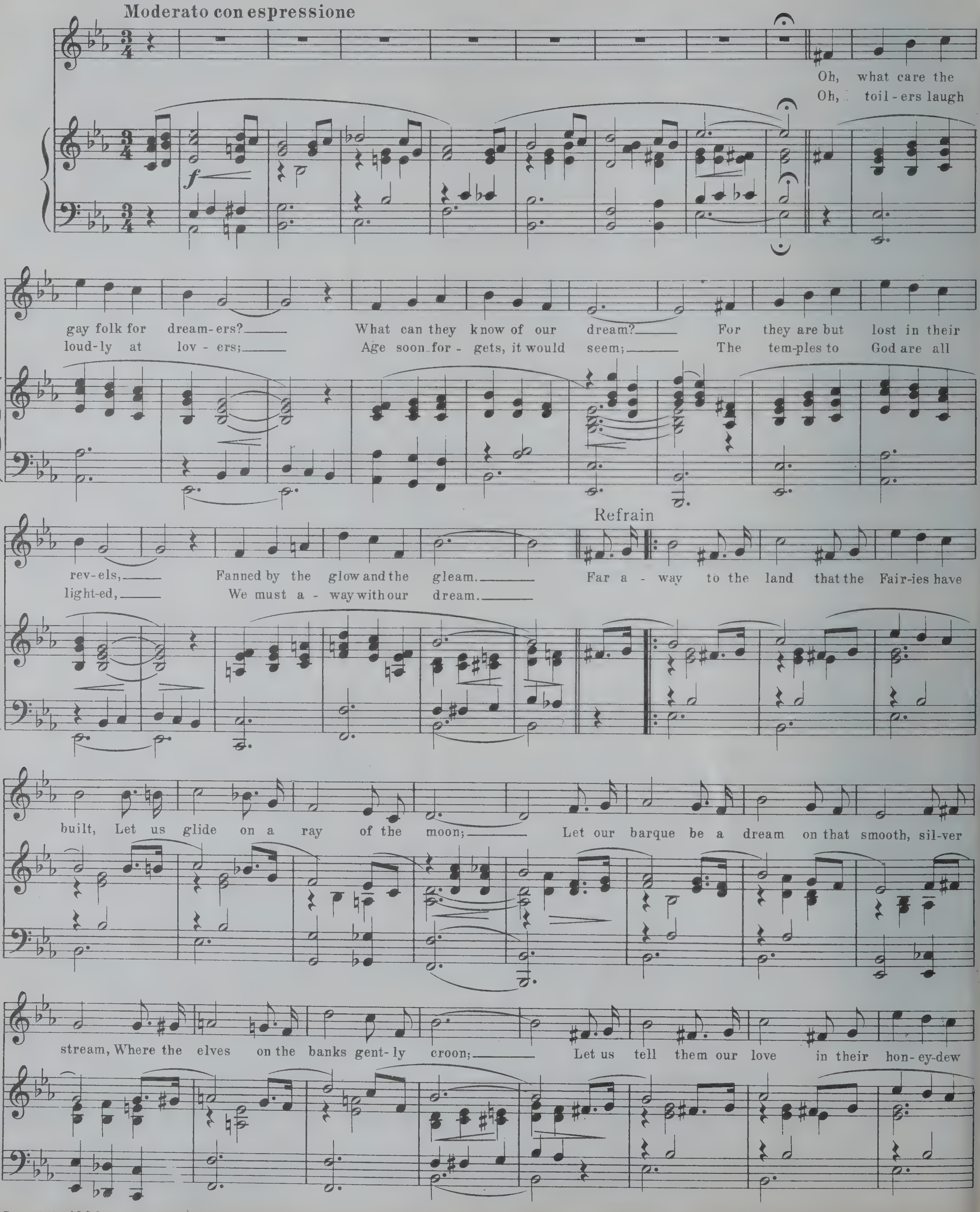
THE LOVE DREAM

Roscoe Gilmore Stott

CLAY SMITH


Moderato con espressione
Oh, what care the gay folk for dream-ers? What can they know of our dream? For they are but lost in their rev-els, Fanned by the glow and the gleam.
Oh, toil-ers laugh loud-ly at lov-ers; Age soon for-gets, it would seem; The tem-ples to God are all light-ed, We must a-way with our dream.
Refrain
Far a-way to the land that the Fair-ies have built, Let us glide on a ray of the moon; Let our barque be a dream on that smooth, sil-ver stream, Where the elves on the banks gent-ly croon; Let us tell them our love in their hon-ey-dew
f

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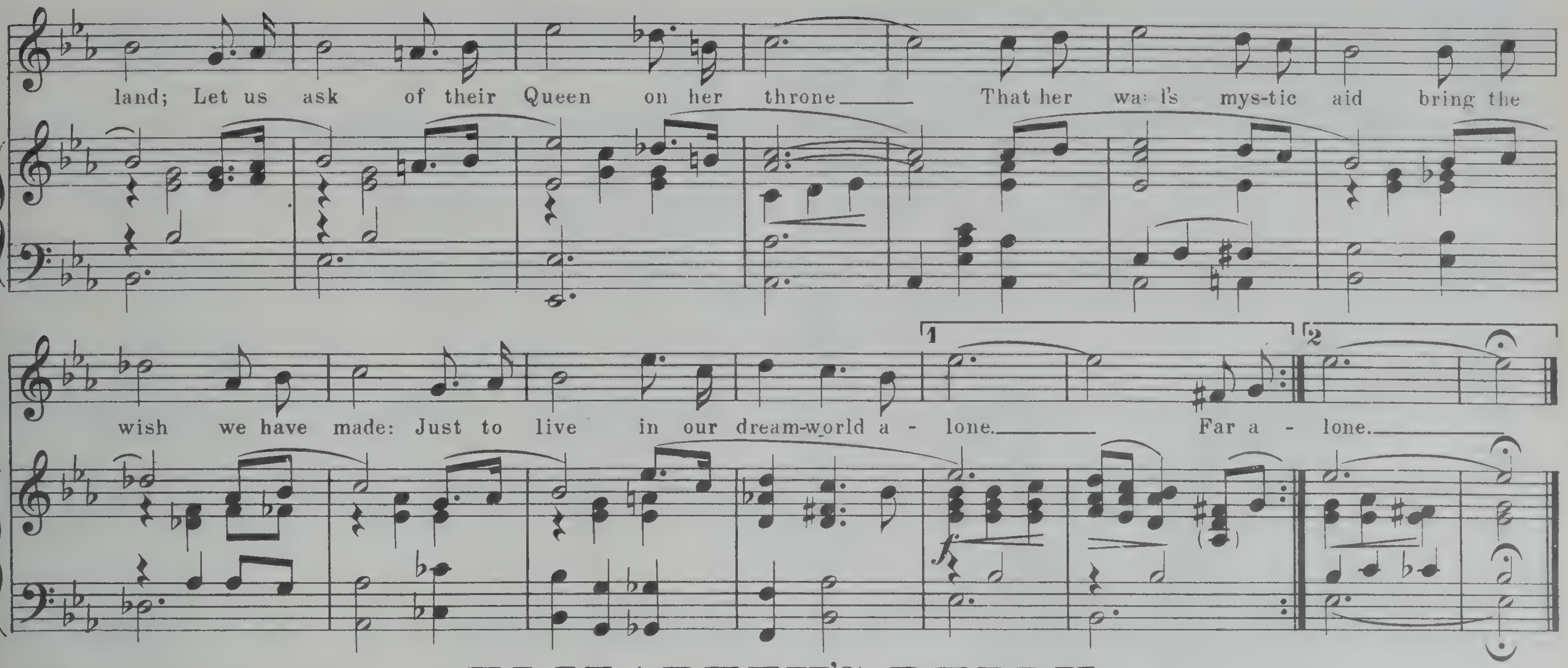
land; Let us ask of their Queen on her throne That her wand's mys-tic aid bring the
wish we have made: Just to live in our dream-world a - lone. Far a - lone.
1
2

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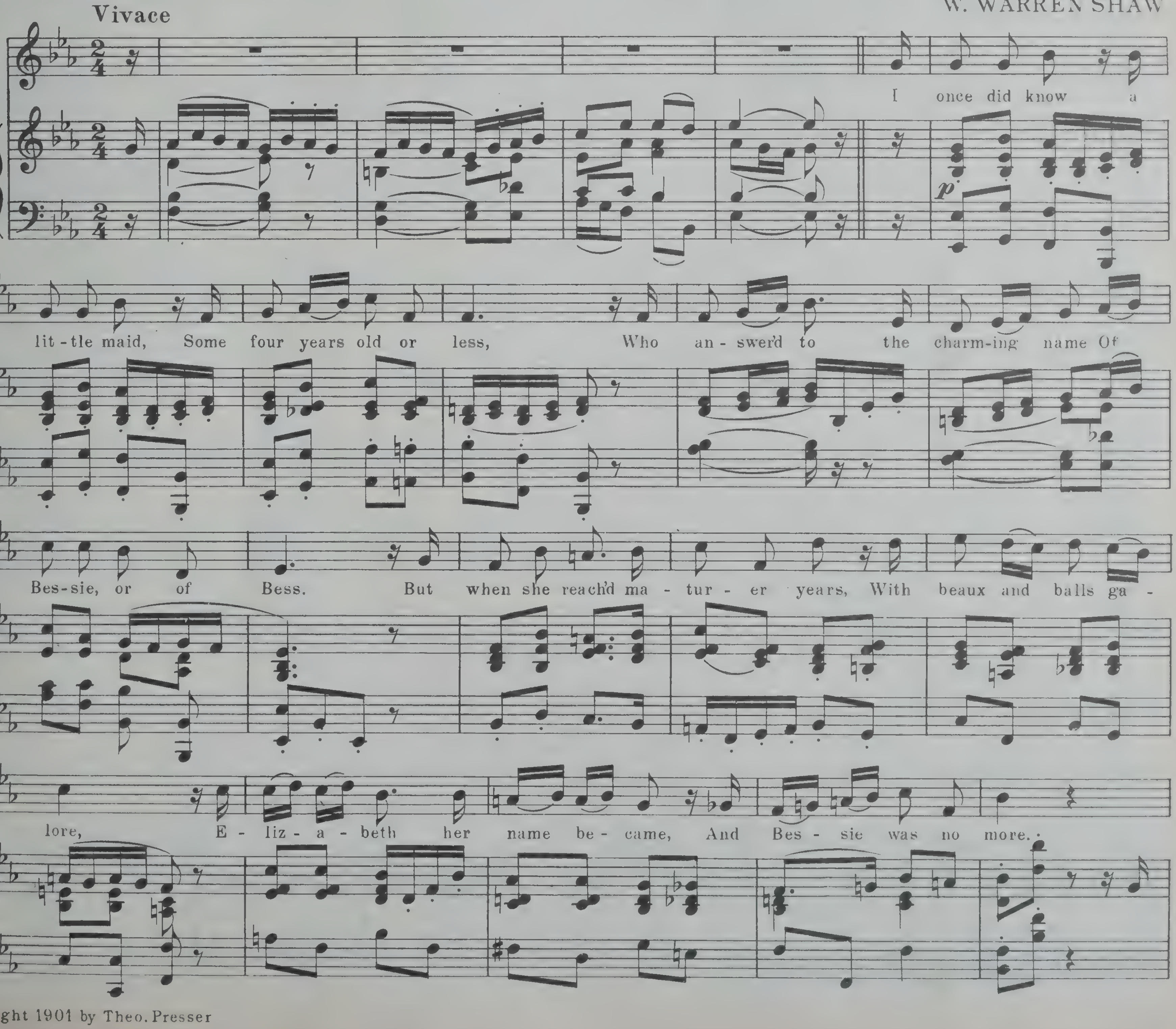
ELIZABETH'S REPLY

W. WARREN SHAW


Vivace
p
I once did know a
lit-tle maid, Some four years old or less, Who an-swer'd to the charm-ing name Of
Bes-sie, or of Bess. But when she reach'd ma-tur-er years, With beaux and balls ga -
lore, E - liz - a - beth her name be-came, And Bes - sie was no more.

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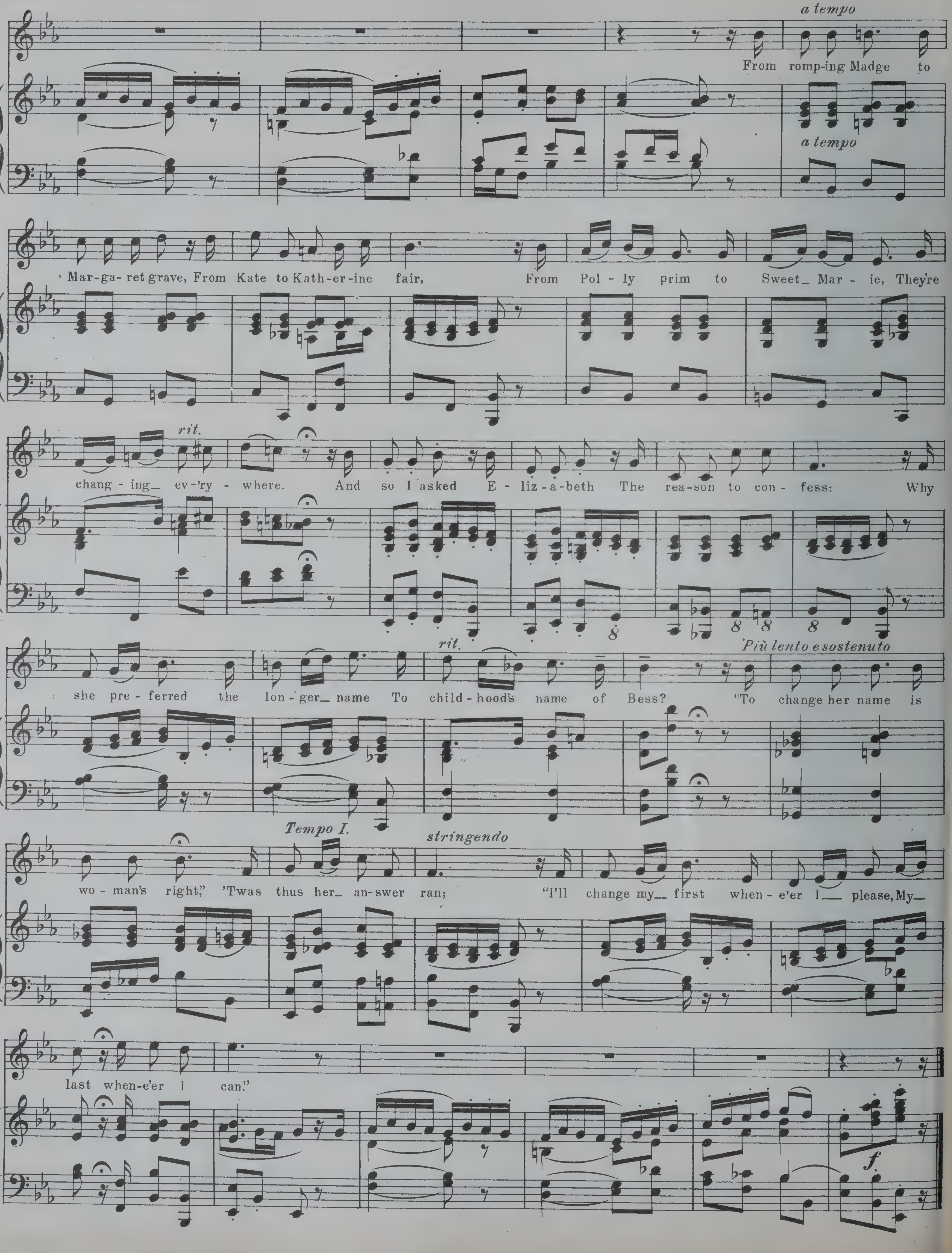
a tempo
From romp-ing Madge to
a tempo
Mar-ga-ret grave, From Kate to Kath-er-ine fair, From Pol-ly prim to Sweet_ Mar-ie, They're
rit.
chang-ing_ ev-'ry-where. And so I asked E-liz-a-beth The rea-son to con-fess: Why
8 8 8
rit.
Più lento e sostenuto
she pre-ferred the lon-ger_ name To child-hood's name of Bess? "To change her name is
Tempo I.
stringendo
wo-man's right," 'Twas thus her_ an-swer ran; "I'll change my_ first when-e'er I_ please, My_
last when-e'er I can."
f

Letters from Etude Readers

Reading the Notes

To The Etude:

This summer I have only one pupil, so I have experimented upon her. I wonder if the following plan is new to other readers of The Etude.

I had thought the lines and spaces had to be learned thus:

FACE ACEG
EGBDF GBDFA

Formerly I taught lines and spaces together. This time I did not *teach* them. I showed the pupil the A-B-C-D-E-F-G; then where the spaces and lines were in the treble and bass. Then she was told to notice in what direction the next note went, whether up or down; that, for the next space (after a space) one key is skipped, and that the same is done with the lines.

Also she was told to watch her fingering as often it would prove to be a great help in reading the notes. This idea was derived partly from having taught pupils to read without knowing their A B C's.

I have never had another pupil to read half so well. She has taken lessons less than a month and now reads better than some who had taken six months. There are so many confusing things for the young pupil to remember. I shall try to leave off other unnecessary things.

Mrs. Lawson Hughes, Tennessee.

A Novel Remedy for Stage Fright

To The Etude:

I was much interested in reading an article "How to Laugh at Stage Fright," but failed to discover the point at which the "laugh" comes in. At the age of 67 I look back upon the time when I was frequently asked to play the violin before an audience. I suffered terribly from stage fright. Usually last, or near the end of the program, I had the pleasure of listening to preceding performers, good, bad and indifferent, and often had to sit on the stage in full view of the audience. Constantly thinking of my number, my nervousness would increase more and more; and when finally, after filling my lungs with the longest of breaths I stood before the audience, I seemed to be in another world, with spirit completely detached from body, and the opening bars of the accompaniment sounded far away and as not meant for me.

At the first movement of my bow paralysis seemed to grip my arms; and it was only by the exertion of what will I had that I could play. I felt myself trembling throughout and used to wonder how it could be possible that my tones were nevertheless steady. Immediately thereafter the blood would mount to my head, a good long breath, and I was all right.

In speaking of my trouble to a physician friend he advised me to obtain from the druggist some *Amyl Nitrate,* which is a resuscitant and will immediately start strong heart action. This liquid is inclosed in small delicate glass shells, easily broken. I used to put one into a handkerchief in my inside coat pocket, and just before my number I would crush the glass by pinching my coat from the outside and after a moment or two inhale the fumes by guardedly holding back the coat so as to be above the pocket. The effect is instantaneous; one or two breaths and the blood will mount to one's head, and I always felt like I could fight a bull.

So here is to you, all ye poor victims of stage fright, instantaneous and harmless relief!

O. M. Pausch, California.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, May 4th
ORGAN
Ave Maria .... *Schubert-Nevin*
ANTHEM
a. O Love the Lord.......... *Nevin*
b. Holy Spirit.............. *Nevin*
OFFERTORY
God's Roses Will Bloom for Us (High) .... *Bird*
ORGAN
March in A.............. *Ravina*

SUNDAY EVENING, May 4th
ORGAN
Swan Song .... *Blumenthal*
ANTHEM
a. I Lay My Sins on Jesus... *Berwald*
b. Make a Joyful Noise....... *Simper*
OFFERTORY
Rest (Low) .... *Bischoff*
ORGAN
Fraternity March.............. *Lacey*

SUNDAY MORNING, May 11th
ORGAN
Erotikon .... *Sjögren*
ANTHEM
a. Judge Me, O God...... *Neidlinger*
b. Always With Us.......... *Hosmer*
OFFERTORY
Hymn of Thanksgiving (High or Low) .... *Young*
ORGAN
Festival March .... *Nessler*

SUNDAY EVENING, May 11th
ORGAN
Evensong .... *Rockwell*
ANTHEM
a. When the Day of Toil is Done .... *Federlein*
b. Ye That Stand in the House of the Lord .... *Spinney*
OFFERTORY
O for the Wings of a Dove (Med.) .... *Mendelssohn*
ORGAN
Recessional .... *Sheppard*

SUNDAY MORNING, May 18th
ORGAN
On Silent Woodland Path.... *Strauss*
ANTHEM
a. O Praise the Lord....... *Reynolds*
b. Like As a Father.......... *Starr*
OFFERTORY
Song of Praise, (High)..... *Goublier*
ORGAN
Hero's March .... *Mendelssohn*

SUNDAY EVENING, May 18th
ORGAN
Angelus .... *Massenet*
ANTHEM
a. Holiest, Breathe an Evening Blessing .... *Martin*
b. The New Jerusalem....... *Hipsher*
OFFERTORY
God is Love (Duet Sop. and Alto) .... *Marks*
ORGAN
Minster March .... *Wagner*

SUNDAY MORNING, May 25th
ORGAN
In the Cloister.............. *Lange*
ANTHEM
a. I Will Extol Thee.......... *Rile*
b. And Who is He That Will Harm You .... *Wilhelm*
OFFERTORY
Come Unto Me (Med.) ...... *Wooler*
ORGAN
Centenary March .... *Lacey*

SUNDAY EVENING, May 25th
ORGAN
Lost Chord .... *Sullivan-Lemare*
ANTHEM
a. Come Ye Disconsolate.... *Galbraith*
b. Evening Hymn .... *Stair*
OFFERTORY
Cross of Christ (Duet Sop. and Ten.) .... *Roberts*
ORGAN
March .... *Gounod-Roberts*

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Edited for March by D. A. Clippinger

On the Making of Songs

THE makers of music have become a mighty throng and are operating industriously, almost feverishly, in every part of the habitable globe.

When we remember that the aim of music is to cheer, exhilarate and inspire the human mind, and to awaken pleasurable emotions through the sense of beauty, rather than to meet material needs, what the race spends every year for this psychological stimulant is amazing. It runs far into millions. Add to this what it spends for musical instruments and printed music, and the amount is staggering.

Considering the hold music is gaining on the entire population of our country, we wonder that some of our radical lawmakers have not seen in it a growing and dangerous monopoly and tried to curb it by legislative enactment. The making of songs is in itself a huge industry and its output ranges from the best to the worst, from the popular music hall ballad, the sale of which may reach a million copies, to the dry-as-dust, involved, utterly depressing, ultra-modern so-called art song, which scarcely anyone can either sing or play, and would not if he could, and which is seen by few save the composer and publisher.

I submit that the last-mentioned songs display no evidence of genius. Paradoxical as it may seem, it is not difficult to write difficult music. Further, to estimate a song by its technical difficulty is a case of mistaken judgment. Some difficult compositions are beautiful, others are not and never will be. Technic enables one to express what he has in mind, but it does not necessarily supply ideas.

The Popular Ballad

There has been of late a violent and no doubt righteous crusade against the makers and vendors of a certain class of popular songs. Evil may be perpetrated through various channels, and doubtless this is one of them; but righteous indignation alone is hardly likely to suppress such a nuisance. It must be replaced with something better.

The assertion that the singing of such songs degrades, demoralizes and finally destroys one's musical taste is not well timed. The people who sing such songs have little or no musical taste to destroy, else they would not be singing such songs. Neither am I quite prepared to say that such songs destroy permanently the desire for better ones; for songs which have no merit make but a short-lived appeal and soon something better is demanded.

The wave of jazz that I am told is sweeping the country is but a temporary phase of music. People of a certain age, or of a certain stage of development, are much inclined to overdo, to say and do things that are funny, or at least out of the ordinary; they react to things of the same kind; but this is no evidence that they will remain permanently in that stage. Jazz is a musical, or unmusical joke; and no joke can be perpetrated indefinitely without creating fatigue. The makers of good music are as busy and persevering, as are the perpetrators of the musical distemper just mentioned, and they are sure to win in the long run. Every year finds a larger number of lovers of good music. The problem is in process of solution and we gain nothing by being unhappy about it.

The legitimate publishers, we understand, are arrayed solidly against that class of composers that will set any kind of a poem to music overnight and who offer sudden fame and much pelf to unknown makers of poetry and music. But we wonder if the legitimate publishers are ever tempted beyond what they are able to bear and fall from grace by listening to the song of the siren of commerce. If their aim and purpose is to publish only that which has real musical value, then we must conclude that there are frequent errors of judgment.

A number of things. First is the poem. This should furnish the composer his inspiration; but a considerable percentage of the poems that are set to music are written by professional rhymesters who have learned the art of rhyming and will produce sixteen to thirty-two lines of rhyme on any subject at short notice. Most of it is a sort of sentimental effusion, as barren of the real poetic spirit as Pike's Peak is of pineapples. Only a Schubert could write beautiful music to such verse; hence it is not surprising that so many of the musical settings are commonplace. We wonder if there is ever a literary censorship exercised in selecting manuscripts for publication. Unless the poem contains something of merit, the song has but a slight chance of making any lasting public appeal.

Whether we admit it or not the life and usefulness of a song, when the poem is worthy, depend largely upon its melody. Singing is one thing and musical declamation is quite another. From the beginning of music the singing voice has made an irresistible appeal and will do so to the end of time. A beautiful voice singing a beautiful melody to a beautiful poem is the last word in vocal art. It may be possible to teach a student how to write accompaniments, but the ability to write beautiful melody is a divine gift.

Songs Without Melodies

In modern song-writing the absence of the melodic gift is too glaringly apparent. A melody need not necessarily be simple, that is, of the hymn tune or "Sweet By and By" variety, but there must be something in it that will catch the singer and carry him along like the current of a mighty river.

The test of a melody is the effect it produces when done without accompaniment. Schubert's "Serenade" or his "Ave Maria" are good examples. Strauss has a great melodic gift, and he can scarcely be accused of simplicity. George Chadwick has it in a marked degree. So has Arthur Foote—witness his "Irish Folk Song"—and many others could be mentioned.

As I write this I hear in the next room a piano pupil taking a lesson—a transcription of Schubert's *The Trout*. Why are Schubert's songs still sung and the piano arrangements still played a hundred years after they were written? The answer is because of their beautiful melodies.

Many of the modern songs that we are asked to give our pupils show no melodic gift whatever. To attempt to inspire a young singer with melodies as dead and dry as a harmony exercise means adding one more to the list of failures.

A composer once asked me, with tears in his eyes, why singers refused to use his songs. He was a profound musician; but his melodies were never more than ordinary. Singers looked at his songs and quietly laid them aside and asked for something else.

Nor is this all. Most songs are written by instrumentalists. Few singers ever learn enough about music to write a song; so the instrumentalists write for their own instruments and for singers as well. This is why we find so much in modern song-writing that is conceived instrumentally rather than vocally. It is instrumental music under a wrong label. It is a very common thing to find songs that are theoretically perfect but will not sing. Every singer will substantiate this. Such songs do not lie for the voice and show conclusively that the composer, unconsciously, perhaps, was thinking for an instrument.

The most important thing about vocal writing can be learned only by studying the voice. Like everything else, the voice has its limitations. There are certain things it can do and others that it cannot do; and these things can be learned only by studying it as a singer studies it. Schumann urged piano students to study singing for the effect that an acquaintance with the pure singing tone would have on their piano playing. If song-writers would study with a good singing teacher for a year or two we would have more singable songs. When I find a song with phrase after phrase in succession near the top of the staff, or an entire song with about nine out of ten notes above the middle of the voice, or, as I once saw, a skip from C-sharp above the staff to G below, I am forced to conclude that such composers have yet to learn the most important thing about vocal writing. Some of these composers have real genius for instrumental writing, but their vocal writing is stupid.

High notes for high voices are not out of place, but the human voice, no matter how well trained, cannot sing in the upper part of its compass indefinitely without fatigue. In the studio where voices are in process of development the greatest care must be taken in the selection of songs. and it goes without saying that songs of the kind just mentioned have no place whatever.

Co-öperation of Publishers

The willingness of publishers to coöperate with teachers and to supply them with good material is all that could be desired. They oftentimes do more than we feel we have any right to expect; but the employees of publishers are not voice trainers, hence the teaching material sent out is not always practical.

Voice teachers must be constantly changing their teaching material. The same list of good teaching songs cannot be used very long at a time. New songs that are musicianly and singable are always in demand; but the catalogs of all publishers contain, along with their good songs, far too many that have no teaching value whatever. We wonder how they ever found their way into print.

It would seem to an outsider that it would be better to publish less and have it better. Publishers report that many of their songs have no sale, and many others show little return on the investment. This ought to make them more careful in the selection of manuscripts.

More About the Right Idea

EXPLANATIONS often need explaining. Voice teachers have some reputation for riding hobbies, for being obsessed with one great idea. This may or may not be true. Let one discuss one phase of voice teaching and he is sure to mislead some one or more people who at once conclude that this is his one big idea. It is perhaps true that voice teachers are more inclined to the analytic than the synthetic. They can take the voice apart and examine it in detail; but when they undertake to put it together the right sense of proportion is not always maintained.

I have on various occasions expressed my conviction that, as the old philosophers held, everything exists first as idea, and that in all action or expression the character or quality of the idea determines the quality of the finished product.

In the training of singers I have held that the student must have the right idea of everything involved if he would succeed. He must have the right idea not only of what he is to do but of how he is going to do it. It seems, however, that when one discusses the psychology of singing, some of his readers jump to the conclusion that he ignores entirely the physical medium through which the singer expresses himself, a conclusion in no way warranted.

There are extremists on both sides of this question. Some never get beyond the physical. They seem to think that there is no voice until they create it by physical training. They proceed on the theory that the blacksmith swings a heavy hammer all day and thereby develops great strength. Therefore the development of the voice must come with heavy hard singing, always trying for the biggest tone possible. Every one knows the ultimate of this kind of teaching; but it still has some vogue. It is a wrong idea of voice training.

The Laryngscope

After the invention of the laryngoscope, which enabled teachers to look at the vocal organ instead of listen to it, there was a tremendous swing toward the physical aspects of singing; and it is only telling the truth to say that the last quarter of the nineteenth century witnessed some of the worst voice teaching in the history of the world. Beautiful tone seemed to be forgotten. It was juggling with muscle and cartilage with a hope that results would be satisfactory. I speak with some feeling on this matter for I was a victim. Now all of this was the direct result of wrong ideas; and so long as wrong ideas obtain similar results will surely follow. No matter where we touch the subject of voice training, success or failure is a question of right or wrong ideas at work.

A pupil is unable to sing phrases of ordinary length without breaking them. I find he has a wrong idea of breath control. He starts each phrase with a sudden relaxation of the diaphragm and in a few seconds he is out of breath. I explain to him that the diaphragm is the resisting muscle and must remain vitalized throughout the phrase, even when it is receding, which it will do the last half of the phrase. This does not mean rigidity; it means control. If he begins the phrase with a sudden letting-go, he has lost control. Acting on this advice he is soon able to sing long phrases with comfort. So long as the wrong idea was in control there was trouble. As soon as the right idea gained control the trouble disappeared.

Another pupil was asked what was the matter with his middle voice. He did not know. When he was told that it was breathy, consequently lacking in resonance, and was asked how he would correct it, again he did not know. He had no ideas, hence he was helpless. When it was explained to him that the vocal cords were not offering enough resistance to the breath to convert it into sound waves of sufficient strength to create resonance in the upper cavities, and he was shown how to practice exercises which caused the vocal cords to do their work properly, the breathy quality began to disappear and was replaced by what we call resonance. As soon as the right idea was in control that which was wrong disappeared.

The Vibrato

Another pupil was asked why her voice was so unsteady. She did not know. This voice had been forced until every tone sounded like an attempt to trill. When she was shown how to release her voice, form the tone on the lips instead of the back of the throat, using the vowels *oo* and *o* and practice with half voice or less, the tone immediately began to regain its steadiness and in time the voice was completely restored. As soon as the right idea became operative the improvement began.

Another one who was forcing her middle register up to G above the staff, resulting in a hard unsteady tone, was asked why she did not use her head voice. She replied that she had been told that she had no head voice and never would have. She was shown that she had a head voice as all sopranos have, and that she could learn to use it. At the end of a year she possessed a beautiful upper voice produced without effort and has been a successful public singer ever since. A wrong idea kept her out of her right place for years and the right idea restored her to it.

Cause and Effect

Unlimited space could be used telling of instances where the right idea has corrected wrong conditions. We may draw from what has been said that ideas are causative and that the effect is never better than the cause. In the struggle to make perfect voices out of imperfect ones the victory is always with the teacher who has right ideas.

Nothing uncomfortable or unpleasant is ever associated with a rightly produced tone. Whatever physical sensations there may be are comfortable and pleasant. If there is a particular sensation associated with a good tone it is the tone producing the tone.

One listening to a singer cannot have the singer's physical sensations to assist him in determining whether the tone is good or bad. He must rely entirely upon his ear, his concept of tone. No other one of his five senses can or should assist him.

There is no objection to telling the pupil that he will feel his upper tones in the head cavities, or that he should not hear or feel his tones in his throat. But often there is far too much made of such sensations. In many instances it is an attempt to produce the sensation rather than the tone.

If the student comes to rely on a sensation to determine the value of his tone it is a wrong idea operating; for if his ear tells him that his tone is smooth, steady, round, rich, mellow, resonant, sympathetic, in heaven's name, what more does he want?

Determining the Tone's Value

This determining the value of a tone by the way it feels is a part of the system of voice teaching that is always looking at the voice instead of listening to it; and the more one looks the less he will listen. That is, the more he is concerned with what he thinks lips, tongue, jaw, larynx and diaphragm should do, the less likely is he to bother about having right ideas of how it should sound.

There are too many undiscriminating ears among voice teachers—ears that are satisfied with almost any kind of tone if it is loud. Lack of a refined sense of hearing is directly responsible for many of the mistakes made in voice training. If one's ear is thoroughly refined, that is, is sensitive to the finest shades of tone quality, he can hardly be a bad voice teacher; for he will constantly hold before the pupil the perfect model, and the suggestions or instructions he will give to assist in gaining freedom and a right use of all parts of the vocal mechanism will be to facilitate the production of a perfect tone, which is at all times the most important thing to have in mind.

Self Accompanying

By Eugenio Pirani

EVERY singer and singing teacher knows the great importance of self accompanying at the piano, be it in daily practice or in the study of songs, arias, entire operas and oratorios; but very few indeed have acquired enough proficiency in this art to be able to use it at public performances.

There are some who are able to follow with their own accompaniment the voice, but it is only a suggestion of what this accompaniment should be and it seldom reaches artistic perfection. Even when the piano part does not offer great technical difficulty, one misses the complete mastering of the passages, rythmical precision, correct phrasing or dramatic expression; and therefore the singer prefers even a mediocre accompanist to self playing.

The result of this dependency is untold trouble. First, an accompanist must be found; and then, what harm, even disaster, can be caused by an inferior one!

Suppose, a singer has accepted an invitation to a social affair. After some preliminaries he or she is requested to sing some "little thing." Unfortunately she cannot pretend she did not know that she would be asked to perform, because she has brought with her a bulky roll of music which reveals "preparedness." They have in Germany a saying: *Unvorbereitet wie ich mich habe!* which could be translated: "Unprepared as I have myself!" This fact alone minimizes the charm of the improvisation and presents the little favorite comedy as follows:

"But, madame, I am not at all prepared to sing!"

"Oh, please do it. Everybody would be delighted."

The worst has still to come.

Who will accompany her? No pianist is available and the ominous roll of music will perhaps remain "unrolled;" all the vocal treasures which were scheduled to be poured down upon the expectant crowd will remain unearthed. What sad disappointment for the singer and for the audience!

But, let us assume that a pianist is present. He surely was not prepared for such an ordeal and, if he happens to be a tolerable player, he may be a very poor reader at sight. However, the landlady, the guests, singer, all in a chorus urge him to please help out of the strait.

"It is quite easy, you will see; a mere trifle."

"But, madame, I never saw the music before!"

"It doesn't matter; try, anyway!"

There is no way to escape. The poor pianist goes meekly to the piano with the same readiness as a condemned criminal is dragged to the scaffold. He looks bewildered at the unusual number of black notes and, making sure of the key in which the song is written, he improvises in the way of grand prelude a couple of totally wrong chords. The singer, alarmed at the

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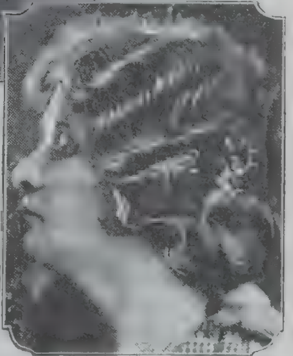

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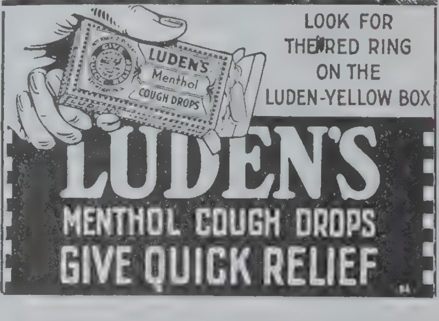

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unexpected introduction, feels a peculiar obstruction in the throat and, rather confused by the strange chorus, which suggests all possible tonalities except the one in which the song is written, exhales faint-heartedly the first notes, which, evidently are out of tune, although the singer tries to conform as near as possible to the tonality hinted by the pianist. It becomes soon manifest that vocalist and pianist are disturbing each other.

The worst has still to come!

The pianist pays no attention to rests, to value of notes. Half notes, eighths, sixteenths, are all the same to him. He proceeds undaunted for his own account, independently from the singer. On the other side, the singer, becoming soon aware that the best she can do under that painful circumstance is to utterly ignore the wretched being at the piano, sings her part as if the accompanist were not in existence.

Only where the pianist has a solo and is no more protected by the voice, he feels completely lost and makes a deplorable mess of his instrumental intermezzo.

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The few connoisseurs hold their breath, expecting at every moment a catastrophe, until a loud, fully mistaken chord and a shrill high note, suggesting a locomotive whistle, announce the end of the stupendous performance.

Both singer and pianist are well aware of the butchery they have just perpetrated; but, nevertheless, accept with visible complacency the thundering applause of the audience. Both, however, in their heart regret the happening and know very well that those who have a little understanding of music have realized the massacre of which they were guilty.

That double crime could have been avoided if the singer would have known how to accompany herself. To that purpose she should not only be able to master simple accompaniments but, as well, more elaborate parts, as presented in modern compositions which, be it said, are often *piano pieces* with a rather insignificant "accompaniment of the voice," a world turned topsy-turvy. In few words she or he must be an accomplished pianist.

Also artistically this combination of singer and accompanist would create a *unity* of interpretation otherwise seldom obtainable except with a thorough musician.

There is not the slightest doubt that the intelligent self-accompanying singer would most faithfully support her own vocal part. Every change in dynamics, phrasing, every whim of the singer would find ready response in her own accompaniment. The singer would be doubled by a thoroughly reliable pianist. The result would be a genuine work of art.

I know several singers who accompany themselves well enough to satisfy a lenient audience, but very few who do it artistically enough to stand criticism. Marcella Sembrich accompanies herself at the piano wonderfully and, after having interpreted an elaborate program, seats herself at the piano and obtains her greatest triumphs. So does Galli-Curci.

This requires, of course, sound musicianship and great study. But every gifted singer can easily fulfill this double task. The teacher who could and would undertake the training of such a dual artist would have before him an inspiring mission. But bear in mind the fact: *It can be done!*

Learning to Hear

By D. A. Clippinger

IT IS a fact that one must learn to hear.

The average individual who has a good pair of ears will likely smile when he is told that he must learn to hear. He may take pride in asserting that nothing escapes his ears. He will even say that it is impossible not to hear whatever is going on around him. This is not strictly true. We all know that it is possible to carry mental concentration to such a degree that it will shut out completely all that is going on in one's vicinity, even to the extent of not hearing when his name is called. A similar concentration is necessary when one wishes to hear, for hearing is mental and we hear to the limit of our development.

People with equally good auricular organs do not hear equally well. I have often tested by asking a class to listen for overtones. Some would hear the first four. Others would hear one or two, and others none at all. However, I have seen those who in the beginning could hear no overtones, by practice learn to hear the overtones constituting a dominant seventh in any of the low tones of the piano.

This brings me to the point that can not be emphasized too strongly, namely, that of teaching the beginning voice pupil how to listen. We know as much music as we can hear, no more. We know as much about the tone as we can hear, no more. In the beginning of voice culture there are many things in the tone of which the pupil is unconscious, and which must be corrected; but he will never correct them until he hears them. I once had a long battle in getting rid of a vibrato, because the pupil did not know he had one. It was a long time before he learned to hear it; but we could make no progress in getting rid of it until he did. I said, sing the tone again and listen. Did you hear it? No. It was only after he had sung the tone eight times that he heard it.

In teaching the pupil to listen it is necessary to be continually impressing on his mind the elements of the pure singing tone. He must have something definite to strive for. Until he has, all tone qualities will sound pretty much alike to him. He will improve only as he develops a discriminating ear.

The faculty of hearing must be developed in the same way as our other faculties. It is not a fixed, or constant quantity, but like all or our faculties it is practically unlimited in its possibilities.

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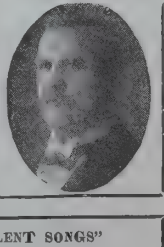

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Die Tote Stadt"

Not since the time of Wolfgang Amadeus Mozart has any prodigy in musical composition attracted such world-wide attention as Erich Wolfgang Korngold. Indeed, Eduard Hanslick, the famous Viennese critic, dubbed the boy the "Little Mozart," when the child was only five years old. Both his father and his mother were musical and came of musical families. The father, Dr. Julius K. Korngold, became the music critic of the *Neue Frei Presse*, in Vienna, in 1892. Erich was born at Brunn, Austria, May 29, 1897. His father commenced teaching the child at a very early age. Soon, however, he realized the remarkable precocity of the boy demanded expert attention, and he was sent to Robert Fuchs, of the Conservatory, and Zemlinsky, conductor of the People's Opera.

The father realized that it would damage the child to exploit him at such an early age, but the boy's own genius was so great that it could not be kept under cover. When less than eleven years of age, he wrote music for a pantomime called *The Snow Man.* His teacher, Zemlinsky, became so enthusiastic over this work that he took it to several aristocratic homes, where it aroused so much interest that it was decided to have the work scored and given a presentation at the Imperial Opera. This Zemlinsky did unknown to the father, and rehearsals were well along before the irate parent knew of it. Even then he tried to prevent a public performance, fearing that it might injure, rather than benefit, the boy. The pantomime was given with great success, in 1910, and drew large audiences. The performing rights were also secured for many other cities.

Dr. Strauss and Dr. Niksich read his compositions with amazement, and it was realized that a new musical soul with great possibilities had appeared in the world. Since that time the boy developed into a youth and received excellent academic and musical advantages. His works, such as his *Overture* and his *Sinfonietta* and some of his piano pieces, commenced to receive wide attention in the musical centers of the world.

In 1916, despite the pressure of the war in Munich, a production was given of his two one-act operas, *Der Ring des Polykrates* and *Violanta.*

Korngold's greatest triumph came with the production of his Opus 12—his opera *The Dead City.* It was given in Vienna, in Hamburg (where Korngold accepted a position as conductor) and in other centers. On November 12, 1921, it was presented in New York.

The text of the opera was written by Paul Schoot, but it is based upon George Rodenbach's famous romance, known as *Bruges la Morte,* the story of a man devoted to the memory of his dead wife, who, after a lapse of years, is debased by another woman, and then is later restored to the sacred memory by a vision of his wife.

The Story of "The Dead City" ("Die Tote Stadt")

The Libretto is based upon Rodenbach's novel "Bruges the Dead." The ever-present background of the opera is "Bruges, the dead city, wearily dreaming of the past amid the mystic peace of its churches and cloisters, its bells, its weather-worn Gothic facades, its stagnant waterways and abandoned canals." Time, the end of the nineteenth century.

Act I. *Paul's* house. *Paul,* the hero of the opera, has erected an altar of sorrow and remembrance, sacred to *Marie,* the cherished wife whom he has lost. *Brigitta,* his servant, and *Frank,* his friend, discuss his queer conceit and recent change of spirit. *Paul* enters and tells how, in his accustomed walks by the canal, he has discovered the counterpart of *Marie* and that she is coming. *Paul* studies *Marie's* portrait and a strand of her golden hair. *Marietta,* a dancer, enters. *Paul* drapes about her a silken scarf and places in her hand a lute. As she dances about she brushes aside a curtain, disclosing a portrait of her counterpart, which casts a spell over *Paul* by which she is moved to leave. *Paul,* in a phantasm of conscience and disordered nerves, sees *Marie* step from the picture frame. At the end of a prolonged colloquy the vision melts and as *Paul* rushes toward it the curtain falls.

Act II. From a cloud of thick gauses the closing tableau of the first act slowly melts and a deserted quay of Bruges takes form in a late evening light. *Paul* waits outside *Marietta's* window. *Frank* appears and trys to induce *Paul* to leave, who renounces their friendship. A party of dancers approach by boat. They land and enact, in burlesque, the Scene of the Nuns from "Robert le Diable," in which *Marietta* plays the part of the dead woman rising from her grave. Her travesty enrages *Paul* and he flings at her that he has loved in her only the semblance of his dead wife, that he has felt for her no more than a sensuous desire. Her vanity wounded, *Marietta* leaps into the struggle in earnest, using her devilish arts to fascinate her weak admirer till when he wishes to accompany her home she cries, "No, to your home, to the home of the dead woman."

Act III. The Dream Vision continues. The night of love gone, *Paul* sees *Marietta* in the sanctuary of his relics. Fired by her triumph which she has exhibited even before the dead woman's portrait, she outrages his piety even to the demand of a kiss during the Corpus-Christi Procession. His attempts at defense but rouse her to new and more brutal attacks till, on being shown the door, she renews her struggle in which she snatches up the strand of the dead woman's hair, winds it about her neck and begins a dance. Frantic with rage, *Paul* throws himself upon her and strangles her with the hair. The Vision ends, *Paul* awakes, *Marietta* enters as in the first act; but *Paul* is "cured" and will leave Bruges to render unto life that which is life's.

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Non-Attention to Phrasing

By E. F. Marks

Why is it that the average organist pays such little attention to phrasing? Frequently organists adhere to a continuous succession of tones without a cessation of sound, until the melody, unless very familiar, becomes almost unrecognizable. Their playing is simply an incessant, tiresome sounding of musical tones; and, if it were not for the harmonic background, would be unbearable. Only a short while since, MacDowell's *To a Wild Rose* was heard played in this perpetually continuous manner; whereas, it is a piece abounding in short phrases, and is surely incomprehensible unless these phrases are made distinct and clear, thus bringing out the beauties, not only of the melody, but also of the form. Analogous to the organists, many violinists are guilty of this uninterrupted flow of melody, even in the simplest pieces. In an amateur orchestra, the violinists (notice the plural) without exception recently prolonged notes and extended the end of one phrase into the beginning of the next, in some cases even disregarded the rests showing the end of the phrases.

All students of the pianoforte, when correctly taught are required to note carefully the beginning and ending of phrases; and even the motives receive some attention through the use of a variety of touches. While this exemplification of motives may not be entirely possible upon the organ, owing to the nature of the instrument, still there is no excuse for an organist not clearly defining the end and beginning of a phrase or sentence. The cadences plainly show where the endings occur.

We well know that in pieces of regular rhythm the cadences fall naturally into two, four, or eight measure rhythm; and from observing that these cadences come at equal distances throughout a piece, in the regular standard eight-measure rhythm, we will soon be able to discern the cadential endings when they occur at unequal distances, in which case the rhythm becomes irregular. In either case, whether regular or irregular rhythm, the phrases and sentences should be made perfectly apparent to the listeners.

A sentence or period of a composition is usually that portion ending in a full cadence (dominant harmony followed by a harmony on the tonic) and divided by at least one middle cadence into two parts or phrases. However, a sentence may at times be subdivided into two, three, four or more sections by cadences. As there is no limitation or restriction as to the number of phrases constituting a period, there must at the very least be two phrases in order to give a feeling of completeness, balance or poise to the sentence, analogous to a couplet in poetry.

As the period or sentence admits of division into phrases, likewise, phrases may be subdivided into motives, which consist of at least two portions or notes, to give the balance, one note or portion being accented the other unaccented. It is the duty of a performer to show, as far as his instrument will permit, the divisions and subdivisions of a composition. How can this elucidation be achieved through a continuity of sounds?

"My hands are like a day laborer's. All musicians' hands are, if they are successful musicians. Remember I have played more than two thousand compositions on the great outdoor organ in my home town. It takes muscle to do it. What could a delicate, shapely hand do wrestling with a great organ?"—Humphrey J. Stewart.

The Organist's Etude

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Scientific Hymn Playing on the Organ

By Charles C. Chase

Although we sometimes hear "Anyone can play a hymn," smooth and correct hymn-playing on the organ is no easy task and requires considerable careful practice.

For a hymn tune to be well played means that every note in each of the four voices shall be held down its full duration and pass smoothly to the next note in the same voice; that, except when the phrasing or rhythm requires a different treatment, a note must be held down if it begins in one voice and continues in another.

In order that there shall be no break in the continuity, there must always be a free finger for each succeeding note. This is generally accomplished by a great deal of changing of the fingers, in order to release a finger for a succeeding note. Therefore, a large part of the preliminary work in the instruction books for the organ is taken up with exercises for changing the fingers on one or more keys before proceeding to the next. This is more necessary when all four parts are played by the hands alone.

When the pedals are used for playing the bass part, a very efficient method can be used requiring very little changing of the fingers, and leaving the hands very quiet.

The trouble seems to be that in the instruction books the pupil has been expected to play both upper parts with the right hand, leaving to the left nothing but the tenor part.

The following rules will give a clear idea of a good method. This probably is nothing new to experienced organists, but may be useful to pianists who are playing in church, and to whom the best instruction is not available:

1. Couple the pedals to the manual on which the hymn is to be played.
2. Keep the little finger of the left hand on or near the lowest note in the tenor part.
3. Use the ten fingers of both hands like one large extended hand, playing the alto and tenor parts with the fingers that reach the notes most easily, regardless of which voice they are in.

Of course, the left hand does not need to keep a fixed position any more than a violinist's left hand; only it must not take a position where the lower fingers have nothing to do and the thumb and other fingers are in too low a position to be used to advantage.

This method is especially good practice for a pianist who finds it difficult to substitute the pedals for the lower fingers of the left hand in playing the bass part.

As a rule the notes below the treble staff will be played by the upper fingers of the left hand. As the alto and tenor have very much the same notes, the result will be notes held for a measure or longer as they alternate between the two voices. At times the left hand must take a higher position, just as the violinist shifts, allowing the right hand freedom to reach high notes in the soprano part.

Anyone practicing hymn-tunes in this manner will find it a splendid preliminary exercise for the study of fugues and all polyphonic music on the organ.

Voice Culture for the Boy

By John W. Barrington

The impression that vocal culture should not begin in early childhood is common. This is erroneous. Many faults arise which might have been avoided if the young voices had been properly exercised and correctly placed. This is especially true of the boy's voice. Generally speaking, children study sight singing without the vocal culture. Vocal culture should be first. It develops the mental powers and is of great assistance to the conversational voice. The voice expresses character and becomes a help in business and in society. Voice culture greatly improves both pronunciation and enunciation. It gives proper action to the lungs, therefore promoting vigor and health of body, and consequently of mind. It forms a pleasant contrast to other studies and helps to keep up the spirit of the school.

That it is useless to teach the school boy to sing, and that the boy's voice cannot be trained with good results are wrong impressions. Is it any wonder that we have difficulty in securing male voices for our church choirs?

In reference to the upper register of the boy's voice, those who have had much to do with vocal training have found that the practicing of high notes is less injurious than is generally supposed. The boy voice can be made powerful, and just as tuneful as the female voice.

Singing and Elocution should be combined. The elocutionist will have more expressive modulation and power of voice if he is a trained singer.

Vocal music should include the Art of singing at sight—a thing which is accomplished by only a small percentage of musical students. Many persons with excellent voices, who desire to take professional positions, are rejected because they cannot read music at sight. Unfortunately such cases too often exist in our Church choirs. Sight reading is usually more or less a sight guessing which never can take satisfactorily the place of actual knowledge. The art of sight singing can be acquired by all persons endowed with a voice and a normal ear; and it is wrong to think that a person cannot learn tones and musical intervals without first hearing them played, unless he is especially gifted. It cannot be denied that all these difficulties can be overcome if the singer has the knowledge of a Sol Fa method, and a realization that there is a mental effect to each musical design of the scale.

There are many genuine Sol Fa-ists to be found to-day. It is not to be doubted that these men are the best music readers, simply because of this solid foundation at the beginning. In choir work the Tonic Sol Fa system has been found to be a splendid and profitable study to precede the old Staff Notation. It is a complete system in itself and invaluable to the student; but its completeness does not in the least degree limit its value in any other method of music study. It works itself out step by step in a logical and comprehensive fashion; it cultivates every musical faculty through its constant appeal to the mind through the ear. Any study developed in this way is powerful, when *heart, mind* and *will* are the units in its upbuilding.

From this method we grow keen to the various harmonies, to rhythm, and to the many combinations in composition. It also unconsciously leads to the Movable Do System, to the reading of notes. With a training in the Tonic Sol Fa System, one can take up the study of the Movable Do System, or the reading of notes with much greater facility. A course of instruction in this line is equally valuable to children or to adult singers. A systematic training in the reading of music by a Sol Fa method need not in the least degree interfere with any established voice.

All musical intervals should be mentally anticipated before singing them. So many church choristers fail in this respect.

It is the first duty of the young musician to cultivate a pleasant voice, become a good music reader, and sing with a rythmic accent. Rhythm is being more understood and known to be of paramount importance as a vehicle of expression. Having in mind a rhythmic idea it unlocks many a musical mystery. The musical performers who stir you deepest, and exert over you the profoundest spell, are those who make the rhythm constantly felt.

The individual cannot build up a voice without having some idea of the fundamental structure of the vocal apparatus. The vocal apparatus may be divided into four sections:—(1) The Lungs or human bellows, (2) The Larynx or voice box, (3) The Mouth or organ of articulation, (4) The Nasal organs or resonators.

Numerous vocalists are compelled to undergo a course of medical treatment for the recovery of their vocal powers. This can often be avoided if only a few simple rules are observed. The first thing to be gained is a good control of the breath. This can be done by taking an erect position of the body and by the use of a few profitable breathing exercises.

There are three ways of breathing:—Midriff, Rib, and Collar-bone breathing. The right ways are Midriff and Rib breathing. The wrong way is Collar-bone breathing, because it produces the smallest amount of air and expands the chest the least. By improper breathing, everything connected with the voice delivery necessarily suffers. A few good and easy ways of breathing:—(1) Gently close the lips; inhale very slowly and expand the chest. (2) Inhale quickly; hold the breath about ten seconds; exhale very slowly. (3) Inhale slowly; hold the breath about ten seconds; exhale quickly. (4) While walking hold the breath for ten to twenty double steps; increase the number daily.

A good vocal tone is produced by bringing the tone well forward in the mouth, resting the tongue quietly at the bottom of the mouth, having a free easy movement of the paw, a supple open throat, and by not breathing hurriedly and insufficiently.

The less breath used in making the tone, the finer, the more resonant and more beautiful is the tone. The result of using too little breath causes the flattening of pitch and unsteadiness of the voice.

It is not advisable for the young student to use the tremolo effect with the voice, it is simply an imitation of old age. Attack the tones clearly, with firmness but no forcing, sustain them well, and end each tone crisply and in perfect tune. The shape of the mouth should not be changed before the tone stops, but should remain in position for an instant.

The consonants do not strengthen the tone but they must be distinctly sounded. Consonants are pronounced by means of the teeth, lips, tongue, and throat, or any two combined. The result of too much pressure on the first consonant of the word forms an explosive vowel tone and can be avoided by applying the rules of breathing. If too much emphasis is given on the final consonant of the word it will give the effect of an additional vowel sound and can be avoided if the consonant is ended crisply with the tone.

It is not necessary to sacrifice tone for articulation; the two can be satisfactorily combined without any sacrifice to either part.

Tone is produced by the vocal chords which are situated in the highest part of the windpipe or trachea, which is often called the voice box. These vocal chords form the entrance into the windpipe and also the exit from the windpipe into the pharynx. The pharynx leads into two channels—the mouth and the nasal tubes. The breath can be taken through either, but should be taken through the nasal tubes.

The pitch of the tone is produced by the tension of the vocal chords. The volume of the tone is produced by the amount of force with which the air is expelled over the vocal chords, causing the tone to be loud or soft. Tone is sometimes called "timbre." The quality of the tone depends upon the shape of the mouth which must act as a resonance box.

These vocal hints may be applied with advantage by the adult singer.

The Church Pianist

By B. H. Wike

Pianos in the churches are increasing in numbers. They are filling a great need, alternating with the organ for a change, or perhaps displacing it altogether, as is common in the smaller churches. Although this article is meant for the church pianist, it applies also to all who use this instrument at any religious service.

In the first place the piano in a church should not be played as if it were in some theater, and any use of it this way during religious services should be discouraged, except at times when it is necessary to arrive at certain effects.

There are a few things about the use of a piano in church services which many players overlook. Lacking the stops the organ has, the piano tone can soon become monotonous, if care is not taken in phrasing and to select the right kind of material to play. One thing is sure, and that is that organ pieces do not sound well on the piano without some re-arrangement, and *vice versa*. Often, though, you will find pieces that go equally well on both instruments without much changing. To be able to adapt piano music to the organ and organ music to the piano is well worth studying and practicing, in order that one may be prepared for emergencies; but even here care must be taken to keep the melodic and harmonic relations intact, which, of course, requires more or less knowledge of structure and harmony. I was once called upon to play the accompaniments for a duet at a church affair where there was a reed organ and was face to face with the proposition of adapting the piano arrangement of a new setting of "Hark, Hark, My Soul!" for organ use. The arpeggiated introduction of this is doubtless familiar to all who have used it in public. All chords spread out in note groups were played as straight chords, drawing them out and sustaining where the need was felt or shortening them correspondingly. The duet was a success for the singers, which surely depended a great deal upon the adaptation of the piano part to the organ. If it had been played on that organ as written, it would doubtless have been a failure. The same process inversely might have been used had the accompaniments been originally organ and required adaptation to the piano.

Actual organ voluntaries, offertories and postludes, used on a piano, sound flat and insipid. Pieces especially good for the piano in church work are: Variations and transcriptions of familar hymns, slow movements from the classics, marches played somewhat more slowly and quietly than on other occasions, idylls, reveries, selections along these general lines. By all means choose with care; for the church pianist, like the organist, comes in for no small amount of responsibility for the dignity of the religious service in which he plays.

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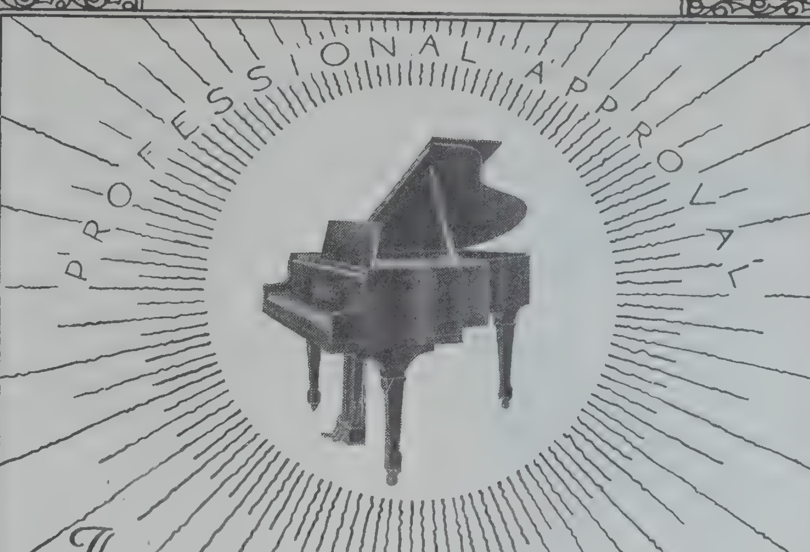

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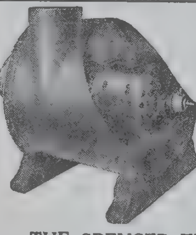

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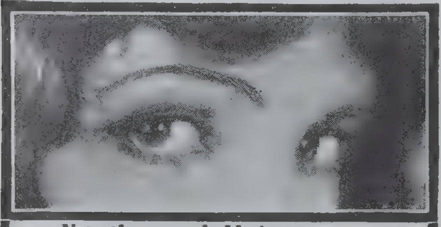

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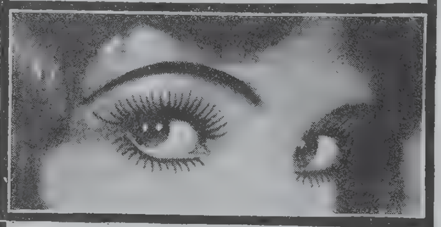

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The Underlying Principles of Piano and Organ Tuning

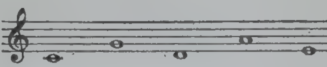
By Carl F. Schmitt

How many pianists and organists have any real conception of the acoustic relations of tones to each other as they are fixed by the present-day system of equal temperament tuning? Comparatively few, even among professionals, are aware that our system of tuning is only a compromise, that is is impossible to tune even one scale on a keyboard instrument in such manner that all of its chords are pure.

This is because the twelve keys in an octave must each do duty for more than one tone. For instance, we use the same key for C-sharp and D-flat. In reality these are different tones when considered acoustically and mathematically, C-sharp being a shade lower than D-flat. And so with the rest of the keys, some of which must do duty for three tones; for example, A, G-double-sharp, B-double-flat. But the difference between these enharmonic tones is small; and, by dividing the octave into twelve equal parts, we arrive at a system of tuning known as equal temperament, in which, although no interval except the octave is pure, they are sufficiently near it to be used in musical performance. By this system all fifths are slightly diminished, all fourths slightly augmented, all major thirds considerably augmented, and minor thirds considerably diminished, and so forth.

Previous to the beginning of the eighteenth century this system of tuning was not used, certain tonalities being favored at the expense of the rest; and playing was confined to keys having few sharps or flats. Music in four flats, for instance, sounded atrociously out of tune. Later J. S. Bach put his powerful influence behind the equal temperament and wrote his *Forty-Eight Preludes and Fugues* in all major and minor keys, mainly to show the advantages of "tempered" tones. Hence the name *Well Tempered Clavichord*.

Near the beginning it was stated that not even one scale can be so tuned as to give all its chords pure. This is because tones reached in tuning by fourths and fifths differ from those reached by thirds or sixths. For example, the tone E, reached as follows,



is a little higher than the same E when tuned directly as a pure major third. A striking experiment may be made by anyone familiar with tuning. Take middle C as a starting point. Tune E above it as a pure major third (without beats). Then tune G-sharp above the E likewise as a pure major third. Next tune A flat below middle C as a pure major third to said C. Now compare A-flat with G-sharp. The latter will be found disagreeably flat, nearly a quarter tone.

Various keyboards have been proposed to produce pure intervals in all keys; but the complexity of such contrivances would make the playing of all but very simple music impossible. Besides, no keyboard instrument would remain in tune long enough to make it worth while to construct so complicated an apparatus. Many of the most beautiful and striking modulations would be impossible were the equal temperament abolished.

The question now arises why, then, is piano and organ music endurable to the ear when no interval except the octave is pure? The answer lies in the fact that the ear, like the eye, takes no note of minute discrepancies in works of art when these remain within certain limits. A photograph, when examined under a microscope, consists of minute dots merging into each other, giving a blurred effect. If these dots do not exceed the one-hundredth part of an inch in diameter, the photograph appears sharp and distinct to the normal eye, at a distance of twelve inches. In a similar manner the sounds produced from a properly tuned and voiced piano or organ are within the limit of such errors as the ear recognizes in the performance of a musical composition, and are therefore acceptable and enjoyable. Furthermore, in traveling through the air sounds are smoothed out to some extent. It is for this reason that music sounds better at a little distance than close by, also that the damper pedal can be used more freely in a large hall than in a small room.

Bach—Parratt—Chess

By D. L. Ford

Sir Walter Parratt, for years one of the most scholarly of the great English organists, would put "kinks" into the notions of some who think of music as an accomplishment for light minds.

When organist at Magdalen College, Oxford, he one day transposed the entire of Wesley's monumental setting of *The Wilderness,* to accommodate a new chorister, afterward acknowledging that it was "just a bit embarrassing," as he did not happen to have a copy of the work in the organ loft.

From early childhood his memory was phenomenal. At ten he played the entire *Immortal Forty-eight* from memory and later in life had the entire organ works of his favorite composer, Bach, at his finger-tips.

His pet diversion was chess, by which he was so enamored that he has been known to admit that next to winning at the game his greatest pleasure was in losing at it. Among his friends it is reported that Bach and chess are so familiar in his thoughts that he can sit at the organ and play a fugue of the great "Cantor of Leipsic" and at the same time dictate the moves in a game of his favorite recreation.

New Music Books

Better Music in Our Churches. By John Mann Walker. Cloth bound; 214 pages. Published by The Methodist Book Concern; at $1.25 per copy.

A book full of interest for the church musician in any field of the work. Its chief value lies in that it does not stop at telling what ought to be done to improve the music of the church service but goes right to the rock bottom and explicitly directs in how to do the thing. It is no mere voicing of theories, but an exposition of experiences of men and women who have made notable successes in the various lines of endeavor about which they write. Every church Pastor, Choirmaster and Organist should be acquainted with the context of this book.

String Tone. By Frederick H. Martens. Cloth bound. 360 pages. Published by the Frederick A. Stokes Company, at $3.00 per copy.

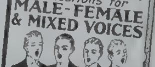
In a series of talks with the leading players of the various stringed instruments, the author has produced a book of real worth to the students of them and to the reader desiring an intimate knowledge that will assist to the understanding of their technical peculiarities as well as the interpretation of their literature. Both solo and ensemble playing are presented in a lucid manner; and especially the string quartet, which recent years have brought into such favor, receives careful treatment. Barring the rather frequent self-introduction of "the writer," the style is bright, readable and even enticing. A book which should have a place in any musical library.

The Russian Opera. By Rosa Newmarch. E. P. Dutton and Co. 401 pages; bound in cloth. Sixteen half-tone illustrations. Price, $2.50.

The most authoritative book upon the Russian opera from the pre-Glinka composers to the present day. Many of the opera plots are given in detail; and desirable biographical material difficult to obtain otherwise is incorporated in the book. The author is a good friend of Chaliapine; and many pictures of the great Russian bass are given in the book.

Music Appreciation with the Victrola for Children. Issued by the Educational Department of the Victor Talking Machine Co. 287 pages. Bound in cloth. Price $1.50.

A handsome volume giving the teacher a rich fund of information upon how to conduct the regular grade work in musical appreciation; citing hundreds of records and giving material which should prove especially valuable in juvenile club work and elementary classes. It may be recommended for classes and clubs where the individual members are using such a work as The Standard History of Music. The average teacher conducting such classes is seeking a book in which material of this kind, furnishing hits for supplementary work, is given.



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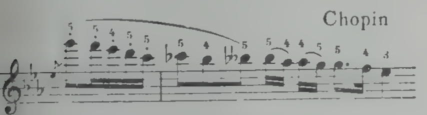
b Nocturne, Op. 9, No. 2 (Chopin).

Q. *What is the correct fingering of the ollowing passage, according to the composer imself? See Nocturne in E♭, Op. 9, No. 2.*—ARTIE, Providence, R. I.

A. Finger as indicated above the notes:



ubdominant and Submediant.

Q. *What is the reason for calling the fourth ote of the scale (Fa) the subdominant? Is t because it is just below the dominant? If o, then I cannot understand why the sixth egree is called the submediant? Please enighten me.*—PUZZLED, Greenville, Texas.

A. The dominant is the fifth *above* the onic, the subdominant (under dominant) is he fifth *below* the tonic; the mediant is the ote *midway* between tonic and dominant, the ubmediant (under-mediant) is the note midway between the tonic and subdominant, deending from tonic.

ccidentals.

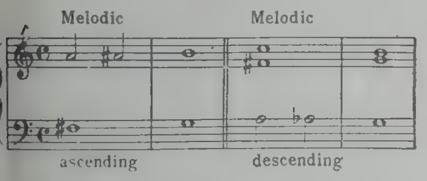
Q. *When are these signs to be considered s accidentals:* ♭, ♯, ♮, 𝄫, x, ♮♮?—A. M. G., oston, Mass.

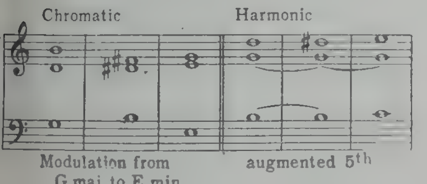
A. When they do not form an integral art of the scale of the composition or movement.

hanging a Note's Pitch.

Q. *What is meant by the term "changing he pitch of a note," and in how many ways an it be done?*—I. STUBBS, East Providence, . I.

A. The pitch of a note may be modified, ithout changing its position on the staff, y the use of sharps, flats, double sharps, ouble flats, and naturals. The modification ay be chromatic, ascending or descending, elodic or harmonic, and affect one or more otes of a chord:—





Modulation from G maj. to E min. augmented 5th

o Eradicate or Not to Eradicate—Tonsils.

Q. *Does having the tonsils removed affect he quality of one's voice? I sing, and the octor advises having my tonsils removed; o you?*—A. D. L., Alexandria, La.

A. Yes; if the operation is well performed, ou will have a better voice after it. However, you should tell the operating specialist hat you are a singer, in order that the reatest care may be taken not to injure he *pillars of the fauces.* The majority of he best world-singers, even including the ate Adelina Patti, have undergone it, not nly without injury but with actual benefits. . B: Refuse all application of caustic nitrate of silver) in any form whatever.

egree of Doctor of Music.

Q. *Is it possible for one to study for lus. Doc. degree in an University? If so, lease enlighten me what course to take; hat is, after having passed matriculation, is necessary to become a Bachelor of Music? indly give me some idea of the requireents.*—"Student," Johannesburg, South frica.

A. To obtain the Mus. Doc. degree it is ecessary, in any reputed university, to pass he Entrance (or Previous) Examination, to eep certain terms, to pass the Mus. Bac. xamination, and to give proof of musical istinction by submitting not more than hree musical works to the Chairman of the pecial Board of Music. For example, Camridge University (England) requires that lus. Bac. candidates shall keep nine terms y residence and pass an examination in two arts consisting of Accustics; Composition, oth instrumental and vocal; Counterpoint n not more than five parts, including double counterpoint; Harmony; Canon in two parts; Fugue in two parts, especially as to the relation of subject and answer; Form as exemplified in the Sonata; knowledge of the Organ (stops, quality, pitch) and of all orchestral instruments; Analysis of some classical composition in harmony and form; Playing at sight from figured bass and from vocal and orchestral score; Musical history; a general knowledge of standard classical works of the great composers.

Next higher to the Mus. Bac. is the degree of Master of Music. The Mus. Doc. degree is not conferred upon persons under thirty years of age. For other particulars write to the Chairman of the Special Board of Music, Trinity College, Cambridge (England), or to the Registrar of any other University.

"Head" Tones—Head Placement—Soprano and Tenor.

Q (i) *I would like to know just what a "head tone" is in singing; (ii) also, if it is possible to sing all the tones, in a natural range of voice, with head placement? (iii) It appears that in a soprano or tenor voice, the tones below second F above middle C are all sung with one placement, and those above the same F are sung with an entirely different placement. I would like to know the difference between them. These questions are of vital interest to me.*—MARGARET M., Parkway Blvd., Alliance, Ohio.

A. (i) The terms "head-voice" and "chest-voice" are misnomers, misleading and, by their adoption and consequent endeavors to force a voice at or in those localities, responsible for many constricted tones, congested throats and ruined voices. The voice is really a throat-voice (be careful not to call it "throaty!") because all voice is generated there, in the larynx—without which you could not sing. Simultaneously with the attack of the note, it is swiftly impelled by will-power into the mouth cavity, nasal and frontal sinuses, according to the pitch, lower or higher. Want of space prevents a full description of these processes. (ii) If soprano, sing all your tones up to C♯ (third space, treble) in your natural voice, *mezzo-piano* (or *mezzo-forte*—both terms meaning the same). When you reach D, D♯ or E, a difference in sound is noticed, brighter, purer, better—caused by the natural rising of the larynx and, usually, a movement of the soft palate. (iii) The tenor voice experiences a similar change, *one octave lower*, the male voice being one octave lower than the female. This crucial subject cannot be treated adequately in these columns.

German Names of Notes.

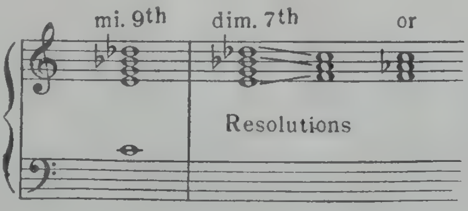
Q. *What is the meaning of "Ces" and what language is it?*—B. C., Cincinnati, O.

A. "Ces" is the German name for C♭—"Cesses" is C𝄫. Thus: As is A♭, Ases is A𝄫; Des is D♭, Deses is D𝄫; Es is E♭, Eses is E𝄫; and so forth. Rule: For flats add *es* to the note-name; for sharps add *is* to the note-name.

The Diminished Seventh.

Q. 1. *Does the chord of the diminished seventh occur only in the minor mode? 2. Define it. 3. Explain the resolutions of the chord.*—ARTUS, 42nd St., New York City.

A. The chord of the Diminished Seventh may occur in any mode, major, minor, or chromatic. The question, however, most probably means "does the diminished seventh belong to a major or a minor chord?" It belongs to a minor chord. 2. The best definition is that it is the first inversion of the dominant minor ninth, with the root omitted. Its best description is that it consists of three superposed minor thirds. Thus:



The root of this chord is C, which is the dominant of F major or minor. 3. The regular resolution, the dominant minor ninth (otherwise, the diminished seventh) falls one degree; the minor seventh (the dominant seventh of the root) falls one degree; the leading note E (the third of the root) rises one degree. The interval of a minor third is very useful for enharmonic changes; therefore this chord of the diminished seventh is, of all the chords, the most prolific in enharmonic changes. It will be noted that, as the root (C) of the dominant chord is omitted, the note above it (the leading note) becomes the root of the chord.

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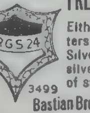

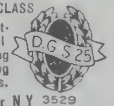

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The Solo Violinist

By Robert Alton

Almost every player of any experience aspires to the art of solo performance; and there is little doubt that the grandeur of the violin is best displayed by the efforts of the fine soloist. But it is not every soloist who has given sufficient attention to the subtle reasons for the performance of valuable solo workmanship.

It must not be supposed that technic alone will enable the player to become a successful soloist. There are as many faultless technicians as there are few fine soloists. Technic is one thing, fine solo playing is another.

It may be readily conceded that the great masters of composition were inspired when they produced their masterpieces. But it is often forgotten that technic alone will not procure inspiration; and if the solo violinist is to attempt to render those masterpieces, how shall he accomplish it without at least some spark of that inspiration which produced the masterpieces in the first place. Technic he must have; but there is something more. Unless the violinist can interpret by means of his art the eminently human attributes of passion, joy, sorrow, and spiritual force, he will never be a great soloist.

The road of high endeavor is open to all violinists, and the roughness of the road is supremely necessary, because that roughness is the great teacher which will enable the traveler to sense something of that noble inspiration experienced by those great musicians who have all traveled on that road. Herein lies the secret of their greatness. The true artist is nothing if he be not noble. And nobility of character will as surely make itself felt through the violin of that player as meanness and indifference will betray itself through the same medium.

This has nothing to do with technic. Most violinists are prepared, after the usual courses of study, to undertake any piece of music of ordinary degree of difficulty; but how many violinists can play *successfully*, as an unaccompanied solo, Gounod's *Ave Maria*, or Tschaikowsky's *Chanson Triste?* And yet neither of these pieces of music is technically difficult; only, *how* difficult to render correctly and to put the spirit of the composers behind the music! Study of technic, without the spirit of humanity and sympathy with the sufferings and trials of our own race, will make a tricky, clever player, but never a great soloist.

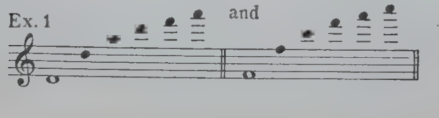
That D Minor Chord

By Ernest J. Farmer

Why do accompanists play the D minor chord when soloists wish to tune their instruments?

This question has been asked often in print, but not answered. Apparently most of the querists do not expect an answer, but are only having a fling at what seems to them a senseless convention. A certain proportion of violinists say, however, that it does seem easier to tune to an A played as the top of a D minor chord than to an A played in any other way; and for this feeling there is a scientific reason.

When a note is sounded on any stringed instrument, its upper partials or harmonics are also sounded, though faintly. The natural harmonic scales of D and F as far as the sixth note (fifth upper partial) are:



The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Graduation of Steps

By Frank S. Hart

That the steps and half steps taken by the fingers must be made gradually smaller as the notes rise in pitch on each string is a point in violin technic too often neglected. Unless a beginner possesses a very fine ear he will naturally make all steps and half steps the same size as he begins to find the notes on the fingerboard.

Some teachers seem to think that this subject is too complex for a child to grasp, so they do not mention it and trust that the beginner will "catch the trick" in their effort to make things sound well.

In a recently published book on the subject of violin technic in all its branches, the writer does not touch on this subject until he reaches the article on octave playing and then he says, "When the violinist begins to familiarize himself with the third, and all higher positions, he discovers that the more closely he approaches the bridge the smaller is the distance of all the intervals on the finger-board. (A great time to find that out! I should hate to have to listen to his playing previous to this discovery.) To go on with the article, he then makes the astounding statement that "This peculiarity of violin technic does not greatly concern him, and if he assiduously devotes himself to scalework, the difficulties of intonation arising from this peculiarity give way naturally and by almost imperceptible degrees." This last is quite true, but how much better it would be to instill the fundamental fact in the mind of the young player when he first begins to find the stopped notes, that to shorten a string one twelfth of its length will raise the pitch one tone. Even a child will understand that as he progresses upward he is dividing a smaller and smaller object; therefore, the portions must be smaller. For example, if a teacher in school told a row of boys that she would pass a stick of candy 12 inches long up the row and that each boy was to cut off, for himself, one-twelfth of the stick when he received it, it is easy to see that the first boy in each row would get the most candy. The first boy cuts off one inch, but the next boy must not cut off one inch too, because the stick is only eleven inches long when he gets it and surely one-twelfth of eleven inches in not one inch. (Note: The writer is aware that taking one-twelfth of a string is not scientifically correct; but, since the string on a 3-4 violin is about twelve inches long the mental calculations are easier with this fraction. It should be about a ninth.)

Players often acquire the habit of making their steps smaller with the 3rd and 4th fingers without any knowledge of this law. Since nature has fashioned the hand with the 3rd and 4th fingers shorter than the rest, the beginner naturally makes the steps smaller with these fingers as it would be a hardship to do otherwise. We must bear in mind that the average youngster is not greatly concerned over something he happens to do correctly but does not understand. A player who makes the distance smaller between the 3rd and 4th fingers only because the fourth finger is short will invariably have the weakness of not making the first step large enough.

Lay Solid Foundations

By Ben Venuto

Not many years ago, when a young violin-student, so unfortunate as to have been taught by a second-class teacher, placed himself under the instruction of one thoroughly qualified and conscientious, invariably the position of his hands and arms and the whole style of his bowing would be found to need revision. In the present time, however, thanks to the greater spread of knowledge, the principles of a good technic are more commonly understood and properly taught, even by many unknown young teachers working in remote places.

In the place of this evil, which is so happily vanishing, a new one seems now very much in evidence—the advancing of pupils to the study of the higher positions before they are well grounded in the technic of the first; often, before they even understand rightly the elements of notation and the principles of time keeping. This leads inevitably to playing out of tune, and often to a carelessness as to correct style of bowing, even when (as is usually now the case) the latter has been properly taught in the earlier lessons. Following the same mistaken urge for rapid advancement, as soon as the pupil has *nibbled* a little at the upper positions, difficult pieces are often given haphazard; sometimes the pupil is permitted to choose them for himself, bringing week after week new pieces from a certain cheap and poorly edited edition with no further care than to see that they do not run in compass higher than his (very superficial) experience of the positions. A pupil of this kind, on coming to a good teacher, must of necessity be put back into the elements: a circumstance which occasions much discouragement and often distrust.

One source of this trouble lies in the ill-judged ambition of some poorly-established teachers to be able to boast of their pupils' "rapid progress," but the public is sure to find them out sooner or later; and they defeat their own end. Occasionally, however, the young teacher has merely been misled by the material in certain instruction books and his ignorance of the proper manner to supplement it. As a concrete example, I have in mind one young teacher who puts his pupils through the first book of DeBeriot, page after page, without the use of other material, following it with various pieces chosen almost at random. In the first few lessons he really teaches an excellent bow-arm, but afterward the pupil's style degenerates steadily, owing to his premature struggling with untimely difficulties.

Now DeBeriot's book is an excellent one, but not designed for that kind of use. First of all, it was not written for pupils *entirely* ignorant of the elements of music, but for those who had studied sight-singing or else piano. Second, *before leaving the first position, one should study through a quantity of material sufficient to give a thorough grounding both technical and musical.* Without any intention of claiming the sole superiority for his choice, the present writer will merely name here what he considers good to study in the first position before going farther: Wohlfahrt, Op. 74, *Fifty Easy Melodious Studies* (Book I only); Pleyel *Duos, Op. 8, Favorite Old Time Tunes for Violin and Piano* (Presser Ed.); the scales, through *all* the major and minor keys. For less talented or very young pupils, Richard Hofmann, Op. 25, book I, *The First Studies for the Violin in the First Position,* should precede Wohlfahrt. (Many prefer Kayser's studies, but I find them a little too difficult for beginners, other than the most talented.)

When all this material (or its equivalent) has been thoroughly mastered, and not before, the student may be properly advanced to the third (not the second) position, and should remain on material not passing further until it gets to be as easy as the first position. I would suggest Book II of the Wohlfahrt opus named above, and Pleyel's *Duets, Op. 48.* Mastery of the remaining positions should progress by the same gradual stages, with abundant use of outside material of suitable grade.

It is possible, by the way, to find instruction books which are properly graded and contain such an abundance of material that nothing outside is needed until the pupil is ready for pieces—Hermann's, for instance, or Henning's (both old stand-bys); or any one of several large modern works which I might name—but the more recent ones are very expensive, and all, both old and new, are frightfully dull and discouraging to a young pupil. Hohmann's is excellent through the first position (the first three books), but the fourth and fifth books, dealing with the upper positions, are less satisfactory.

The well-informed reader may consider me, perhaps, not strictly up-to-date because I have said nothing of Sevcik whose various books of violin technic are now so famous, but there is a reason Sevcik's Method is perhaps the most thoroughly efficient ever designed, but is really only suited to "professional" pupils who can give their entire days to practice. I used for the common run of pupils, i should be taken only piecemeal, with special intent to correct and strengthen certain particular weak points.

Elementary Bowing

By Marion G. Osgood

While striving to impress a violin beginner with the importance of drawing th bow in a line with the bridge, it is wel to inculcate also the importance of slantin the bow a little away from the bridge, toward the finger board. This slantin causes the hair to lie upon the strings i the way best suited to the tone productio It also encourages (indeed, it rather compels) that wrist curve so essential t good bowing.

The flexible wrist, the slant of the bow and the bow moving in line with the bridg these may be called three movements; ye distinct and separate though they seen such is their dependence upon each othe that unless the three are working harmoniously together the result is an exceeding poor quality of tone. When all three movements are made correctly the sense c separateness is lost. The player's bowin then becomes one movement, a movemen of harmonious grace.

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Mere Age in Violins

It is astonishing what store the general public puts in mere age in violins. In the many letters which people write to The Etude about their violins, there is hardly one but which lays stress on the length of time it has "been in the family." They set forth at great length that it is 20, 30 or 100 years old, that it was brought over from the "old country" by their great-great-grandfather, or that it was discovered in Uncle Joe's attic where it had been for 50 years. Because some of the greatest violins in existence are very old, people jump to the conclusion that the "older they are the better they are," and that an *old* violin must necessarily be a very *good* violin.

The truth of the matter is that mere age is of far less importance than people think. If a violin was not well made according to the correct principles of the art, and by a master violin maker, it will never be a high-class instrument, no matter how old it is. A badly made violin, made of poorly selected wood, and with a rough, screechy tone, will never be any better, no matter what its age.

Of course it goes without saying that a violin will have a better tone, when the last particle of sap has dried out of the wood, for moisture in the wood acts like a mute on the tone, and detracts from the resonance. But it must be remembered that good violin makers of the present day make their violins from wood which is perfectly dry and free of sap, and which is old in the bargain. Many a new violin of the present day is made of wood 100 or 200 years old, or as old as the wood of the oldest Cremona. This being the case such new violins of to-day, made of this very old wood, start out on a par with violins made 100 or 200 years ago, as far as the mere age of the wood is concerned, and are really "old violins," in the sense that the general public thinks of old violins.

Some of the best violin authorities are very doubtful that mere age has much to do with the improvement of violin tone, provided the violin was made from thoroughly dried, seasoned wood, from which the sap had long evaporated. It is much more likely that much playing has improved the tones of old instruments. Every violinist knows that a new violin, which is in continual practice by a good violinist, shows a great improvement after the first years. Otto, the German violin authority, in his "Treatise on the Violin," gives an account of experiments which he and his friends made in trying to improve the tone of new violins by playing on them.

Otto's method was to improve a violin by playing chords on it in fifths. For instance, he would start with the first finger placed across the G and D strings, in the first position making the notes A and E a chord of the fifth. He would continue to play this chord with long steady bows for two hours or more a day. Then he would advance to the next two notes, always at an interval of a fifth, and so on in the entire compass of the violin and on all the strings. He states that he found that after this continued playing each of the tones comprising one of these chords of the fifth, would take on a better resonance, and give a finer, more sympathetic tone, after being continually played in this manner. He gave several instances of violins which had been sold at an increased price through being treated in this manner.

Another violin authority is of the opinion that the continued vibration of the wood, in long years of playing, causes a change in the fibres of the wood, which makes the tone given forth more resonant and of finer quality. This is only a theory, however, as the most powerful microscope fails to show any change in appearance of wood of a musical instrument which has been subject to much vibration.

Relaxation in 'Cello Playing

By Charles Poore

The principles of weight and relaxation, for so long applied to piano and violin playing, are just as applicable to the 'cello, and in fact are taught by the best teachers of that instrument.

An analysis of the difficulties that confront the 'cello student shows that these become surmountable with the attainment of perfect relaxation—that is, a relaxation so complete that the player is conscious of no tenseness anywhere.

Tenseness seems to inhere in certain definite places and to these the student must give his attention.

For example, the right shoulder. Perhaps the most commonly met hindrance to ease and facility in 'cello playing is in the inability of the student to relax the right shoulder in playing from a higher string to a lower, as from the A string to the G string. Watch this point of tenseness; and, if there is difficulty there, work it out. A good exercise for "loosening up" the right shoulder is daily playing of all the major and minor chords, as the change across the strings is more abrupt in these chords than in scale playing.

After the right shoulder look out for the right elbow and forearm. The 'cello player in his effort to produce a big tone, is always tempted to "saw away" at the frog of the bow. Playing so doesn't affect the right shoulder, but it does prevent any freedom of movement in the forearm. A good exercise for gaining freedom in the forearm and elbow is the Second Exercise of Dotzauer, Op. 47, devoting a week to each bowing. As there are some sixty bowings in this exercise, a year could be spent on it to advantage, and with permanently good results.

The development of the left arm and hand is equally important, and its discussion requires perhaps more extended comment than in the case of the right arm.

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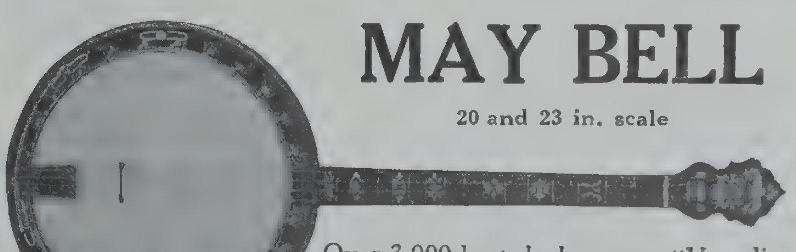

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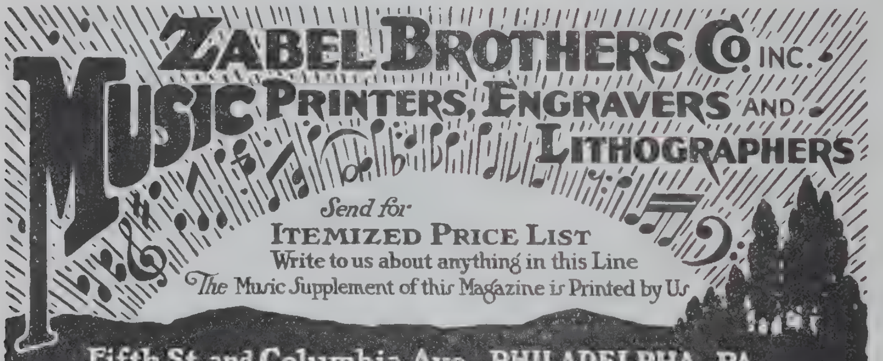

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Violin Questions Answered Personally

By Mr. Robert Braine

Late Preparation for Teaching.

A. S. H.—I am afraid it would take some one who is more of a fortune teller than I am to tell whether a piano teacher, commencing the study of the violin at 42 years of age, could become a good teacher of the instrument. At that age a student could hardly hope to become an artistic player, although a great deal could be learned in a theoretical way and a certain amount of more or less crude technic acquired. As it is very difficult to teach *what one has not himself experienced and mastered*, I should say that such a teacher might be able to teach up to a certain point but could hardly expect to develop really artistic pupils. Still I have often seen teachers, who were themselves indifferent performers on the violin, meet with considerable success in teaching.

Hill Violins.

M. R.—If you play the pieces and studies which you name really well you have made rapid progress in four years and have a good chance to be ready for professional work in two or three years of further study. It all depends on how well you play them. I could not advise definitely without hearing you. 2. Joseph Hill, London, 1720-1775, was one of the best English violin makers, and good specimens of his work are valuable, if genuine.

Giuseppe Odoardi.

M. M. K.—If your violin is genuine, it was made by Giuseppe Odoardi, Ascoli (Italy) in 1785. The value of the violin would be considerable, if genuine. H. Bauer, in his "Practical History of the Violin," says of this maker: "He died at 28 years of age, and left over 200 violins of unsurpassed beauty. The Italian writer, Galeazzi, says that this maker would have reached the highest artistic standpoint of the great Cremonese makers if he had lived long enough. His violins, after his death, were fitted with Cremonese and Brescian tickets and sold as famous master violins."

"Stainer."

C. D.—While it is quite impossible to say definitely just what your violin is, or its value, without seeing it, I should judge by your description that it is an imitation "Stainer." Its value would depend on just how good an imitation it is. Well-made copies of famous makers are often valuable.

The "Artist's" Preparation.

J. J. B.—Your letter states that you wish to become a violinist of the first rank. If so, your only course would be to go to one of the large cities and study under a first-class teacher. You can, of course, learn a limited amount by yourself, in a more or less crude way, but if you hope to become an artist, you will have to have a big broad education under a good violin teacher in one of the large music centers.

If you cannot leave home you will have to do the best you can by yourself. I would advise you to get the book "Violin Teaching and Violin Study," by Gruenberg. You might also get Dancla's "Conservatory Method for the Violin," as that has a great deal of explanation accompanying the exercises. Hermann "Violin School," Vol. II, also would be good for you.

Unconventional Scrolls.

E. L. C.—Violins which have carved heads of lions, griffins, etc., instead of the conventional scroll, are very common, and are usually factory-made violins of no great value, although there are some exceptions. However, I cannot give you an opinion without seeing your violin. You could ship it to an expert for an examination, but the chances are you would go to useless trouble and expense.

Becoming a Virtuoso.

V. F. S.—To become a really great violinist or pianist one must commence in childhood, and practice persistently under the guidance of a good master. However, a talented pupil can often accomplish a great deal even commencing later. It is quite impossible for me to advise you intelligently without hearing you play and knowing you thoroughly. The five years of violin study you have done will help you to a certain extent, from a musical point of view, in your piano study, if you decide to make the piano your principal instrument, but not so much in a technical way, as violin and piano technic are widely different. As you live near Los Angeles, I would advise you to play for leading teachers of both instruments in that city, and get their opinion on the matter. From what your letter states, you no doubt have excellent talent for music and could accomplish a great deal on either instrument; but I am afraid it is somewhat doubtful whether you could become a great virtuoso on either instrument.

"The Swan."

G. R. T.—You speak of the "Swan," by Saint-Saëns as an easy little piece. In this you are wrong. There are no rapid scale passages and violinistic fire works in this little composition, it is true; but it requires an excellent artist to make it effective. It must be played with a fine, sonorous tone, of refined and singing character; and this is always difficult. First hear a first-rate solo concert violinist play it, and then listen to the attempt of an amateur, and you will get my meaning.

Paolo Albani.

K. H.—Paolo Albani, 1650-1700, a well-known maker of the Cremonese school. His violins are valuable. There are many imitations, so you will have to have your violin examined by an expert.

"Simon" or "Landolphi."

J. G.—Franz Simon, Salzburg, while not one of the great makers, made some good instruments. I could not give an opinion without seeing the instrument. You probably did not pay too much, if the violin is one of Simon's best instruments. It will likely improve with use. 2. Landolphi was a much greater maker, and his violins are in great demand, at comparatively high prices. A good Landolphi, in a good state of preservation would be extremely cheap at $300. The instrument which was offered you at that price may be only a copy. I would not buy it until I had obtained an opinion of an expert that it was genuine and in good condition. You could send the violin to one of the dealers in old violins who advertise in The Etude, and get his opinion.

Violin "Fantasias."

K. L.—The Fantasia on airs from the opera "Carmen" by Bizet, arranged by Sarasate, is a very beautiful and effective solo composition, but it is very difficult and only intended for virtuoso violinists. At your present stage of progress, I am afraid it would be a waste of time for you to attempt it. The Sarasate arrangement of "Faust" is also difficult.

Violin Labels.

M. L. B.—Genuine and imitation labels in old violins usually read the same, for it is easy to make an exact counterfeit of the original. So many people seem to think that if the label in their violin reads correctly it must be genuine. There are hundreds of thousands of these imitation Stainers, so I cannot hold out much encouragement that your friend's violin is genuine. Still, it is not impossible. You could ship the violin by express to a good expert for an opinion, but I have no doubt it would be going to useless trouble and expense.

A Repaired Maggini.

J. F. A. V.—Your violin is no doubt an imitation Maggini. Maggini was one of the most famous Italian makers. He worked at Brescia, a town in Italy. The first part of your label is in Italian. The latter part is in German and reads: "Repaired by Joh. Reiter (Pupil of Joh. Vauchel) Mittenwald on the Isar, 1896." Reiter and Vauchel are quite unknown to fame.

There is less than one chance in a hundred thousand that your violin is a genuine Maggini. You will have to show it to an expert if you wish to know definitely.

"Violin Making."

P. O. M.—"Violin Making" (Strad Library No. IX), by Walter S. Mayson, is an excellent and practical work on violin making, and would no doubt be what you want.

Schweitzer Violins.

R. F. T.—Joh. Bapt. Schweitzer was a famous Hungarian violin maker who made a large number of violins of excellent character. His violins are valuable, but have been widely imitated, so it may be that yours is not genuine. Get an opinion from an expert.

Lifting the Bow.

L. B.—In some passages the bow is lifted for the rests, and in others not. I would have to see the specific passage to give you a definite answer.

Age and Value.

L. T. C.—Mere age of itself does not make a violin valuable. If it was badly constructed out of unsuitable wood in the first place, it would not improve, no matter how old it was.

Natural and Tempered Scale.

R. O. K.—F double sharp on the piano is exactly the same as G natural, but not on the violin; that is, if the violinist has a refined, sensitive ear, and plays according to the intervals of the natural scale instead of the tempered scale according to which the piano is tuned. The difference is very slight.

Starting at Sixteen.

H. S.—While a start at the age of sixteen might be too late to admit of your becoming a great violin virtuoso, it is not too late to allow your accomplishing a great deal. I have known of instances of students becoming excellent violinists, starting at that age. It will depend on your talent and industry. The amount of practice will depend on your other duties. As you are going to school, probably an hour and a half or two hours is all you can get in. Later, if you devote your entire time to the violin and expect to make it a profession, you might do from four to six, depending on your strength.

Carrying the Violin.

K. B.—A girl should carry her violin case by the handle, or under the arm, or in any convenient manner. 2. If you play the compositions really well that you name, you have made good progress for the time you have been studying. It all depends on how well you play them. I could not tell without a hearing.

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For Spring and Commencement Production

IT WILL give us pleasure to send any of these recently published Operettas and Cantatas for examination. A wide choice is offered in these new suggestions, but if they do not cover special needs, let us know and we will seek out such works as will be suitable and send them for examination.

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A Fantastic Romance of Old China in Three Acts

By May Hewes Dodge and John Wilson Dodge

THERE are many excellent things that may be said of this musical comedy, as it is one of the best offerings for an amateur organization: Such productions are most successful when they entertain and amuse while pleasing the ear with melodious settings, and all this is possible in a presentation of "Crimson Eyebrows." The music is really delightful and the dialog and situations amusing. Two sopranos, one contralto, one tenor, three baritones and one bass are required for the solo parts. The size of the chorus may be governed by talent available. The stage manager's guide gives drawings of costumes with making instructions and all other needed hints upon staging, action, etc., are given.

Vocal Score with Full Dialog $1.00
Stage Manager's Guide, $1.00 **Orchestral Parts may be Rented**

A Bright, Tuneful and Fascinating Operetta By Paul Bliss

The Ghosts of Hilo

Hawaiian Operetta for Young Ladies

By Paul Bliss **Accompaniment of Piano, Gong and Tom-Tom**

THE writer of this very excellent musical play needs no introduction. The charm of his melodies is known to many who have sung or heard other operettas and cantatas from his genius inspired pen. "Ghosts of Hilo" may be given in one or two acts, and it is unusual and picturesque in many respects. The costuming and staging is easy, but can be made very effective. The two-part chorus work is not difficult, but is especially beautiful and in many places is certain to evoke applause. There are four principal characters, three sopranos and one speaking part. Suitable for indoor or outdoor performance.

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Let's Go Traveling

By Cynthia Dodge

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A Charming Cantata for Children's Voices

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For Two Solo Voices and Three Part Chorus

By CARL BUSCH **Price, 60 cents**

HERE is a new short cantata requiring about fifteen minutes. The words are by Christopher Pearse Cranch, and the setting is gay and rippling, with melody and musicianship ever present. The initial performance of this cantata by a large chorus of juveniles in Kansas City brought words of highest praise and enthusiasm from the newspapers and other critics.

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Set to Music as a Cantata

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Cantata for Treble Voices

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Words by FRED C. BOWLES

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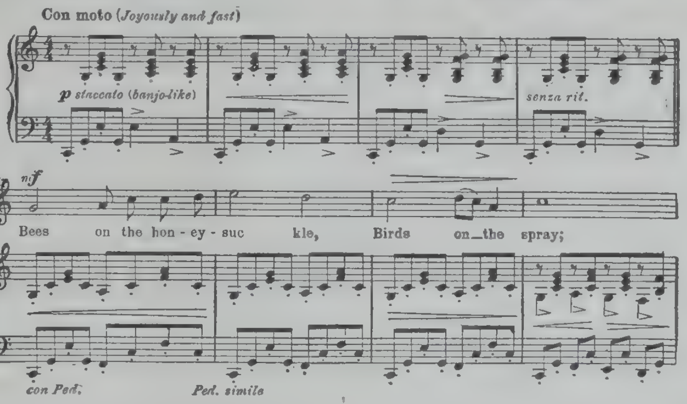
Con moto (*Joyously and fast*)
p staccato (banjo-like)
senza rit.
mf
Bees on the hon - ey - suc kle, Birds on_the spray;
con Ped.
Ped. simile

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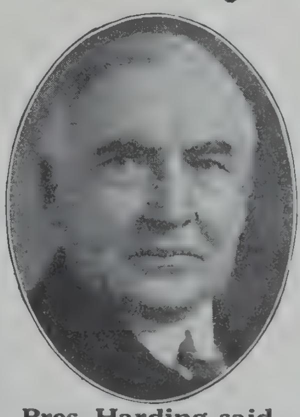

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Basic Principles In Pianoforte Playing
By Josef Lhévinne

This brochure will preserve in more permanent form the unusually clear and constructive outlines of the principles of modern pianoforte playing as indicated by the famous pianist, Josef Lhévinne, in a series of conferences upon the subject. Mr. Lhévinne's mind is fundamental in its grasp of essential elements. He goes right to the root of a thing and diagnoses the difficulty, and gives a real remedy. The book will be published shortly; but by ordering in advance you may secure a copy immediately upon publication by sending the special introductory rate of 30 cents, postpaid.

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Choirmasters who have not yet made up the Easter program will find excellent material in our New Easter Music.

Solos: *Come See The Place Where Jesus Lay,* Medium Voice, by Paul Amrose. *He Is Risen,* Medium Voice, by Paul Ambrose.

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By the way, are you acquainted with O'Hara's popular song *Dreaming of My Old Home Sweet Home?* This song is being sung everywhere and there is an effective orchestration for it. We will send the song with complete orchestration to any address for 50 cents cash with order. This is a song of the kind that never gets old or out of date.

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A very pretty Lyre design pin is featured on page 198 of this issue. It is of 10K Solid Gold and its quality is made more apparent by the neat hand chasing which is rarely seen on a pin at this low price. To prevent loss of the pin the manufacturer has supplied a patent safety catch. This same design may be had in Heavy Gold Plate or Sterling Silver; a very pretty award for meritorious work or a birthday gift that will be appreciated by the recipient.

Album of Scales For the Pianoforte

This useful volume is almost ready to be sent to the printer but we will continue the special offer during the present month. This volume will be very much in line with the one we have just issued on *Trills* and will be followed by the *Volume of Arpeggios.* The pieces lie in the second and third grades; they are not mechanical exercises but are musical pieces containing scale passages. It must not be inferred that this is a purely technical work. With every pupil the successful teacher never loses sight of the idea of some useful technical work in even the most simple of pieces. The volumes in this series are intended to add pleasure to music study and at the same time offer an important contribution to education. The success of the *Volume of Trills* assures the success of this one. We strongly advise teachers to procure at least one copy of this useful volume.

Our special advance price is 30 cents per copy, postpaid.

Four Melodies for Violin Alone Or with Piano Accompaniment
By Frederick MacMurray

For the violinist who wants something "different," the *Four Melodies for Violin* alone or with piano accompaniment by Frederick MacMurray will surely fill the bill. They are written entirely in double stops and can be played by the violin alone or used with the piano accompaniment. Two of these melodies are originals, while the other two are very clever transcriptions of well-known, favorite old songs. They are not easy numbers to play and the violinist who wishes to put new life in his repertoire will do well to get a copy of *Four Melodies* at the special price of 50 cents, postpaid.

In Foreign Lands—Cantata
By Richard Kieserling

We have never published a cantata that has met with more approval on the part of our publishing department; its graceful, charming melodies and its clean and musicianly part-writing make it a number that can be taken up with any average body of singers in an institution or school and it is not at all difficult. This cantata is written for a two-part chorus of women's voices and is in four divisions or four different tone pictures, No. 1—"On to Spain," with its Bolero Tempo, followed by No. 2—"Egyptian Moonlight," a languorous movement, No. 3—"A Tea Party in Old Japan" and the last number a fiery "Gipsy Song."

The special price in advance of publication is 30 cents, per copy, postpaid.

The Dawn—Easter Cantata
By William Baines

We have just published an Easter Cantata by William Baines which is sure of receiving an enthusiastic reception. It is scored for treble voices only and in two parts, soprano and alto. The music is melodious and interesting and the text has been selected to include the salient points regarding the Resurrection. The solo passages are not difficult and may be sung in unison by the soprano section, when the cantata is rendered by young voices. Be sure to obtain a copy of this cantata while it is being offered at the special advance of publication rate of 25 cents a copy. One copy only may be had at this price.

What To Play—What To Teach
By Harriette Brower

Miss Brower started out to make a book of collections of recital programs in all of the different grades, with educational comments upon the recitals. Then she collected and annotated a great many programs of famous virtuosos. The result is, that she has produced a book showing the best in pianistic music of the past and present, and enabling the student and the teacher to select those compositions which are of actual value to them in their work. It is the kind of a book to which the owner will find constant opportunities for reference. The advance of publication price is 75 cents, postpaid.

Hymn of Praise Sacred Cantata
By Frederk Wick

Choir-leaders continually ask for a cantata suitable for use at any time of the year and we are pleased to announce that we are about to publish a new work by the well-known composer and chorus conductor, Mr. Frederick Wick, entitled, *Hymn of Praise* that will answer this demand.

This cantata is for general use throughout the year and is particularly suitable for Thanksgiving. There are solos for soprano, tenor and baritone. It requires about 40 minutes in rendition and lends itself to the use of a large chorus. It is not an easy work to render. It requires serious study and is worth it.

Every ambitious choir-leader should take advantage of the opportunity to become acquainted with this work by obtaining a copy at our special advance of publication price of only 30 cents, postpaid.

Little Folks' Music Story Book
By James Francis Cooke

Here is the story of music, told not merely in very simple words but with language pictures which fire the child's imagination. It is designed to precede the *Standard History of Music* and is the most elementary book of the kind we have yet seen. The illustrations come on a separate sheet to be cut out and then pasted in the book. There are so many charming features in this new work that we are at a loss to know how to describe them in a paragraph of this kind. The advance of publication price is 50 cents, postpaid.

Young Folks' Opera Gems For the Pianoforte

The foregoing is the title which has been adopted for the *Easy Opera Album.* This work is now on the press. It is a comprehensive collection including the favorite opera selections from the great composers from Gluck to Mascagni. All of these melodies have been arranged in a playable manner without any frills or additions. Some of the numbers included are: The *Waltz, Flower Song,* and *Soldiers' Chorus* from Gounod's "Faust;" the *"Aria"* from Saint-Saëns' "Samson and Delilah;" *Sextette* from Donizetti's "Lucia;" the *Intermezzo* from Mascagni's "Cavalleria;" and many others, twenty-seven selections in all, in a volume of sixty-four pages.

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Stories Notes Can Tell
By Frances Terry

This little book is now ready but the special introductory offer will be continued during the current month. This is a set of six little characteristic pieces, each one of which has real music value in addition to its usefulness as an easy teaching piece. These six pieces are in the second grade (almost first grade), and the keys used are *C, G, F,* and *A Minor.* Young players will be delighted with these numbers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Four Seasons—Cantata
By R. Kieserling

Singing organizations of women, of any age, are always on the alert for something that is really musical, that will repay their effort and time, and yet that will not make too great demands in the way of rehearsal and in this Cantata we have secured just such a work. It may be given either with or without scenery and costumes. Also the part allotted to each of the seasons may be performed separately, so that for club use it might furnish a serial attraction for several meetings. It is written for three-part singing and the complete work may be performed in about twenty-five minutes.

One copy of this composition may be secured at our advance of publication price of 35 cents per copy, postpaid.

Principles of Expression In Pianoforte Playing
By Adolph F. Christiani

It must not be forgotten that this work s one of the most important works on pianoforte playing that has been issued in many years. It made a tremendous impression on the entire teaching world when t was first issued. This book has been out of print since 1920 but up to that date, we alone had sold over 600 copies and we now expect to revive it. It is possibly the very best book on phrasing extant. There never has been a book on phrasing equal o it, in fact, the work should have been called, "Phrasing in Pianoforte Playing." It analyzes the various phases of accentuation, *Rhythmical Accents—Metrical Accents—Melodic Accents—Harmonic Accents*—These four parts bear directly on phrasing. The book is admirably adapted as a text book for class work for pupils from the third grade up, We strongly recommend this work to all our readers and are sure they will thank us for urging its purchase while it can be had at a reduced ate.

Our special advance of publication price s $1.50 per copy, postpaid.

The Castaways—Operetta For Women's Voices
By Fay Foster

Fay Foster has not only written charming music throughout this play but has ept it within the capabilities of fairly ood singers, although there are solos for sopranos and mezzo-sopranos, which may e considered worthy of the best artists. The staging is very easily done and the costuming is simple.

The Plot has enough mystery and also umor to hold the attention and the dialog is most clever. The Castaways, modern women, shipwrecked on an island inhabited solely by native women find a ceremonial dance going on. Their experiences and the finding of a white girl among the natives furnish material for the story of the play.

Our advance of publication price for one copy only is 40 cents, postpaid.

Knight of Dreams or Modern Pygmalion and Galatea
By May Hewes Dodge and John Wilson Dodge

A musical comedy requiring an entire evening for production. "Knight of Dreams" is for mixed voices and is very amusing. The story of the "poor artist life" is always interesting and here we have a new plot in which our hero dreams the entire second act. The story appeals college students as well as all audiences and, because of simplicity in construction, may be given by any body of amateur performers. The Stage Manager's Guide gives full descriptions of every situation and all directions as to the play. The music is unusually attractive and catchy while the costumes and situations provide most pleasing contrasts.

Our advance of publication price for one copy only is 35 cents, postpaid.

Musical Readings
By Clay Smith

If every reader of this note having use entertaining pianologs was familiar with the professional work of Clay Smith, the advance sale of this collection at the advance of publication price of 50 cents would be record-breaking. Clay Smith is one of the leading Lyceum and Chautauqua artists and with the famous Smith-Spring-Holmes Quintet has given musical treats to thousands throughout the entire Western Hemisphere. One of the delightful contributions to the program of this concert party is the group of monologs or recitations with piano accompaniment given by Coyla May Spring. Unquestionably many ETUDE readers must have been among some of the many audiences that have heard these clever readings to music and those who can find use this class of entertainment material will certainly want this collection. Many concert singers use numbers of this character occasionally as encore novelties.

Rainbow's End Operetta for Children
By Cynthia Dodge

The story of this charming operetta is about two children, Joan and Peter, who are very poor and half believe there may be a pot of gold at the Rainbow's End. They befriend an old woman who in turn tries to help them and the story of their experiences is most interesting. There is a splendid moral at the end and the constantly changing stage pictures make it a charming entertainment.

The music is quite attractive and very easily learned. This operetta is in three short scenes and is inexpensive to produce.

Our advance of publication price for one copy only is 40 cents, postpaid.

Reverie Album For the Piano

Pieces of the *Reverie* type have such a popular appeal that the demand for them is always excessive. To meet this we have compiled an album of these dreamlike pieces, using only such numbers as have already met with wide public favor. The church Pianist will find this a most valuable acquisition to his library; for it will be filled with just the style of pieces that are most appropriate to either the church or Sunday school service. For parlor use we have no more entertaining album in our catalog. No pieces beyond the fourth grade will be included, so that the pianist of average ability will be well cared for; and yet the selections will be of such musical worth that the advanced musician will find much of interest in the collection.

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Music-Writing Book
By Anna Heuermann Hamilton

This is a rather unusual writing book, more comprehensive than any so far published. Instead of being a mere series of patterns to be worked out by the student it gives the theoretical as well as the practical side of each step. This gives the student abundant opportunity for original work. It is not an advanced writing book from the beginning and it may be taken up to good advantage by students who are but little past the elementary stages.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

The Amateur Musician
By Russell Snively Gilbert

The book that will enthuse the beginner is one of the most valuable contributions that can be made to the teacher's literature. This is just what Mr. Gilbert has accomplished. In a work that is calculated to satisfy the one who has just passed the Kindergarten stage the author has created materials that will carry the early student on to a good working knowledge of the rudimentary elements of notation and of execution at the keyboard. Along with this he has provided for the development of the musical imagination, by writing the beginning parts of little pieces which must be completed by the student. Every wide-awake teacher should examine this book.

Our special introductory, advance of publication, price is 30 cents per copy, postpaid.

New Instruction Book
By John M. Williams

This new work is now well under way, but the special introductory offer will be continued during the current month. The increasing numbers of modern teachers who prefer to start off with both clefs at once, cannot fail to be pleased with this book. Everything grows right out from *Middle C.* Mr. Williams has accumulated the material for this book through years of practical teaching. Everything that he uses has been tried out, and only the most successful numbers have been retained. The book is well adapted for very young beginners and it moves along progressively and logically by easy and pleasant stages.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

What the Vocal Student Should Know
By Nicholas Douty

Of course if one were to set down what the vocal student should really know it would take a set of books as big as the Encyclopedia Britannica to encompass it. But Mr. Douty has contended himself with certain indispensable essentials; and he has set these down with the fidelity of the true artist teacher who has also had years of experience as a singer. At the end of the book he has provided six sets of daily exercises, one each for Lyric Soprano, Dramatic Soprano, Tenor, Contralto, Baritone and Bass. These exercises are "bread and butter" work for the singer. They are partly original and partly collated from the exercises of masters of *bel canto* of the last two centuries. In themselves these carefully compiled exercises are well worth the price of the book. The before publication special price is 50 cents for which we will gladly reserve and mail a copy of the first edition to you the moment it is off the press.

First Lessons in Bach
By Walter Carroll —Book

This little volume is prepared by a well-known English educator and the selections are within the reach of the youngest pupils. It contains the very easiest pieces of Bach. Of all the easy Bach collections, none is more used than this one. It may be taken up during the second year of study. It contains very short minuets, marches, etc., generally two on a page. They teach first of all, accuracy of note-reading, time and fingering. Close attention to phrasing must be given. These little pieces are excellent for expression and speed and with the more talented pupils, nothing could be better for memory training. If you have not introduced into your curriculum any of Bach, we would highly recommend this little volume by Walter Carroll.

Our special advance of publication price is 20 cents per copy, postpaid.

Songs for Girls Album

Many parents, teachers and schools, wisely avoid feeding the romantic imaginations of girls and the many requests for songs not mentioning love have caused the compilation of this album.

The songs selected are not trifling nor childish but in place of texts of sentimental character are worth-while songs dealing with flowers and other beauties of Mother Nature. There are also songs of humor, good cheer and other things that make desirable song subjects for girls that are being trained in the proper use of their youthful, vibrant voices. The variety of musical composition is good and in addition to supplying fine study material these songs are ideal for the girl singer in entertainments. It will not be long before all the editorial work is completed upon this album and after that it will take very little time to get it through the printer and binder. Those wishing to secure a copy at the low price of 40 cents may do so by placing an advance of publication order now.

Vocal Studies For Low Voice
By George Whelpton

Each class of voice, with its characteristic compass, requires studies adapted to the development of its particular timbre. Merely to transpose an exercise so that it is within the range of this voice is not sufficient—it must meet the needs of the moment. And so the author of this new work has drawn upon his extensive experience and collated principles and exercises which he has found best to serve the purposes of the characteristically low voice. Of course there are certain principles of breath control and *bel canto* that have been used for foundation work for centuries, and these Mr. Whelpton has had the good judgment to retain. So practical is this book that only the most satisfactory results can follow its use.

Order your copy at the special advance of publication price of 30 cents, postpaid.

(*Continued on Page 210.*)

World of Music

(*Continued from Page 145*)

The Famous "Mozart House," in Salzburg, has fallen into a state of disrepair so that the leaking roof is endangering the valuable collection of mementoes of the great master. The citizens of Salzburg being too much reduced in finances to undertake the necessary restorations at this time, Swedish musicians and music lovers have volunteered to raise the necessary funds so that the repairs may be made without delay. Hats off to Sweden!

The First National Music Week will be held from May 4 to May 11, 1924; and hereafter the first Sunday of May will be the official date of the opening of this paramount event in our musical life. Governors of thirty-four States and Hawaii have already accepted membership on the Honorary Committee of State Governors.

Kate Douglas Wiggin, one of the best known of American writers, died at Harrow, England, August 23. Though her popularity rested mostly on her literary works, Mrs. Wiggin was also an accomplished musician and her volume of songs, "Nine Love Songs and a Carol," was well received among musicians.

"Music Day" and General Musical Activities were conspicuous features of the Canadian National Exhibition at Toronto from August 25 to September 8. Musical contests, a week of Grand Opera and concerts by a chorus of 2300 trained singers were outstanding events.

Eugene Bonn, of Rochester, New York, holds a probably unique record among church musicians. For thirty-five years he has been organist of St. Patrick's Cathedral, during which time he has played about ten thousand high masses and about four thousand minor services.

Don Lorenzo Perosi, widely known Italian oratorio composer, whose "Transfiguration" created a sensation, has announced that he will leave Italy to make his home indefinitely in London, where it is said that he will make a study of the creed of the Church of England.

Karl Scheidemantel, long one of the leading baritones of the concert and operatic stage of Germany, died recently in Weimar. He was also well known for his excellent translation of foreign operas into the German.

Mendelssohn's "Elijah" has been recently performed in Petrograd, after an absence of seventy years. His "St. Paul," Brahms' "Requiem," and Bach's "St. Matthew Passion" are announced. These concerts have the sanction of the Soviet; but notification of them must be sent individually by mail, as their public advertisement is not permitted.

A $2,000,000 Building Program for the Cincinnati Conservatory is planned, including an auditorium, a dining hall, and four buildings devoted to studio and dormitory uses. They are to be grouped about a quadrangle, in the English university style, and when finished will give this school first rank among similar American institutions, so far as housing accommodations are concerned.

Princess Catherine Yourievsky, youngest daughter of Czar Alexander, who was assassinated in 1881 soon after the birth of the Princess, has made her debut as a singer at the London Coliseum.

The 103rd Anniversary of Jenny Lind's Birth was celebrated at the Aquarium in Battery Park, New York, by the Jenny Lind Association on October 6th. Plans were discussed for the placing of a statue of the "Swedish Nightingale" near Castle Garden, where she gave her first concert in America.

The American Orchestral Society of New York, organized with the idea of training young American orchestral players and leaders, is in its third successful season.

Bulletin of the Presser Home for Retired Music Teachers

On Monday evening, January 7th, the residents of The Presser Home for Retired Music Teachers were favored with a humorous "Talk on Imaginary Things—Commercialism and Hypocrisy" by Rev. Forrest E. Dager, D.D., Rector of St. Paul's Reformed Episcopal Church, Broad and Venango Streets, Philadelphia. This was a very amusing entertainment, an excellent antidote for insomnia.

On the evening of January 15th, "Mother Moore" brought—besides Miss Rutter, a fine impersonator, and Miss Schieck, violinist—fifteen members of the Navy Yard Band. We enjoyed a varied and most pleasing program.

Tuesday evening, January 29th, brought us Mr. J. K. Thompson, Secretary of the Dickens Fellowship of Philadelphia, who favored us with an address upon Charles Dickens and readings from his works.

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By R. Krentzlin, Op. 85

Richard Krentzlin undoubtedly is one of the best living writers of piano pieces with real educational value. In this set of easy pieces each one brings in some special point in elementary technic. Each piece is interesting from a musical standpoint and of such a character as to make it attractive for the piano student's practice. There is a gradual progress in these twelve pieces which start with grade two, then some are about grade two and a half and several touch grade three.

This set of pieces is especially recommended to those teachers who find best to acquaint the pupil with clinging legato, light velocity, rhythmic accuracy, triplets, style and expression, broken chords, trills, etc, through the use of pleasing pieces covering these phases of elementary technic. The advance of publication price of this work is 30 cents and since everything is ready but the printing of the cover a quick delivery may be expected.

Thirty-Six Studies or Caprices for Violin
By F. Fiorillo

We have in preparation a new edition of the Fiorillo Studies or Caprices, edited by Mr. Otto Meyer, former assistant to Professor Ottakar Sevcik. Mr. Meyer has just been appointed by Professor Sevcik to represent him in the United States. His experience in teaching under such a famous Master well fits him to edit such a book as the Fiorillo Studies. These studies or caprices are very important in the training of the thorough violin student, giving him work in double stops, and stretches of the left hand, smooth passage work, etc. They are very musicianly and attractive, some of them, in fact, having been used as concert pieces by certain famous artists. We are offering this work at the very low price in advance of publication, of 35 cents a copy, postpaid.

New Theory Book
By Preston Ware Orem

When one has mastered the use of the common chords and of the dominant seventh, a knowledge of the remaining harmonic devices should come readily enough. But this is best obtained by actual practice in writing. This new book treats of the building up of melodies and their accompaniments, of the practical uses of modulation and of the application of all harmonic knowledge to the principles of elementary composition. The work is carried on along lines similar to those pursued in the author's *Beginners' Harmony Book.*

The special introductory price in advance of publication is 60 cents per copy, postpaid.

New Recital Album For the Pianoforte

This is a collection of pieces not having been used heretofore in other volumes, all especially adapted for recital playing. The pieces range in grade from three to five and they are by standard, modern and contemporary writers. These pieces are calculated to appeal alike to trained and untrained listeners and at the same time all have educational points which render them well worth while for serious teaching purposes.

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Concerto No. 1 Violin and Piano
By J. B. Accolay

Our edition of this well known Concerto is being prepared with the greatest care, and with a view to making it as attractive as possible to the young student. The Accolay Concerto is a standard teaching number and serves as an introduction, as it were, to that large, wonderful form of composition, the concerto. After going through a certain routine of studies and pieces, the student is ready for serious work in concertos; and the problem is to find something that will be attractive and at the same time be of real value. The Accolay Concerto is just such a number. It is built after the form of the other big concertos and has a varied assortment of violin technic. It makes an admirable stepping stone to the concerto work. Our fine new edition of this work will soon be ready, the advance of publication cash price being 35 cents, postpaid.

Scene de Ballet For Violin and Piano
By Charles de Beriot

This is a very fine new edition of a standard teaching piece which we are sure will appeal to student and teacher. While the Scene de Ballet is considered a teaching number, it has been used very effectively as a serious concert solo, and with good results. It contains many of the real technical difficulties of the instrument and when well played is sure to please every audience. This new edition is being edited by Mr. Thaddeus Rich, the eminent Concert Master of the Philadelphia Orchestra. The special introductory price, in advance of publication, is 30 cents a copy, postpaid, a very low price for such a fine edition of a standard solo.

Holberg—Suite for Piano
By E. Grieg, Op. 40

Grieg's Suite, Op. 40, is a very clever idealization of some of the dance forms of the classic period. All the numbers have the true flavor of the old dances while still showing traces of Grieg's characteristic harmonic idioms. This suite has always been popular but latterly it has been played more than ever. The *Rigaudon*, is the best known movement but the *Prelude* has been used a great deal in teaching. This complete work will be one of the new volumes in the *Presser Collection.*

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Album of Piano Pieces For Six Hands
By A. Sartorio

This volume is now on the press and this will be the final month of the special introductory offer. This will be the best six-hand collection ever published. Among Mr. Sartorio's original compositions may be mentioned, *Jota Aragonesa—Dancing and Singing—Smiling Springtime;* among his arrangements from other writers are, *Impromptu,* (Schubert)—*Remembrance,* (Schumann)—*Aria,* (Gluck), *March,* (Weber); popular numbers by other writers are, *Sylvan Sprites,* (Englemann) —*May Day,* (Rathbun)—*Through the Meadow,* (Spaulding)—and others.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Compositions For the Pianoforte
By M. L. Preston

This Album is very nearly ready but the special introductory offer will be continued during the current month. The many admirers of the teaching and drawing-room pieces of Mrs. M. L. Preston (M. Loeb-Evans), will be glad to find all their favorites grouped together in one volume. We have had a wealth of material from which to make our selections and all of the most popular pieces have been used. This will prove a most desirable third grade album.

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The violin studies by H. E. Kayser, Op. 20 are a very important item in the course of every violin student. We are publishing an edition of these studies with a second violin part, in score, by Charles Levenson. Twenty-five of the best of these studies have been selected and to them has been added a very effective second part. It will create a new interest on the part of the pupil to have the teacher play along and make an attractive duet from what might seem to be a very dry exercise. This book will be useful in class work also. The progressive teacher will not fail to avail himself of the opportunity to secure this book at the special introductory price, in advance of publication, of 40 cents a copy, postpaid.

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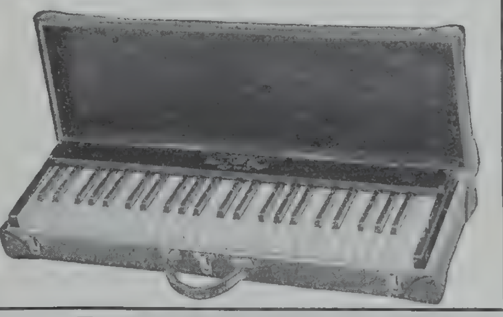

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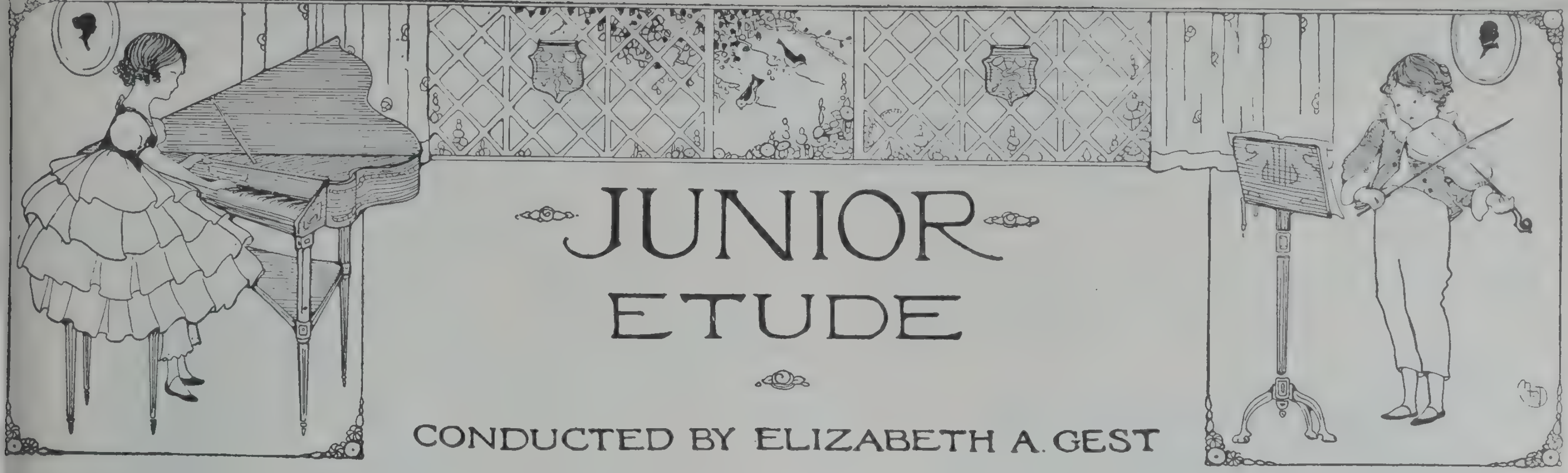


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

March

ARCH WINDS,
O I'M TOLD,
BLOW WINTER WINDS AWAY;
ND THE SPRING
OMES AGAIN
MAKING THINGS SO GAY.

O IN MARCH
WILL PRACTICE
MORE THAN OTHER DAYS;
ND I'LL SING
O GREET THE SPRING
THAT'S THE BEST OF WAYS.

Musical Terms (No. 3)

THIS is the third list of musical terms. opy them in your note-book, for they are ll important and you find them frequently n your music. They are arranged alphaetically.

anzonetta—A short song, or a composition in such style.

hant—A short form of melody for sacred words, to which the psalms, etc., are sung or recited. The principal forms are the Gregorian and the Angelican.

hromatic—Moving by semitones, or halftone steps.

oda—A short section added to a composition after its natural close.

on—Italian word for "with," as "Con expressione," with expression.

oncerto—A composition for a solo instrument with orchestral accompaniment.

horale—A form of sacred composition, similar to the hymn, to be sung by fourpart chorus of mixed voices.

rescendo—With a gradual increase of tone.

ounterpoint or **Contrapuntal**—A style of composition in which several independent melodious parts move simultaneously.

Letter Box

EAR JUNIOR ETUDE:

I have been taking music lessons for three onths and my teacher lets me read THE TUDE stories and letter boxes. I can play ales with both hands and can sing several ngs from memory. My teacher is going to t me sing in a concert next month, so I n practicing very hard every day.

I take a lesson for an hour every day. I ke to have lessons every day because then y teacher can keep me from making misakes. I find that it is easier to play with y fingers curved and my wrists not too w or too high.

From your friend,
DORIS PARSONS (Age 9),
Nova Scotia.

Letter Box List

Letters have been received from the folwing:

Alys E. Harvin, LaVerhne Mann, Blanche arker, Alice Fisher, Nancy Johnson, Jane anley, Enella Ellertson, Ardith Baldwin, lice Young, Opal Holcombe, Mary N. Holmb, Pearl Marie Thygeson, Dorothy Onery, irgil Herbert, Martha Pray, Marian A. Gifrd, Louise Tackoir, Bernice Muriel Stewart, lith Ramsey, Helen Derks, Rose Albondi, ella O'Connell, Chirela Jorstad, Eloise illiams, Robert Golderman, Teresa O'Brian, ladys Forman, Helen Gailey, Alice C. Wehe, ildred Post, Elizabeth Moody, Ora Louise rrington, Eleanor Morrow, Pauline Hamon.

One Way to Listen

By Marion Benson Matthews

"GRANDFATHER," cried Amy, who had just returned from a lecture on how to listen to music, "how do *you* think people ought to listen to music?"

"In silence!" answered grandfather promptly, with a twinkle in his eye.

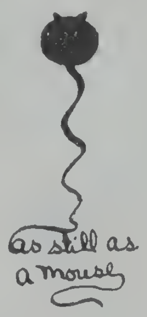
"Now you're joking," said Amy, a bit doubtfully, for it was hard to tell when grandfather was joking and when he was'nt.

"No, I am not joking," said grandfather, "I am very serious. In all the lectures I have heard, and all the articles I have read on the subject, that seems to be one point that is generally overlooked; and it seems to me an important one. I have been to many concerts and recitals lately, and at every one I have noticed certain persons who seem unable to keep from whispering, rattling papers, or even speaking aloud, occasionally; in an undertone. They can have no idea how disturbing it is to those real music-lovers who become absorbed at the very first note."

Amy felt rather guilty, remembering a little whispering on her own part, at a recent concert.

"But, grandfather," she protested, "it's so hard for young folks to sit as still as mice, and never make the least little bit of a noise."

"Bless your heart!" said grandfather. "We don't expect you youngsters to keep as still as *mice*—just half as still as that will do very well. Besides," he added with a smile, "the grown-ups make the greater part of the disturbance, I'm sorry to say."



Amy laughed. "Now, grandfather," she said, "if you admit that, why don't you lecture the grown-ups, instead of beginning with me?"

"As the twig is bent, so the tree is inclined," quoted grandfather, his eyes twinkling again. "If we begin with the youngsters, who knows but what we may have a generation of perfect concert-goers?"

Bugle Tunes

OF course you have often heard a bugle, haven't you? Perhaps you have tried to blow one, and have discovered that it is very hard to play until one knows how.

You know, they sound only the tones of the major chord—do, mi, so. Sometimes the tones are repeated higher or lower, but no other tones may be added.

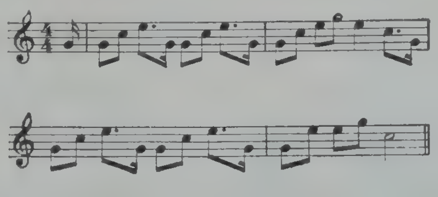
Pick these tones out on your piano and play with them, repeat them in the next octave, or invert them any way you like. (Do you remember what invert means?)

See how much rhythm and spirit you can put into them to make a tune. You know rhythm is very important in bugle music, for sometimes a change of rhythm makes the same tones seem like something quite different, and as the tones or the harmony can not be changed, the rhythm is the all-important element.

You can mark your rhythm by playing an octave on Do in the bass, and making it sound like a drum.

You will be surprised to find how many good "peppy" marches and fanfares you can make on these tones.

One well-known is as follows:



Ears to Hear

Do you use your ears when you practice? You may think that fingers are the important things, when it comes to practicing; but really, ears are almost as important, and they have a great deal to do.

They must listen for good tone, and they must be trained to recognize and demand good tone.

They must be trained to recognize good pedaling, and not allow any lazy foot work or "fuzzy" pedaling.

They must be trained to listen for phrasing, and demand beautiful phrasing.

They must be trained to recognize correct notes, and allow no false ones to creep in.

They must be trained to recognize even and smooth passage work, and allow no rough spots or clumsy places to slip by.

They must be trained to recognize a perfect legato, and require the hands and fingers to make it.

So you see that little thing called the ear has a very important job to perform, and it has to be the judge and the boss of all the departments of beautiful piano playing.

And if your own ear does not judge your own playing, and help you to do well, other people's ears will judge you, and perhaps harshly, and perhaps they will not even take the trouble to listen to your playing at all.

So when you practice, keep your ear "on the job" all the time.

John Sebastian Bach

B-ACK in the seventeenth century Bach was born in a very musical family.
A-nd once he walked all night to hear an organ concert.
C-an you wonder that he grew up to be such a wonderful musician and great composer?
H-ard worker all his life, died blind and worn out.

Birthday, March 21 (1685).
Play one of his pieces on his birthday.

Foreign Contest

MANY, many times the JUNIOR ETUDE has received letters from readers outside of the United States, expressing the wish that they could enter the monthly contests; but as they live so far away, the contests close days and sometimes weeks before they even receive their magazines. Therefore they ask if the closing dates might be extended so that they can enter.

It is impossible to extend the closing dates of the contests for those living in the United States, but the JUNIOR ETUDE is going to have a special contest for those living outside of the United States—any place in the world!

The contest will be in every way exactly like the regular monthly contests. Read and follow the rules carefully and take advantage of this opportunity to enter.

RULES FOR FOREIGN CONTEST

Subject for story or essay: "Why I Love Music." Must contain not over one hundred and fifty words.

Put your name and age on upper left corner of paper, and address on upper right corner.

Mark "Foreign Contest" distinctly at top of page.

Do not use typewriters.

Contributions must be received at JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., U. S. A., before April 10, 1924.

Results of contest will be published in the June or July number.

Any boy or girl under the age of sixteen may compete (whether a subscriber or not), provided they live outside of the United States of America.

N. B. The above rules also cover the Puzzle-Answer Contest.

Those not following *all* of the above rules will not be considered.

Playing Thirds

By Elmore Hoppex

The tones are climbing up
Like feet upon the stairs,
All up and down and 'round
About they go in pairs.

They chase each other fast—
As fast as they can go—
But never fast enough
To catch quite up, you know.

JUNIOR ETUDE—Continued

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month: "Regular Practice." Must contain not over one hundred and fifty words. Any boy or girl may compete, whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa. Winners and their contributions will be published in the May issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with *all* of the above conditions will not be considered.

MUSICAL GENIUS

(Prize winner.)

Musical genius is a God-given thing. It is to be developed by human means, such as instruction and practice.

Happily, a person does not have to be a musical genius to be a good musician. A desire for music can be created in one, and it can be polished and perfected until one plays well; but music that is inborn—created within a human being by God—can not be drowned, but will come forth no matter what the surroundings.

The world has had a number of musical geniuses whose music has been a blessing to humanity, but I am thankful that we have also a great many excellent musicians who are not geniuses, for it gives us courage to work to become good musicians, too.

Melba Mewhinney (Age 12),
Texas.

MUSICAL GENIUS

(Prize winner.)

Genius is the superior inborn power of mind, the special inborn faculty of any individual.

Without talent or a love for music, one cannot become a real musician; but genius is not a necessity to become a good musician. There were many geniuses among our great musicians; but it is not the best policy to place too much faith in genius. Hard work and determination are the most important factors toward winning success; and that is the power we attain when we give to the world our best.

Esther Ridenour (Age 15),
Ohio.

MUSICAL GENIUS

(Prize Winner.)

In my estimation, musical genius is something that cannot be acquired by any one; it is a musical instinct or power born within the person. There are very few who are blessed with musical genius; but closely related to genius is musical talent, which is more common, and can be developed more fully, and to a certain extent it can be acquired. But those possessing genius cannot develop their genius. Wagner was one of the greatest geniuses the world has known. Another great genius was Beethoven. He relied on his imagination for his great musical conceptions, on account of his great handicap, deafness. We cannot all be musical geniuses, but those gifted with talent, be it great or small, should develop their talent and daily strive toward the goal of a musical genius.

George Knudson (Age 14),
North Dakota.

Honorable Mention for Compositions

(This list includes only those who followed all the rules.)

Antoinette Sonnen, May Stewart, Dorothy Cowgill, Katherine E. Dealy, Mary Pooles, Muriel Coltrane, Frances Fusfeld, Ruth Thomas, Frances Loftus, Martha Anding, Betty Anne Williams, Margaret Mary Kelly, Gladys Porter, Ida Scharpel, Katherine Lavanier, Gertrude Naegle, Dorothy Buckley, Ralph Goetz, Cleora Kremer, Sylvia Broering, Theodore Ochs, Jack Kearney, Eleanor Brophy, Robert Mann, Helen Daley, Beryle Greene, Helen Allen, Margaret Cronin, Madeline Boos, Frances Carroll, Arthur Carver, Laurence Quill, Dorothy Nash, Robert Kearney, Mary Agnes Fiester.

Grandfather's clock
Can sing a song,
And keep good time
The whole day long.
Can You?

Puzzle Corner

ANSWERS TO PUZZLES IN JANUARY

1, Apt; 2, cat; 3, under; 4, ten; 5, urn; 6, green; 7, towns; 8, basin; 9, rakes; 10, pit. Musician, Paderewski.

Prize Winners

Harry Harlem (Age 13), New York.
Maurice Stack (Age 11), Kansas.
Olive Chase (Age 14), Vermont.

Honorable Mention for Puzzels

(This list contains the names of only those who followed all the rules of the contest and sent in neat work.)

Johnnie E. Riner, Leila Honley, Frances Gunning, Faye Sutton, Alice M. Roggenmusser, George Knudson, Rose Cohen, Clare Harner, Elsie A. Schmidt, Edith De Witt, Jemel Pierce, Margaret Way, Esther Lundquist, Helen Stockard, Ruth Lofgren, Francis W. Collin, Floreine Harvey, Hazel Heywood, Antoinette Sonnen, Claire McCrary, Catherine Lavanier, Mary Hicks, Alice Wheeler, Jeremiah Higgins, Gertrude Naegle, Ralph Goetz, Cleora Kremer, Ruth Elizabeth Bernath, Ruth J. Bullock, Richard H. Crowder, Jr., Margaret Walters, Theresa Buckantis, Esther Jones, Margaret Mary Kelly, Nellie Goodman, Frances Hurt, Gwendola Landsness, Doris Mason, Rosylyn Roth, Lawrence Quill, Ruth Gosiger, Mary Louise Hughes, Sylvia Broering, Frances V. Brown, Frances Rowan, Theodore Ochs, James Laffery, Jack Kearney, Marie Wellstead, Genevieve Bardo, Eleanor Brophy, Katherine Mitchell, Louise Seebock, Emma Hartsell, Helen Kearney, Rose Riley, Dorothy Turner, Mary Soloman, Frances Sullivan, Luettia West, Florence Leiter, Ruth Dicken, Mary Margaret Cronin, Margaret Messner, Josephine McVay, Ruth Ashmore Brown, Madeline Boos, Roland Fulle, Burdelle Lawyer, Betty Anne Williams, Alice Abel, Alfred Lombardi, Veronica Helpling, Mary Louise Fox, Irene Norberg, Alice Kalness, Hugh J. Hamilton, Esther Allbright, Aurelia Zawadzki, Miriam Mund, Ruth Cacek, Melba Mewhinney, Frances Waken, Mary Bales, Doris W. Stevens, Martin Murphy, Dorothy Ellsworth, Inez Helen Christianson, Sophia Nelson. (Many of the above were almost prize winners; but, as only three could win prizes, ages and neatness were the determining factors.)

Composers' Square Puzzle

Start any place in the square and move in any direction; skip no letter, and do not move diagonally. How many composers can you find?

E R A H M S W C I
U B I E V N O H S
E U N S T I P O M
D S S T E L O U N
V C Y F I G A R O
O H A N S Z T A D
R U M A N N A L E
A B E R T R A U S
K E P E S O U N S

Question Box

Dear Junior Etude.

Why is it that my *Minuet in G* is marked fast, when most violinists and pianists play it slow?

J. W. B. (Age 11),
Vermont.

Ans.—Since the metronome, as we have it today, was not in general use in Beethoven's time, the speed indications have been given by publishers and editors and are not always reliable. It would seem that 120 is rather fast for this piece, but remember that is not Beethoven's mark. The middle section of eighth notes is frequently taken a little faster than the rest of the minuet. Try to hear some good "records" of this piece and notice the speed the artists have adopted.

Franz Liszt

Born at Raiding, 1811. Died, Bayreuth, 1886.

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Let us send you enough plants to keep you in fruit from early spring or until late in the fall. No garden is complete without a row of everbearing strawberries, and the plants we offer are large and heavy rooted. We guarantee them to grow.

With this collection will be sent our folder giving complete instructions as to planting and care of strawberries.

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COLLECTION NO. 23

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6 ELDORADO BLACKBERRY PLANTS. Berries are large, very sweet and of delicious flavor. It has never known to winter-kill, one new subscription.

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One New Subscription

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1 Pkt Calliopsis
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1 Pkt Mignonette
1 Pkt Morning Glory
1 Pkt Nasturtium
1 Pkt Poppy
1 Pkt Scabiosa
1 Pkt Sweet Alyssum
1 Pkt Zinnia
1 Pkt Oriental Flower Garden

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For One New Subscription

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1 Pkt Cabbage
1 Pkt Carrot
1 Pkt Cucumber
1 Pkt Lettuce
1 Pkt Muskmelon
1 Pkt Watermelon
1 Pkt Onion
1 Pkt Parsley
1 Pkt Parsnip
1 Pkt Radish
1 Pkt Sweet Corn
1 Pkt Squash
1 Pkt Turnip
1 Pkt Tomato

10 Beautiful Shrubs
ONE YEAR PLANTS

COLLECTION NO. 27

These shrubs will give you continuous bloom from early spring until late fall. The planting of this collection will add many dollars to the value of your home, besides making it a place of beauty where you will enjoy living. This collection contains the following shrubs:

One Purple Lilac—Its fragrant purple flowers need no description.

Two Golden Bell — Bears tiny bell shaped flowers in early spring.

Two Rose of Sharon—Bears a profusion of large double blossoms from August to late fall.

Two Hall's Japan Honeysuckle—An ornamental climber with fragrant blossoms and pretty foliage.

One Spirea Van Houttei—An early bloomer famed for its handsome foliage and clusters of pretty white flowers

Two Flowering Catalpa—A ornamental tree with large leaves and bearing large clusters of fragrant white flowers.

ALL FOR ONE NEW SUBSCRIPTION

5 NEW VARIETIES OF DAHLIAS

In this collection we are listing only the splendid new varieties and types of Dahlias. The newer forms are far superior to the older types and you will never know the real beauty of the Dahlia until you try them. You will be sure to have the finest Dahlia collection in your neighborhood if you grow the varieties below. You get one each of the following Dahlias.

Golden Gate. This variety is considered the best yellow show Dahlia. The plant is a vigorous grower and the flowers grow on long stems.

Red Hussar. The color of this Dahlia is a dazzling cardinal scarlet. The flowers are large and form a full ball shape. The prettiest red on the market today.

Dreers White. This variety is a leader among the white show Dahlias. The flowers are very large and commence to bloom early. The petals are quilled and pure white.

Jack Rose. The best rose colored Dahlia for cut flowers. Comes into bloom early and will produce from 25 to 50 large blossoms on long stems.

Sylvia. The flowers of this variety are a beautiful deep pink shading lighter to the center. Blooms over a long season and is a very vigorous grower.

ALL FOR ONE NEW SUBSCRIPTION

5 LOVELY ROSES. one year old, strong, healthy, with good roots:

2 Joan of Arc, beautiful white.

Persian Yellow, a magnificent brilliant yellow rose and an exceptionally vigorous grower and prolific bloomer.

Gruss an Teplitz, flowers of bright red which are borne in clusters.

1 Blue Rambler. This is a fast growing rose, bearing beautiful clusters of bright blue roses.

You will not fail to add this wonderful novelty to your collection. All for one new subscription.

12 ASSORTED ORNAMENTAL BULBS, 2 Hyacinths, 4 Narcissus, 4 Tulips, 2 Freesias, only one new subscription.

12 THUMBERY BARBERRY ONE YEAR PLANTS. This is not the Russian barberry, but is a very beautiful plant and is used for making ornamental hedges, one new subscription.

8 BERRY PLANTS, 4 Lucretia Dewberry, 4 St. Regis Red Raspberry, one new subscription.

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Francis King, large spikes of showy scarlet flowers.

Swabin, beautiful deep yellow.

Peace, a robust grower producing flowers with blotches of red on a pure white background.

Chicago white, snowy flowers with a faint lavender streak.

Independence, a tall stately flower of a brilliant red. All for one new subscription.

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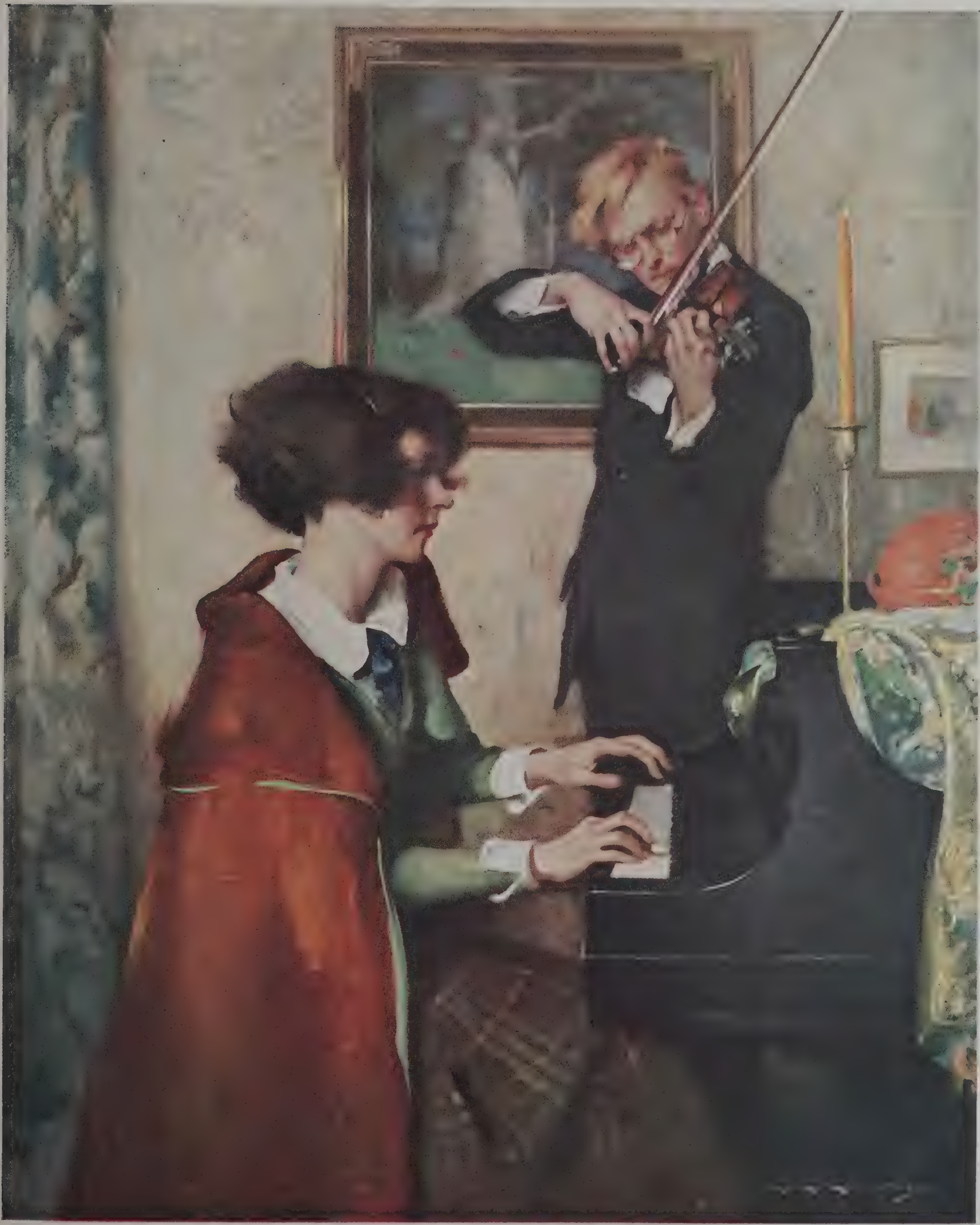

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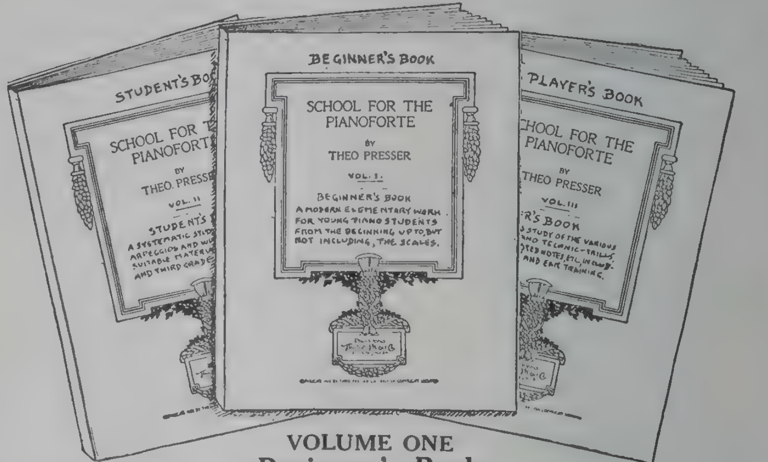
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The World of Music

The Nine Hundredth Anniversary of the invention of Musical Notation as we have it to-day is to be celebrated this year in various places. Nine centuries ago Guido d'Arezzo, if he did not really invent all the features, at least so modified and arranged existing characters as to produce a staff, and notation upon it, practically as we use them to-day.

The University of North Dakota has its Philharmonic Orchestra with full instrumentation and an Oratorio Society which give a regular season of subscription concerts.

One of the Largest Organs of the World, has recently been inaugurated at Cologne, Germany, in its Concert Hall. The instrument has five manuals, one hundred and thirty speaking stops, and approximately eleven thousand pipes.

The Famous Carillon of Dinant is to be heard again. The war-destroyed clock tower which contained it is being rebuilt.

Gilbert and Sullivan Operas are to have a sixteen weeks series of revivals at the Princess Theater in London.

Musical Fund Hall of Philadelphia, built in 1824 and at that time one of the very finest auditoriums of America, is about to be razed. For many years in the heart of Philadelphia's most exclusive residential district, as this moved westward "commerce and even disreputableness have crept about the historic building until its managers have been forced to rent it for cheap dances and basketball games." And yet its past is almost sacred through its association with such public idols as Jenny Lind, Ole Bull, Bayard Taylor and William Makepeace Thackery.

Massenet's "Le Roi de Lahore" had its New York premiere on Friday evening, February 29.

Tschaikowski's Last Residence in the little town of Klin, about forty miles from Moscow, has been taken over by the Russian government and converted into a museum to the memory of the composer.

"Parsifal's" Premiere at Parma was the event of the recent opening night of the season in that Italian center of music.

A Choir of Ten Thousand Singers with an orchestra of five hundred and sixty pieces will be a feature of the approaching Empire Exhibition at Wembley, England. Dr. Charles Harris of Canada is to be the leader; and the music to be used is said to weigh two tons.

What Will Be The World's Largest Carillon is being made at Croydon, England, to be installed in the Park Avenue Church in New York. It is a gift of John D. Rockefeller, Jr., in memory of his mother and will consist of fifty-three bells of which the total weight, without frame, will be fifty tons.

A Scottish "Caruso" has appeared at Glasgow in the person of Matthew Dickie, a taxicab driver who "deputized" for a popular tenor who was indisposed. Moving his hearers to enthusiasm, he was given a real ovation.

Arthur Bird, well-known composer, organist and pianist, died suddenly of apoplexy in Berlin, late in December. A native of Cambridge, Massachusetts, he was born July 23, 1856. He was educated in Berlin, being a pupil of Loeschhorn, Rhode, Urban, and later of Liszt. Except for short visits to America, he had spent most of his life in Berlin.

King Albert of Belgium is to reorganize, at the conservatory of Brussels, the class of high vocal virtuosity which was founded about the middle of the last century and of which the first French incumbent was Malibran.

Mme. A. Pupin passed away at The Sisters' Hospital of Los Angeles on January 14th, at an advanced age. A native of New Jersey, she was educated in New York and at Leipsig where she was a pupil of Carl Reinecke. Returning to America, she made many appearances as soloist with the Theodore Thomas Orchestra, became a prominent teacher, the author of booklets on musical topics and a regular contributor to musical magazines, especially to The Etude.

The Philadelphia Civic Opera Company made its debut at the Metropolitan Opera House, March 26. "Carmen" was the work chosen for the event; and, with Marguerite Sylva, Henri Scott, Ralph Errole and Helen Stanley as guest artists, a large audience was well pleased. With the backing of three thousand associate members and a subsidy of $15,000 from the city, its success would seem assured.

The Centenary of Beethoven's Ninth Symphony is being celebrated by performances of this great work in nearly all musical centers.

Merrie England is leading Giddy America a merry chase in the wild game of frivolity. On New Year's Eve between four and five thousand people were dancing while less than one hundred attended the concert of the Bournemouth Municipal Orchestra, at that fashionable resort.

Twenty-Seven Thousand Dollars were taken at the box office for a recent Paderewski concert given as a benefit for the Illinois Children's Home and Aid Society, at the Chicago Auditorium.

Tschaikowski's "Mazeppa," which has never been given in Germany, is now under preparation for performance in several theaters there.

Ferrucio Busoni, Italy's most distinguished pianist, is reported to be seriously ill and with very limited resources. Among his pupils have been such present artists as Percy Grainger, Augusta Cottlow and Mme. Maria Carreras.

A Radio Music Fund Committee has been organized in New York. It is making an appeal to wireless users to contribute to a fund to pay artists of standing for their services so that they may be heard on radio programs, a thing that has hitherto been impossible because their contracts with managers forbid their gratuitous giving of services.

Forty Thousand Persons, approximately, have heard the last four orchestral concerts at the Metropolitan Museum of Art, New York, under the direction of David Mannes.

$500 for a Musical Pageant. This prize is offered by the Tuesday Musical Club of San Antonio, Texas. Particulars from Mrs. Clara Duggan Madison, 207 Richmond Avenue, San Antonio.

Stravinsky's "Le Sacre du Printemps" had its first performance in New York on January 31st, by the Boston Symphony Orchestra under the baton of Pierre Monteux, when it aroused the audience to the greatest enthusiasm.

The Curtis Institute of Music will soon be opened in Philadelphia by the Curtis Foundation, richly endowed by Cyrus H. K. Curtis, publisher of the *Ladies' Home Journal*, *Saturday Evening Post* and several other magazines and newspapers. Mr. John Grulle will be the director.

An Organ Scholarship at the School of Music at Fontainebleau, France—to cover living, transportation and tuition for the summer course—is offered by The Estey Organ Company, through the Aemrican Guild of Organists. Particulars from Frank Wright, 48 Grace Court, Brooklyn, N. Y.

Helen Dudley Campbell Del Puente, widow of Giuseppi Del Puente, the famous baritone of the last generation, died January 30th at her home in Ogdensburg, New York. Born in Louisville, Kentucky, in 1856, she became a prominent contralto in concert, opera and oratorio, and in her later years was a successful teacher in New York.

Tullio Serafin is announced by M. Gatti-Casazza as the successor of Roberto Moranzoni as conductor of the Metropolitan Opera Company. Signor Serafin comes with the best of successes to his credit when he has done similar work at La Scala, Covent Garden Theater, the Opera of Paris and the Colon Theater of Buenos Aires. He at present is conducting a series of special "Parsifal" performances at the Teatro Regio in Parma.

Sir Alexander Campbell Mackenzie has announced his retirement from the position of Principal of the Royal Academy of Music of London, to become effective at the close of the summer term. Of this, the oldest music school of the British Empire, he has been at the head since February, 1888, and has had much to do with the high standards of work which it has maintained. Among students of the institution whom he has watched successfully climb to professional success, are Gertrude Peppercorn, Myra Hess, May Mukle, Irene Scharrer, York Bowen, Robert Radford, Harry Farjeon, Aldo Antonetti and Joseph Holbrook, to name but a few at random. Sir Alexander Mackenzie is to be succeeded by Mr. J. B. McEwen, another native of bonnie Scotland.

Dr. Adam Geibel recently celebrated the fiftieth anniversary of the publication of his first compositions. In honor of the occasion Lit Brothers broadcasted a program from their Philadelphia station on the evening of March 1; and the John B. Stetson Company, with which Dr. Geibel has been long employed, planned a testimonial concert on March 27. Dr. Geibel was born at Neuenheim, September 15, 1855. He was brought to America in 1862, and, having lost his sight at nine years of age, was educated in the Pennsylvania Institute for the Blind. Since 1885 he has been organist of the J. B. Stetson Mission and conductor of the Stetson Chorus. The Geibel & Lehmann music publishing firm was established in 1897 but dissolved in 1906, since which time Dr. Geibel has been President of the Adam Geibel Music Company. Temple University conferred on him the degree of Doctor of Music in 1911. He is the composer of numerous cantatas, songs and pieces for the piano.

President Coolidge has accepted the Honorary Chairmanship of our National Music Week Committee for 1924.

The Fourteenth Annual Philadelphia Eisteddfod will be held at the Academy of Music on May 17, as a principal feature of Philadelphia's Third Music Week.

The Morgan Library, one of the finest private collections of books and manuscripts in the world, was presented to the people of New York in February, by J. Pierpont Morgan, in memory of his father. It contains many rare musical treasures, including the first known music book containing printed notes.

Wagner's "Nibelungen Ring" has been produced as a moving picture in Berlin and is reported to be intended for an American production.

Helen Keller, although deaf and blind, recently "heard" Beethoven's Ninth Symphony by lightly touching with her highly sensitive fingers the diaphragm of a radio. She describes vividly how she realized the surge of the music and especially of the voices in the great finale.

Eugenio Pirani's Orchestral Suite, "Heidelberg," had its first public performance at the Sunday Concert of the Metropolitan Opera House, New York, on the 24th of February, with Giuseppe Bamboschek conducting.

A "Prelude" by William Croft (1677-1727) was programmed at a recent Gertrude Peppercorn recital as a New York *novelty*.

Leo Sowerby, a Chicagoan who is now a fellowship student of the American Academy of Rome, has been awarded the grand prize in the competition of the Daily News Music Contest lately closed, by the "Suite for Violin and Piano." Helen Dallam, also of Chicago, won second prize with her "Indian Legend"; while Horace Van Norman of Minneapolis took third prize with his "Arabesque."

The New Opera House of Berlin, built on the site of the once famous Kroll's Theater, was dedicated on January 20, with a performance of "Die Meistersinger."

Henri Scott will head a company next season presenting Mozart's "Impresario" under the management of William Wade Hinshaw.

Bulletin of the Presser Home for Retired Music Teachers

With Mrs. Edwin B. Garrigues, president of the home, as hostess, members of the Matinee Musical Club gave us a very beautiful program of piano, 'cello and harp selections on the evening of February 11th.

On the twenty-first Mr. George C. Krick and his Mandolin Club entertained the Home residents delightfully.

On the twenty-eighth Rev. Addison A. Ewing, D.D., Pastor of Old Swede's Church, and Miss Helen Blaylock, reader, gave a most interesting evening of selections from "As You Like It." At this event we were also honored by having as our guest Miss Violet Oakley, Philadelphia's distinguished artist.

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Stories Notes Can Tell

By Frances Terry **Price, 75 cents**

These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys *C, G, F* and *A minor*.

INTERESTING NEW PIANO ALBUMS

Young Folks' Opera Gems

Price, 75 cents

This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a playable piano solo of an opera air, frills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

Contemporary March Album

Price, $1.00

A collection that is useful to many. It answers many demands upon the school, lodge and church pianist. Schools will find excellent material presented for the accompaniment of drills, marches, calisthenics and other gymnastic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. All are effective march numbers of their individual types, yet all are within the ability of the average pianist.

Stratford-on-Avon

By Phyllis Boulton **Price, 75 cents**

There are twelve Morris dances in this collection. They are modern piano sketches of the old-fashioned English rustic dances and are interesting from the standpoint of the average pianist as well as from the veiwpoint of the teacher looking for attractive numbers to interest piano students of a few years.

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Written and Compiled by Clay Smith

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VIOLIN WORKS RECENTLY ISSUED

Polyphonic Studies for Violin Classes

By Oscar J. Lehrer **Price, $1.00**

The *Ensemble Method for Violin Class Instruction*, by Oscar J. Lehrer, met with such immense success and it filled such a place with violin teachers that it was necessary to produce a book that would carry the class students further. This volume provides material in three part harmony progressively arranged for the learning of the third position, for the changing of positions, the Portamento and the double stops. Violin teachers will do well to become acquainted with both these remarkably fine volumes.

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FOR VIOLIN ALONE OR WITH PIANO ACC.

By Frederick MacMurray **Price, 75 cents**

There is something "different" in these numbers that will interest many violinists and violin teachers. They are written in double stops, making effective numbers for the violin alone, or they can be used with the piano accompaniment. Two of the melodies are original compositions by Mr. MacMurray and the other two are very clever transcriptions of well-known, favorite old songs. These numbers are not easy. They will give the interested violinist some good material to "work up."

NEW CHORAL PUBLICATIONS

Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES

By Richard Kieserling **Price, 60 cents**

About twenty-five minutes is required to present this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The work is effective, yet can be presented with few rehearsals. Women's Clubs, High School Choruses and other groups requiring choral material of this kind will find *Four Seasons* enjoyable to sing and enjoyable for audiences to hear.

A NEW CHILDREN'S OPERETTA

Rainbow's End

AN OPERETTA FOR CHILDREN

By Cynthia Dodge **Price, 60 cents**

This is a mighty good operetta for children. The music is attractive and very easily learned and the story is charming with a splendid moral at the end. The operetta is in three short scenes that are easily arranged and full directions are given for inexpensive, yet effective, costuming of the juvenile participants.

A CLEVER MUSICAL COMEDY

Knight of Dreams

or

A MODERN PYGMALION AND GALATEA
A MUSICAL COMEDY IN THREE ACTS
Books, Lyrics and Music By
May Hewes Dodge and John Wilson Dodge
Vocal Score, with full dialogue, Price, $1.00
Stage Manager's Guide, Price, $1.00
Orchestral parts may be rented

This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two contraltos. The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange.

THE ETUDE

APRIL, 1924 Single Copies 25 Cents VOL. XLII, No. 4

"The Generous Profession"

Musicians are for the most part notoriously generous. There have been a few who seemed to have their pockets lined with fly-paper; but you will find a great number who are "generous to a fault." Some are hopelessly and foolishly improvident with their generosity. They sometimes carry their giving to a reckless extreme and find themselves impoverished in their own old age.

Calve, in her interesting autobiography, "My Life," says: "Practically every one of my comrades supports a number of dependent relatives or unfortunate friends. It is considered a disgrace to allow any member of one's family or clan to go uncared for, no matter how distant the connection may be."

We have known most of the great artists of our time and we have often marveled at their lavish generosity. One famous singer told us once that she actually was supporting no less than twenty-one dependents. Often the dependents are little better than loafers or beggars. We have known of some instances where they were actually plotting against their benefactor or abusing her for failing to give them more money.

We feel a little proud of the fact that musicians are generous. It means that they value human quantities, both good and bad, more than they value money. With all their improvidence they stand just a little higher in the scale than those to whom the chief joy of life is in holding on to every last cent and diverting it to selfish gratification of personal aims.

A Prize Contest Worth While

Last month when we announced a prize contest upon the symposium, "The Ten Great Musical Masterpieces," in which twenty-six famous musicians, representing twelve countries, participated, we were careful not to mention a money prize, as we did not want to make it mercenary. We shall publish the winning article of from 2,000 to 2,500 words, and we shall pay for it precisely as though it were written by one of the foremost musical writers of the day, who regularly contribute to The Etude. The prize is far more than money. The winner can not help adding to that precious something known as "reputation." For this reason, we were anxious to secure judges of the highest standing in the musical world. Full particulars of this contest, which closes on September 1st, 1924, were given in connection with the Symposium last month.

The judges who have consented to honor The Etude upon this occasion are:

Dr. Leopold Stokowski, Conductor of the Philadelphia Orchestra.

Mr. Felix Borowski, Director of the Chicago Musical College.

Mr. Harold Randolph, Director of the Peabody Conservatory, Baltimore.

Dr. Frank Damrosch, Director of the Institute of Musical Art, New York.

One hundred and twenty dollars an hour is the price which one teacher with crowded classes is said to be receiving now. Gee whiz! Twenty-five years ago we had a sneaking feeling that we were committing grand larceny when we asked five dollars a lesson. Music lessons are going up like dollars in Berlin. Of course the reason is "supply and demand"—a venerable teacher of great fame with whom violinists everywhere are clamoring to study largely for "the name."

Methods or Madness

"Now," said Jack Hopkins, "just to set us going again, Bob, I don't mind singing a song." And Hopkins incited thereto by tumultuous applause plunged himself at once into "The King, God Bless Him," which he sang as loud as he could, to a novel air, compounded of "The Bay of Biscay," and "A Frog He Would." The chorus was the essence of the song, and as each gentleman sang it to the tune he knew best, the effect was very striking, indeed."

Thus at Bob Sawyer's unforgettable party did Charles Dickens write the recipe for the Futuristic Music of to-day into "The Posthumous Papers of The Pickwick Club." Surely many of the inane jumbles we have heard sounded like a "free fight for all hands." Some, we have been convinced, were inspired more by method than by madness. They have impressed us as the ballyhoo of composers incapable of attracting public attention in any other manner.

Stravinsky, Debussy, Ravel, Cyril Scott and a few others in Germany, have made scores that have employed new musical pigments, new designs, unconventional, though none the less beautiful. But much of the other futuristic music we have heard has sounded to us more like a license given to the performers to "play the tune you know best."

Can it be that the King of Siam, or the Sultan of Turkey, or the Rajah of Wotnot or whoever it was that preferred the tuning up of the orchestra to the regular program was right, and that we who have gone on eagerly admiring the gorgeous tone tapestries of Beethoven, Bach, Chopin, Wagner and Brahms, are wrong?

Character and the State

"Character is the only secure foundation of the State."
—President Calvin Coolidge.

Our President made this historic utterance at his famous address in New York city, when he stated his intention to let nothing stand in his way to prosecute any one who had assumed a public trust and had proven a traitor and a craven in failing to guard the sacred responsibilities which such a trust imposes upon all.

We rejoice in the "granite integrity" of our President, confronted as he is with one of the most disgraceful governmental scandals that has ever stained our national honor. God give him strength to prove to the world that "Character is the only secure foundation of the State," and that the character of the great body of the American people stands for honesty to the last drop of the nation's blood.

The Etude is particularly interested in our President's famous phrase, because it emphasizes the work which we were permitted to suggest in what has now become nationally known as "The Golden Hour" ideal. This plan of teaching character as a part of the regular work in the public schools and teaching character with a wonderful stimulating background of music, was never more necessary than now. Music inspires; and when the child mind has the problems of character and the principles of right-living presented to him with the inspiration of music, an indelible impression is made.

The Character of the United States of America tomorrow will be the character that we teach our children to-day.

What is of greater importance to you than this?

Every day make it a part of your life work to insist upon this until the schools of your city have a regular program of music and character building. Thousands of schools have already introduced this in their work. It is your job and your responsibility to see that the "Golden Hour" plan is introduced in your schools. Never mind the name. Call it anything. The main thing is the principle.

The city of Philadelphia has at present, in General Smedley D. Butler, "The Fighting Quaker," a chief of police who attracted national attention in a day. All honor to him and to his drastic methods of rooting out crime. But, at the best, General Butler and all like him correspond to "swatters" in a campaign to get rid of flies. He can capture a few criminals and imprison them, but in order to clean out the breeding places of crime, we must begin with the education of the mind of the little child.

Ten thousand General Butlers can never safeguard the State in the future, unless we all start to-day to lay the foundations of character through training our children at home, in the church, and in the "Golden Hour" periods in the public schools.

What the Music Clerk Must Know

All big music firms are continually approached by musicians who desire employment. They seem to feel that because they know technic and the art of music, they are likely to become fine music clerks. One day in a lively music store would astonish them. Their musical knowledge would amount to little; but they would be plied with a thousand and one questions about editions, and so forth, that only very few musicians are able to answer. The capable music clerk has a fund of information that would make the ordinary musician stagger. He ought to, of course, know something of music. With a view to encouraging the clerk to build up his musical knowledge, the publishers of The Etude conducted a prize contest among a large group of employees. The contest was based upon the following questions. Some scored 90 per cent. of correct answers. How would you fare in such a contest.

1. *Name the composer of "Sonata Tragica."*
2. *Give Opus number of "Rondo Capriccioso," by Mendelssohn.*
3. *Name three Ultra Modern composers.*
4. *What two books would you recommend for the study of American music and composers?*
5. *How can you tell in what key a song is written?*
6. *Who made a concert arrangement of Schubert's "Military March?"*
7. *Which are the most popular of Liszt's "Rhapsodics?"*
8. *From what opera does Handel's "Largo" come?*
9. *Mention five leading living American composers.*
10. *Mention three leading living opera composers of the world.*
11. *Mention five Salon composers living, similar to Bohm, Behr and Heins.*
12. *What does M.M.=124 mean?*
13. *Name some coloratura songs.*
14. *In what opera does "The Last Rose of Summer" appear?*
15. *Name a Finnish composer.*
16. *Who composed the "Devil's Trill?"*
17. *Name three works on musical history.*
18. *Can you name three famous negro composers?*
19. *Who was the first American composer?*
20. *Name three standard editions of Chopin, giving editor's name of each.*
21. *What are the signatures of G♯ Minor, F♯ Minor, E♭ Minor, F♯ major, and C♭ major?*
22. *Name three modern French composers?*
23. *What is the Opus number of the "Minute Waltz" by Chopin?*
24. *Were Beethoven and Mozart contemporaries?*
25. *Who are the three great B's in music?*
26. *Name four great classic song writers.*
27. *Name the three most popular sonatas of Beethoven.*
28. *What is the English translation of the word Opus?*
29. *Name some South American composers.*
30. *How many Peer Gynt Suites did Grieg write?*
31. *What is the difference between American and European, or English fingering?*
32. *What studies would you substitute for Heller?*
33 *Mention some well-known modern technical studies.*

The Gifts of the Gods

Who will explain inspiration? Certainly we shall not try. If we sought to become really great in the field of composition, we should all feel that it was necessary to work hard and long to acquire the technic of writing; but we should never deceive ourselves into thinking that this might produce a masterpiece. We should want to go into the silences and prayerfully invoke the Almighty to part the veils of immortality, and let us have a glimpse of that world from which the heavenly works of art must come.

How else can we account for such a thing as the famous *Midsummer Night's Dream Overture*, of Mendelssohn? Mendelssohn lived to be thirty-eight years old. When he was seventeen, he wrote: "To-day or to-morrow I shall begin to dream the Midsummer Night's Dream." Dream, he did; and in one month a great masterpiece was complete. During the remaining twenty-one years of his happy life, he produced a surprising amount of excellent music, some of it very serious, and very earnest, indeed. But what musician will dare to say that anything that he wrote transcends that which the Gods gave to that high-minded youth of seventeen.

Yes, technic is important, and Mendelssohn had developed a remarkable technic before he reached manhood. Yet it was sheer inspiration which enabled him to produce his first and greatest masterpiece. He was probably surprised with the attainment himself. All inspirational writers are. They repeatedly wonder how they were enabled to do it.

The answer is on high.

Systems of Memory

The pages of popular magazines for many years have advertised systems of memory by which one is led to believe that, upon payment of so much down and the balance in interminable monthly installments, it is possible to expand one's intellectual reservoirs from the size of a teacup to a veritable ocean. These systems depend almost exclusively upon so-called Mnemonic helps or tricks of association of ideas. According to most psychologists, they are invariably disappointing in producing memories of real worth. Bolton, in his *Principles of Education*, says:

"As a means of memorizing ideas, they are a delusion and a snare."

In memorizing music there is no trick. *The way to memorize is to memorize.* This means focusing and refocusing down the attention to the most accurate degree.

It means discarding any effort that is purely mechanical.

It means photographing and rephotographing what you desire to memorize over and over again, until the permanent print is recorded.

Note those words, "*Permanent Print.*" They are significant. A permanent mental print cannot come from a repetition of innumerable, imperfect prints. Every repetition must be perfect. One of the reasons why some folks say that they can not memorize music is that every brain negative they make is slightly different from the one that precedes and the one that follows it. The result is always a blur. Like the composite photographs.

Perhaps this thought may help you if you are one of those who keep on saying:

"It is useless for me to try to memorize music."

If all studio portals were surmounted by Lord Chesterfield's motto, "Whatever is worth doing at all is worth doing well," musical instruction in America might witness a great advance.

If Franz Liszt Should Come Back Again

An Interview Secured Expressly for THE ETUDE with the Famous Piano Virtuoso and Liszt Disciple

MORITZ ROSENTHAL

Biographical Note

Moritz Rosenthal was born in Lemberg, Poland, December 19, 1862. His musical instruction began at the age of seven, with a local teacher named Galath, who was a viola player. His talent was immediately noted and ere long he commenced to study with Chopin's famous pupil, Mikuli, who was then head of the Lemberg Conservatory. At the age of twelve he became a pupil of Joseffy in Vienna. His debut occurred in Vienna in 1876. His success was instantaneous, and after a tour of Roumania he was made Court Pianist of Roumania when he was fourteen years of age. From 1878 to 1879 he studied with Liszt at Weimar and Rome. In fact, he was associated with the great Hungarian master much of the time until 1886, when Liszt died at Bayreuth. He studied with him from 1884-1886. Feeling that a good classical training was necessary in his work as an interpreter, he studied at the Staats Gymnasium in Vienna and at the University, where he was a pupil in philosophy under Von Zimmerman and Brentano and in esthetics under Hanslick. In 1884 he appeared again in Vienna amazing the public and the critics with his enormous technical achievements. His high intellectuality and long study of esthetic values have given him a wide reputation for his masterly interpretations. In 1912 he was made Kammervirtuoso for the Emperor of Austria. Mr. Rosenthal is a cousin of Mme. Fannie Bloomfield-Zeisler. His compositions are mostly for the pianoforte, the best known being his "Butterflies" and his wonderfully ingenious arrangement of the "Minute Valse" of Chopin (Opus 64, No. 1).

Has Piano Playing Progressed in the Modern World?

"ANYONE who had the great good fortune to study with Franz Liszt for any considerable period was so captivated with the marvelous individuality of the man, his wonderful musical gifts, his memorable playing and his vigorous mentality that the mere mention of the name conjures up a picture of one of the few really great masters in the long history of musical art. Listz's playing was supreme in its day. He usually exhausted all of the superlatives of the critics; and with this naturally grew a kind of halo that I of all people should loathe to dispel. Art, however, is truth; and the artist is one who sees clearly, hears clearly, understands clearly and portrays clearly. All that I may say hereafter is done with heartfelt recognition of my personal debt to my master, but at the same time in the interests of the tone-art.

"Liszt, if he lived today, would probably be the greatest of living pianists. His powers and his genius would make him that. But the Liszt that I heard, in 1876 and thereafter, and came to know as my friend and my teacher, has been surely equalled, if not surpassed, in technic and tone by several pianists of the present.

Liszt Would Delight in Advance

"If Liszt were living now, he, with his broad grasp, would be among the first to recognize this; and he would immediately set about to place himself at the top. Naturally, around a great man there grow traditions, legends and one might almost say superstitions. Liszt, himself, was thoroughly human in every sense. He was a man, first of all; an intensely human, thoroughly brilliant man, with a leaning toward religion, occultism and the mystic, but quite as mundane in some ways as any of the rest of us.

"If Liszt should return to us now he would be not only surprised, but also delighted with the tremendous advance in musical art—particularly in piano playing. He would be amazed at the great number of virtuosos. He would be fascinated by their musicianly tone and he would be astonished at the tempo with which certain of his compositions are ordinarily played in our concert halls.

"Take, for instance, Liszt's own *Don Juan Fantasie*, considered by some to be among the most difficult compositions ever written for the piano. In the *Champagne Song* it was the custom to play much slower than the air is sung upon the stage. When I was twenty-two years old I played this for Liszt and he marveled at my speed. If I should play it to-day at the same speed as I played it then, people would think me to be very cautious—perhaps losing my powers.

"If Liszt should return now and come to America, he would stand amazed at the great demand for music in the new world. He would be amazed at the numerous fine halls, the music schools springing up everywhere, and it would delight the soul of this most progressive of all true and great pianists.

How Liszt Identified Genius

"What Liszt would say of the musical modernists is hard to tell. It must be remembered that Wagner had no greater champion than Liszt, when most of Europe was laughing at the works of that transcendent genius. Liszt's penetrative mind realized the enormous genius of Wagner when others were deaf to it. At the same time, Liszt was not to be fooled. He was able to distinguish between great genius and men who merely pretended to be geniuses. He would want to "land" somewhere and not feel that he was forever staggering or swooning. Yet, I say, he would see the beauty in Debussy and Scriabine; and, with his penetrative mind, he would see the beauty before anyone else.

MORITZ ROSENTHAL

"There is much music to-day which I am sure Liszt could never grasp, because it is written outside the pale of human musical comprehension. A great genius—a Michelangelo, a Velasquez, a Corot—has a God-given sense of determining the permanent, the immortal in art. Liszt had this in music, and that is why he regarded some of his own original compositions, which had the note of immortality, higher than he did his numerous piano arrangements, written around other men's immortal melodies to suit the musical market of the day. Of course, a great many of these arrangements, transcriptions and fantasies have become part of the most valuable pianistic literature of the concert platform. Yet Liszt would be delighted to see artists of the present day playing more and more of his original compositions. Fortunately, in recent years this has been the case. Few composers since the time of Liszt have approached him as a composer for the piano.

Superior Methods of Study

"The music student of to-day does not have to work in the way in which many of the students of my day were obliged to work. The whole matter of pianoforte education has been very much more carefully systematized through graded courses of study. The pedagogical methods are infinitely better. Thirty years ago, the teacher told you to bring this or that piece for your lesson. After you had played it you were told it was either good, bad or indifferent. The teacher's parting injunction was, 'Now practice hard; and come again in a week and I'll hear you play it.' Very seldom the teacher played the piece. There was little in the way of analysis, little in the way of the careful development of detail, little in the study of the harmonic construction of the work. The pupil was dosed with technic in much the same way. There were the notes; what did one have to do but play them on the right keys in the right time. That constituted the average lesson. Of course, there were exceptional teachers, but they were few.

Students Now Able to Accomplish More

"The advance in the demands upon all who play the piano has been so enormous that the student has to work to-day almost four times as hard as when Liszt held his master classes at Weimar. But the student to-day, by means of better pedagogical methods, is able to accomplish so much more. He has so many other helps which are of value to him. The number of concerts is one thing. In Liszt's day the really great pianists could be counted upon the finger of one hand. When one had enumerated Liszt, Chopin (marvelous genius, but restricted in his pianism though his physical weakness), von Bülow, Rubinstein and Tausig or Henselt, it was difficult to go farther.

Arm Weight in Tone Production

"Another advance that Liszt would notice, if he were to attend a succession of recitals at Carnegie Hall, is the occasional employment of arm weight in the production of singing tone. This I attribute to the influence of Rubinstein, who developed it more and more in his playing as he advanced in age. Rubinstein used his arms much more than Liszt in this respect. The beauty of the result is indisputable, but has not been adopted universally.

The Syncopated Pedal

"Liszt would also be filled with the keenest pleasure by witnessing another advance in piano playing. I refer to the general adoption of the syncopated pedal, that is, putting down the damper pedal after the note is struck rather than when it is struck. Only in this way can a beautiful cantilena be preserved in melodic passages. Liszt knew of this. However, it was not widely used until the last twenty years. It has made a vast difference in the beauty of piano playing generally; and I consider it the most distinctive differences between the piano playing of forty years ago and of to-day.

"Liszt would also be immensely gratified to find musicians, on the whole, giving a great deal more attention to general culture. Liszt was a broad-gauged man who saw the unwisdom of superficiality. He was cultured; and by culture he did not mean a few accomplishments, but, rather the serious study of the important problems of life and art.

Dr. Hanslick and Pure Music

"The emotional side of music made a strong appeal to Liszt. At the University of Vienna I studied for some time with Dr. Eduard Hanslick, the influential author of many works, including, *On Musical Beauty: A Revision of the Esthetics of the Toncart.* Hanslick was born in 1825 and died in 1904. Like many music critics, he studied music itself for a time, with a master, in his youth (Tomaschek); but never was a professional, practicing musician, in the larger sense. He surrounded himself with iron-clad theories of beauty, so thick that he could not see out to view the beauties of Wagner. I was repelled by his theories and left him very soon. Therefore I do not find myself in accord with Hanslick in any way. His theory—that music is *'Ein Reihe Bewegte Tone'* (a range of moving tones), like the little bits of colored glass in the kaleidoscope, and nothing more, is hopeless to me. He tried to make the world believe that beauty in any musical masterpiece had nothing to do with any emotions, but lay in the musical tones themselves. This takes away the whole significance of music.

"Music is the expression of the emotions through a serious and gorgeously beautiful medium. Behind every melody there is the soul of a great personality. By the melody you can judge the greatness of the master's emotional stature. It is the surge of a colossal heart and mind. So it is with Beethoven and Chopin's music. It is the emotions of Beethoven and Chopin interpreted in tone. Hanslick would have us believe that music is recreated by the interpreter as an artisan puts together a mosaic, every stone in its place. Yet, in music, the interpreter recreates every time he plays, and his recreation depends not merely upon his digits or upon his mental conception of the piece, but also upon his emotional sympathy and understanding of the creator's life and mood and inspiration.

"Thousands have read Hanslick's works, which were translated into many languages; but I beseech the readers of THE ETUDE not to be misled by them as was their author when he said, "The few flowers of the later Beethoven are surrounded by a contrapuntal picket fence." Any theory that leads to such a conclusion as this, or that the *B Minor Sonata* of Chopin has only one really enjoyable movement—the Scherzo—had better be avoided. Far safer was the ideal of Liszt—a musical mentality beside which Dr. Hanslick was a pigmy.

Liszt Would Have Been Delighted

"As I have said, Liszt would be delighted with the modern use of the pedal. In some modern music, with its whole tone scale and its augmented chords (which by the way are trumped out before us as novelties, when Monteverde discovered them and Chopin and Wagner knew and used them judiciously) the pedal is sometimes used for 'atmosphere.' The result, only too often, is a fog as opaque as any of which London ever boasted. One must be extremely cautious of the pedal in such works and also in polyphonic works, such as Bach, where a blur or a smear follows the confusion of tones.

"I rarely use the middle pedal on the grand piano. In fact, I find that very few pianists employ it. Very much the same effect may be obtained by depressing the damper pedal a very short distance. That is, the chords in the bass are sustained while those in the treble are not.

A Target for Amateurs

"Liszt was bored by indifferent playing of any sort. His commanding position naturally made him the target for the world. He was forced to hear many very terrible amateurs. I recollect one instance of a Countess who had a son who persisted in playing the Chopin *Valse,* Opus 64, No. 1 *(Minuute Valse),* over and over again, until Liszt dreaded the sight of him. He played the *Valse* fairly well, and Liszt was at a loss to know how to get rid of him without insulting the Countess, with whom he was very friendly. He asked me to play immediately after him my own arrangements of the *Valse,* in which the famous first theme appears in thirds and sixths and is combined with the second theme in one movement. This is done in two ways: First the cantelina theme is in the left hand and the running theme in the right and then this is reversed. This multiplies the difficulties of the performance about ten times, to the average pianist. The young man listened to my arrangement of the *Valse,* with his mouth open, and never again bothered the master with his amateurish performances. Liszt summoned me very often afterwards to play this study for him and his visitors with the words: 'Do play us now your Chopin with sauce piquante *á la Rosenthal.*'"

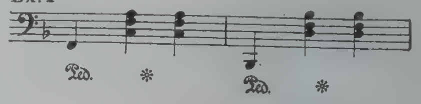
Use of Damper Pedal for Young Pianists

By Olga C. Moore

As all know, one object of using the damper pedal on the piano is to connect tones which cannot be connected with the hands. In teaching, it cannot be too strongly impressed upon pupils that they must *listen* carefully to the effect produced when using the pedal.

So when an accompaniment reads:

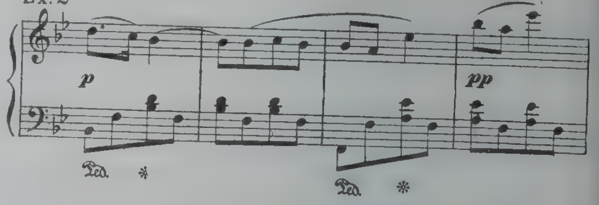
Ex. 1



(no matter how the printed pedal marks are given) the pupil should press the pedal down soon enough, after the first quarter note, to hold the tone over to the first chord; then, lifting the pedal immediately after first chord is struck, allow the hand to take the second chord, without blurring. Thus one makes the first tone a quarter note as written instead of a dotted half-note blurring all through the measure. Pupils have wondered why, if a quarter note is written, does one hold it clear through the measure (as printed pedal marks so often indicate) thereby making it a dotted half-note.

In *The Tulip,* by Lichner, is an example of where if the pedal is pressed down immediately after the first tone, held, and lifted as the double notes are struck, a pretty effect is given; where to hold through two measures spoils it.

Ex. 2



Pedaling according to this example, allows clear, sweet tones in the treble also.

The Stiff Thumb

By H. Kammerer

ONE of the most common faults the piano teacher has to cope with is that of the stiff thumb. This is usually caused by the pulling inward, towards the center of the hand, of the joint that attaches the thumb to the hand. This pulling inwards may, under certain exceptional circumstances, be necessary; but for almost all of our piano-playing, and particularly in the case of beginners, this joint should show a slight bend outwards.

This stiffness of the hand joint of the thumb may be corrected, and with the beginner it may be precluded by the following series of exercises:

First. Examine the thumb. Notice that, unlike the other fingers, it has only two phalanges or sections, the phalange on which the nail is situated, called the "nail phalange," and the phalange next to the hand, which is call the "hand phalange." The joint connecting these we call the "nail joint," and the joint connecting the thumb with the hand we call the "hand joint." The fat part of the hand that comes between the thumb and the wrist is called the "first metacarpal." We notice that this bone, unlike the other metacarpals of the hand, can move quite freely by itself, so, for practical purposes, we will consider it a part of the thumb, too.

Second. Rest the arm, finger-tips and thumb comfortably on a table. With the wrist always on the table, raise the first metacarpal as high as it will go, and take great care that both the hand joint and nail joint show a bend *away* from the hand, or outwards. Then suddenly relax the metacarpal, which means that the whole thumb drops back to its resting place on the table. Notice what it *feels* like when the thumb relaxes. Do this a little every day until it is very easy.

Third. Hold the hand with the palm facing the body. Watch and feel the metacarpal move back and forth instead of up and down. Try to touch the base of the little finger with the tip of the thumb. Move the thumb very slowly, and make the phalanges of the thumb move in this order:—first the little nail phalange bends over towards the little finger, the metacarpal and the hand phalange being as far away from the little finger as possible, and the hand and nail joint showing their bend outwards. But the nail phalange soon needs the hand phalange to help it to make its journey across and then, last of all, when they cannot move far enough by themselves, the fat, lazy metacarpal helps a little by moving over as far as it will go. Now move the thumb back to its original position thus:—first the metacarpal goes back to its original position, which is as far away from the hand as possible. It pulls along the other two phalanges with it, and when these are allowed to relax they simply fall into their original positions, too. This should be done a little, carefully, every day.

Fourth. Do the same exercise with the back of the hand towards you, so that you cannot see but only feel what the thumb is doing.

Fifth. Place the right hand in position on the piano, with the thumb on C, second finger on D, and so on. Move the thumb slowly from C to G, making sure that it *feels* the same as in the fourth exercise; then back to C. Let the hand and arm move gently back and forth to help the movements of the thumb; that is, as the thumb goes under, the wrist and elbow move away from the body and consequently the hand and arm slope inward toward the finger-tips. As the thumb goes back to C the wrist and arm relax to a position near the body. Try this also moving the thumb shorter distances, as from C to F, from C to E. Notice the *feel* of the wrist and elbow when they move out and relax.

Sixth. Same as fifth, but with an important exception. This time keep the wrist and elbow out all the time, whether the thumb is on C or G, with a consequent slope of the hand and arm away from the body and towards the fingertips.

Seventh. This time press the keys gently instead of just placing the thumb above them. Notice that the nail joint has possibly been bending more than is necessary to use the key comfortably and adapt the bend of the nail phalange to a convenient position.

Eighth. Apply the above to scale playing. The scale must *never* be played without preparing the thumb. For example, in the scale of C, as soon as C and D are played, the thumb must immediately turn under in the correct way and have its tip waiting on F for the next time it will be used. If the thumb is left on C, it may stiffen in sympathy with the work of the other fingers; in fact, almost invariably does so for a beginner; then, when it is time for it to turn under, it relaxes enough to turn under with a jerk. A carefully prepared thumb means that the thumb is almost always turned under; and it is impossible for a thumb to be properly turned under and stiff at the same time. This should be applied also to arpeggios and any piece or exercise that entails the turning under of the thumb.

Scales for the Little Ones

By Jessie Atkins Greene

WHEN teaching children scales it is a good plan to tell them first why all scales sound alike, especially in the major mode. Use the C scale as a model, and tell them that all the major scales are formed after this pattern, just as a dress is cut from a pattern.

Show them that a whole tone (some authorities prefer to call it a whole-step) consists of two half-tones, the black keys indicating the half-tones, with the exception of the scale of C, which has no black keys. Then tell them that there is a rule for building the major scales, namely: First come two whole-tones, then a half-tone; then three whole-tones, and lastly a half-tone.

Now play C-D, and the pupil says "Whole-tone;" D-E, "Whole-tone;" E-F, "Half-tone;" and so on till the entire scale is built.

Then continue, "Now we can start on any one and build a major scale, if we but remember the rule about whole and half steps. Tell the pupil to start on G and build the scale. When she comes to E remind her, "A whole-tone," and she invariably plays F-sharp, and, having done it herself, remembers it.

"Now you see," you will say, "why we have sharps and flats. They are to alter the tones to make the intervals come right."

Have the pupil write in her notebook all the major scales, using a little bowed line to connect all the intervals and placing "½" under the half tones. $\underbrace{\text{CD}}\ \underbrace{\text{DE}}\ \underbrace{\text{EF}}_{\frac{1}{2}}\ \underbrace{\text{FG}}\ \underbrace{\text{GA}}\ \underbrace{\text{AB}}\ \underbrace{\text{BC}}_{\frac{1}{2}}$. Pupils have invariably built all the scales correctly, after understanding the rule about the intervals.

If the pupils learn just how many whole-tones come before the half-tones, they always remember to place the half-tones correctly. In this way they learn to play scales chromatically, after they have once learned them, beginning with C, one right after the other.

This is not claimed to be an especially new idea of scale building except that this method carefully avoids reference to the "third and fourth" and "seventh and eighth." If students absolutely understand what constitutes a whole-tone and half-tone, and know where they come, the sharps and flats have no terrors for them.

Now is the time to plan for a summer of joyous musical study. Many musical workers owe their present success to intensive summer study. Hot weather work pays cold weather dividends.

Distinctive Traits of Great Masters

By REV. F. J. KELLY, Mus. Doc.

Father F. J. Kelly has made exhaustive studies of the working methods of the masters and his clear and faithful pen pictures are of real interest to all students.

At a time when art and literature are daily taking a stronger hold on all classes of society, and are obtaining by degrees their proper recognition and position, it follows naturally that a steadily increasing interest is felt in the personal history of great artists and authors, and that people who delight in their works should wish also to know something of their lives, their habits, and modes of working. In this there is nothing but what is most just and reasonable.

Few men can see a work of art without caring to know who or what like was the man that made it; few can resist the spell of sympathy that is exercised by the artist; and the first consequence of yielding to the charm is a very natural curiosity about the artist himself. No details of his life or tastes seem too trivial to his devoted admirers; his words, on small as well as on important occasions, are remembered; his looks, his actions are observed and carefully set down; and anecdotes, more or less authentic, are recorded to gratify the appetite of the curious. Locks of his hair, his shoe buckles, are treasured as though they retained some portion of the personal charm of their former wearer. That his portrait, or his letters and manuscripts, should be scrupulously preserved is yet more natural; and from the latter, of course, a new light is very frequently thrown upon his works, as we before possessed and knew them. To understand an artist's character cannot but help us to understand his works more thoroughly than they could be understood without some such knowledge of himself; for, as no human action can be properly valued for good or bad unless we clearly see the motives which dictated it, so no work of art can ever be truly appreciated except with a clear comprehension of its author's purpose.

Life Influence on Musical Art

It is, perhaps, not too much to say that the habits of life, the health, the circumstances, and the consequent temperament of an author must surely influence the tone and spirit of his compositions and stamp upon them the result of the multitudinous causes which have affected his own disposition. From a man like Beethoven, leading a life of retirement, a prey to ill-health and constant worry of domestic troubles, and struck down in middle life by the catastrophe of deafness, having but few, and perhaps not desiring to have many friends—from an artist so situated, who would expect the production of music of a generally gay and cheerful character? And indeed, though relieved occasionally by strains of heavenly joy and brightness, the clouds of melancholy and gloomy grandeur are never broken for very long by such gleams of sunshine.

The strongest characteristic, on the other hand, of Mendelssohn's music is the exact opposite of this; and we constantly perceive in it the counterpart of his bright, loving and lovable nature, his buoyant spirits, seldom-failing gaiety and even his occasional petulance, tempered as were those qualities by profound study and the methodical application of its results. To such, therefore—and we believe they are the majority among lovers of art—as feel this desire to become acquainted with the peculiarities of character that mark the masters whose works they never read or hear without a new delight and enjoyment a few facts relating to their habits and mode of composition will not be unwelcome.

The first masters, writing as they did for the services of the church, drew their inspirations in the seclusion of the cloister, and gave appropriate music to the hymns in daily use, composed in seasons of fasting, prayer and meditation. Beyond this little is known of their habits. Allegri, Anerio, Palestrina, Leo, Bai and Durante, who founded church music and enriched its next succeeding era, are known to us by their works chiefly, and of their lives we have but few particulars.

The Stradella Tragedy

It is impossible to separate our sense of the beauty and earnestness of Stradella's music from the memory of his romantic history, his devoted attachment and tragic end. Being engaged in the service of the Republic of Venice, to compose operas for the carnival, he achieved a great success, both with his compositions and his splendid voice. A Venetian noble, whose mistress was a passable singer, invited Stradella to give her some lessons; and between the master and his lovely scholar there soon sprang up an affection which led eventually to their escaping together one night and setting out for Rome. The noble, enraged beyond measure, immediately hired assassins to follow the fugitives and put them to death. The ruffians soon found Stradella at Rome, where he was on the point of giving an oratorio at one of the churches; and, as the story goes, waited through the performance for a fitting opportunity for putting their purpose into execution, but were so melted by the wondrous beauty of Stradella's voice and music that they relented and, with many tears, confessed to him what had been their mission, and protested that they were incapable of the crime of robbing Italy and music of so great a genius. Warned by this adventure, the lovers fled to Turin, whither they were pursued by the implacable vengeance of the Venetian; and Stradella was attacked and wounded by three assassins. From these injuries he ultimately recovered, and perhaps thought himself safe from further danger, but the anger of his persecutor was not to be so easily appeased; and, shortly after, Stradella having taken his Ortensia to Genoa on an excursion, the pair were barbarously murdered in their apartments about the year 1681. "So perished," says the biographer, "the most excellent musician of that day in all Italy."

In Germany, only three or four years later, was born the greatest of the next century of musicians, Johann Sebastian Bach, who wrote more, perhaps, than any other man of that or any age. The number of his works is prodigious; and yet he never wrote anything that he did not correct as often as he had to recopy it. Hence it is by no means uncommon to find copies of his compositions which differ very essentially from all other known versions of the same. He seems to have spared no pains to render as absolutely perfect as he could all that flowed from his pen, voluminous and elaborate as it was. His great contemporary, Handel, though he frequently recurred to what he had written on previous occasions and for other purposes, and used again subjects and often whole movements of his own or of other compositions for the work before him, was an exceedingly rapid writer. Pages of his original manuscripts still show from top to foot the sand with which he dried them, proving that they were wet all over at the same time.

Handel's Method of Composition

Handel's handwriting was sometimes very fine and delicate, the heads of the notes being no bigger than pinpoints; while at other times it was massive and large, with heads like bullets to the crotchets. He too, like Bach, frequently reviewed and amended his work. He rewrote four times, for instance, the air, *How Beautiful* in the "The Messiah." At his death few of his works were found as he had originally written them; scenes and even bits of recitative were altered, scored through, or covered with pieces of paper gummed on and bearing a new version of the passages so concealed. In composing, he wrote with the greatest facility, beginning to set the words of an oratorio before he had received more than the first act of it. When engaged on the "Rinaldo" of Aaron Hill, Rossi, the translator of the libretto, was unable to do his part quickly enough to keep pace with Handel, who set his translation to music faster than he could write it down. "The Signor Handel," he says, "the Orpheus of our age, in setting to music this lay from Parnassus has scarcely given me time enough to write it; and I have beheld to my great astonishment an entire opera harmonized to the last degree of perfection in the short space of a fortnight by this sublime genius."

Handel's celebrated countryman, Gluck, on the other hand, is said never to have put pen to paper until he finished and elaborated in his own mind. This is also the case with Gounod, whose prodigious memory enabled him to retain a whole opera in his head, without making sketch or memorandum, until every detail was in its place and ready for committing to paper. But to return to Gluck. "He has often told me," says M. Corenses, "that he began by going mentally over each of his acts. Afterwards he went over the entire piece; that he always composed imagining himself in the centre of the pit; and that his piece thus combined and his airs characterized, he regarded the work as finished, although he had written nothing; but that this preparation usually cost him an entire year, and most frequently a serious illness." It is related of Handel that being asked about his idea and feelings when composing the Hallelujah Chorus, replied: "I did think I did see all heaven before me, and the great God Himself." He would frequently burst into tears while writing, and is said to have been found sobbing uncontrollably when in the act of setting the words "He was despised." His servant who brought his coffee in the morning often stood in silent astonishment to see his master's tears mixing in the ink as he penned his divine notes.

Sarti, a composer as cultivated as he was charming in the suavity of his airs and his sentiment of scenic effect, required a spacious, dark, dimly-lighted room; and it was only in the most silent hours of the night that he could summon musical ideas. In this way he wrote "Medonte," the rondo "Mia speranza" and his finest air, "La dolce compagna." Cimarosa was fond of noise; he liked to have his friends about him when he worked. It was thus that he composed his "Orazii" and his "Matrimonio Segreto," for long the finest serious, and the first comic opera of the Italian school. He would write in a single night, the subject of eight or ten charming pieces, which he afterwards finished in the midst of a circle of friends.

It was after doing nothing for a fortnight but walk about the environs of Prague, that the air "Pria che spunti" (Matrimonio Segreto), one of the loveliest ever penned by any composer, suddenly entered his mind when he was not thinking of his opera.

Hadyn's Art Life

Haydn was wont to sit down at his piano and in a few moments to soar among the angelic choirs. He lived entirely for his art, exempt from all cares. A singular effect of his retired life was that he, who never left his home town, was for a long time the only musical man in Europe who was ignorant of the celebrity of Joseph Haydn. As if fate had decreed that everything ridiculous in music should originate in Paris, Haydn received from a celebrated amateur in that city a commission to compose a piece of vocal music; some select passages of Lulli and Rameau being sent with a letter as models. These he returned, replying with simplicity that "He was Haydn and not Lulli or Rameau, and that if music after the manner of these great composers was desired, it should be demanded from them or their pupils; that as for himself, he unfortunately could only write music after the manner of Haydn." His life was uniform and fully occupied. He placed himself at a small table by the side of the piano each morning, and the hour of dinner found him still seated. In the evening he went to the rehearsals or to the opera, which was given four times a week in the prince's palace. Such was the course of his life for more than thirty years, and this accounts for the astonishing number of his works.

The Unsystematic Mozart

Like Haydn, Mozart devoted the early part of the day to composition. When an idea struck him, he was not to be drawn from it. If taken away from the piano, he continued to compose in the midst of his friends and passed whole nights, pen in hand. At other times he had such a disinclination to work that he could not complete a piece till the moment of its performance.

In the well-known case of the famous sonata for violin and piano, which he wrote in hot haste at Vienna in 1784 for Mlle. Strinasacchi, Mozart had time only to write out the violin part, and performed the work the next day without putting his own part on paper. He had before him the violin part, with the accompaniment staves below it mostly blank, but with here and there a few bars to indicate a change of figure or modulation. These occasional bits of accompaniment may still be seen in the autograph manuscript, written in pale ink. The remainder, which he filled in afterwards, are in black ink. The overture to "Don Giovanni," perhaps the best of Mozart's overtures, was written only the night before the first performance and after the general rehearsal of the opera had taken place. He had arranged that the copyists should come in the morning at seven; and by the time they arrived the overture was finished. They had however scarcely time to write out the orchestral parts before the performance, and the players had to execute it without a rehearsal. Some critics profess to point out in this overture the passages where Mozart fell asleep and those where he suddenly woke again during its composition.

Beethoven's Method of Composing

Beethoven used to sit for hours at the piano improvising the thoughts which he afterwards jotted down and subsequenty elaborated into the music with which he astonished the world. If he discovered that he had been overheard at such times, he was incensed to the highest degree. In another mood, and especially after he had become deaf, while working out a subject in his mind he would leave his house at night or in the early morning and walk for many hours through the most remote and solitary places, through woods, and by lakes and torrents, silent and abstracted. When engaged in his magnificent *Sonata Appassionata,* he one day took a long walk with a pupil. They walked for hours, but during the whole time Beethoven spoke not a word but kept humming up and down the scale. It was the process of incubation. On reaching home he seated himself at the piano without taking off his hat and dashed into the splendid Finale of that noble work. Once there, he remained for some time, totally regardless of the darkness, or the fact that he and his pupil had had nothing to eat for hours.

When composing in his own room at home, he would sometimes walk about in a reverie, pouring cold water over his hands alternately, till the floor of the room was inundated and the people came running up stairs to know the cause of the deluge. At his death he left besides his finished works a quantity of rough sketches containing, doubtless, the germs of many more works, which never passed the stage in which they appear there. The first draughts of his well known compositions show the successive alterations which their subjects suffered before they pleased him; and these form a most interesting study, as exposing his manner of working. Even when completely finished and perfected to his own satisfaction, his manuscript presented many difficulties to the reader, and his copyists and engravers are said to have had a hard time of it. In one of his letters, in which he gives his publishers the corrections of some proofs of a string quartet, he concludes by saying that, "It is four o'clock. I must post this; and I am quite hoarse with stamping and swearing."

The handwriting of Mendelssohn was beautifully neat and his manner of correcting the proofs of his printed work excessively careful and painstaking. In composing he made few sketches, but built up the whole in his mind, and then, when writing down the score thus mentally prepared, rather invited his friends' conversation than otherwise. "Pray, come in," said he on one occasion, "I am merely copying." On the other hand he was fastidiotis to a fault in allowing his music finally to leave his hands for the publisher. The beautiful *Italian Symphony* was kept back by him till his death, the *Walpurgis Night* nearly as long, and some of the finest numbers in "Elijah" and the "Hymn of Praise" were added after the first performance. No musician more thoroughly appreciated that maxim, that what is worth doing, is worth doing well, or more consistently carried it into practice.

Mastering a New Piece of Music

By C. B. Neff

Five ingredients enter into the mastering of a new piece of Music.

Ambition—the sincere desire to do the thing, and to do it well.

Courage—The sure feeling that you can master it; and the determination to "stick to it" till you can play it well.

Mental Rehearsal—Before attempting to play it, give a good half hour to its mental rehearsal. Play it over mentally, trying to hear the melody of the piece from beginning to end.

Study—Master the meaning of every word, sign or character used in the printed representation of the composition.

Practice—Commence to play it at a moderate speed; but do not stop for mistakes. "Hit or miss," play it to the end. Then retrace your steps, picking out the mistakes you have made and working on these passages till the errors disappear. Nothing ever was accomplished in music without practice. Practice, and practice hard; but do not over-exert yourself. If the fingers become stiff, or you feel tired, take a rest till you feel refreshed, and then take up the work anew.

How a Great French Poet Inspired a German Genius

Wagner's Letter From the Poet Baudelaire

By E. H. P.

A highly interesting letter from the French poet, Charles Baudelaire, to Richard Wagner, written at the time when the latter was going through a series of most disheartening struggles and failures in his attempts to obtain musical recognition in Paris, has recently been unearthed from the collection of M. Jacques Doucet and published in *La Revue Musicale.* The original letter is, of course, in French: we think it well worth translating for the readers of The Etude (omitting merely a few paragraphs where the author seemed to virtually repeat himself).

Friday, Feb. 17, 1860.

Dear Sir:

I have always figured to myself that a great artist might not be insensible to a sincere compliment, when the compliment was like a cry of recognition. * * * First of all, I wish to tell you that you have given me *the greatest musical enjoyment that I have ever experienced.* * * *

The first time that I went to hear your works I was very ill disposed and, I must confess it, full of evil prejudices; but I am excusable; I had been many times duped; I had heard so much of the music of charlatans of great pretensions. By you I have been conquered all at once. That which I have experienced is indescribable, and if you will deign not to laugh, I will try to interpret you. At first sight I had a feeling that I knew this music, and reflecting on it later I understood from whence came this illusion; it seemed to me that this music was *mine,* and that I recognized it as every man recognizes the things he is destined to love. * * *

After that, the principal characteristic which struck me was grandeur. It represented what was great, and it uttered what was great. I recognized throughout all your works the solemnity of great sounds, of the grand aspects of nature, and the solemnity of the great passions of men. One feels at the same time elevated and subdued. * * *

I have felt the majesty of a life larger than ours. Yet another thing: I experienced many times a feeling of the strangest nature; to conceive pride and joy, to let a really sensuous pleasure invade me, penetrate me—a pleasure like mounting in the air or rolling on the sea. * * * For example, helping myself to comparisons borrowed from painting, I suppose before my eyes a vast stretch of somber red. If red represents passion, I see it arriving gradually, through all transitions of pink and rose, up to the glow of a fiery furnace. It would seem difficult, impossible, in fact, to arrive at anything more glowing; nevertheless a last rocket comes and traces a track whiter than the whiteness which forms the foundation. It shall be, if you please, the supreme cry of a soul lost in a paroxysm. * * *

After the day when I heard your music, I kept saying to myself, especially in unhappy hours: *If I only might hear this evening a little of Wagner!* There are without doubt other men made like me. * * * Why don't you give some concerts again and add new pieces? You have given us an advance-taste of new joys; have you the right to deprive us of the rest? Once more, sir, I thank you; you have recalled me to myself, and that grandly, in unhappy hours.

Ch. Baudelaire.

I do not give my address, because you might think I wanted to ask favors of you.

* * * * *

It would be hard to overestimate what such a letter as this may have meant to a man who, like Wagner, was fighting with his back to the wall. It may have been the very thing that turned the scale, giving him just the bit of extra courage that was needed to hang on a little longer until his luck changed.

Doubtless our readers will be interested to see a copy of the very program of Wagner's music to which Baudelaire listened. Fortunately it is still in existence:—

I. Overture to "The Flying Dutchman."
II. March and Chorus from the Second Act of "Tannhaüser."
III. Introduction to the Third Act, "Tannhaüser."
IV. Chorus of Pilgrims and Overture from "Tannhaüser."
V. Prelude to "Tristan and Isolde."
VI. Prelude to "Lohengrin."
VII. *The Awakening of Morning,* "Lohengrin."
VIII. Introduction to the Third Act of "Lohengrin."
IX. Wedding Music from "Lohengrin."

* * * * *

Wagner alludes pleasantly to this letter in his *Autobiography.* Speaking of his Parisian friends, he says:

"Another most interesting acquaintance was that of the poet Baudelaire. It took place through a letter in which he spoke of the sensations which my music had caused him to experience, which suggested those of colors rather than of sounds. * * * To his signature he added no address, * * * but just the same I set about to discover him, and delayed not to add him to the circle of acquaintances which gathered at my home every Wednesday evening."

Wagner was at this time nearly fifty years old; Baudelaire about forty. Wagner nowhere mentions Baudelaire's poetry: Probably the poet understood the musician better than the musician did the poet.

How Much Technic?

By Leonora Sill Ashton

In the process of all education the vital point to be considered is how to reach the middle way between the spirit and the letter. In the teaching of music, especially, this subject is most important.

Does a steady diet of technic tend to make a "machine" of a player? Is it true that spontaneity is lacking in our seriously minded students of music to-day? These are important questions.

It is evident that, in the case of the beginner, technic pure and simple must be applied for the formation of the hand, for the strengthening of the fingers, wrists and arms, and for the general physical development of the playing muscles. As the pupil advances comes this question: Shall he find his technic in his pieces or not? Someone said to me the other day, "I get all the technic I need in Chopin's Etudes." No doubt she did; but one cannot give Chopin's Etudes to every one in the place of other studies.

First let us think of the mental viewpoint. Technic alone is the tool by which our playing is made clear and intelligible. Do we wish to use the great masterpieces of musical literature as tools and thereby dull the edge of the imaginative and intellectual force which is primarily the object for which they were written? If he is the true musician, feeling instinctively the cadences, the melodies, and the harmonies of Chopin's Etudes, for instance, then give them to him without fear. If, on the contrary, the pupil is of a more sluggish musical mentality, then think twice before doing so.

In the practice of the C minor Etude, for instance, he will have plenty of technical exercise. But do not put the idea in his head that it is for that you have given it to him. Attach his notice to the wonderful resolution of chords, to the surge of the arpeggios up and down, to the world of despair that the whole composition denotes. If the technical part seems at first to overwhelm him, make up an exercise yourself of a resolution of arpeggios that will serve an apprenticeship for the actual playing of the etude.

On no account give one of the masterpieces of music as a technical work or even label it as such, to an unmusical pupil. In the other case it may be given safely to the one who instinctively feels its beauty. The subject all resolves itself into the old question of studying your pupils, their aims, their natural gifts and their ambitions.

With the very young pupil too much technic is, of course, distasteful. It must be given sparingly, with a clear explanation of the result it is intended to obtain. Much may be gained by the single aim which it promotes. I gave a peculiarly sensitive little musician a five finger progression exercise and she exclaimed, "O, I like that; I don't have to think about it." She performed it perfectly, feeling instinctively the clear physical action it was meant to promote and, young as she was, realizing the relaxation from mental activity.

Here is a valuable point to be gained in clarity of thought and understanding. It seems a good rule to follow would be, "Technic for technic, and music for study."

If a pupil has any particular weakness, a frail outside of the hand, an awkward thumb, a stiff wrist, an uncertain touch; give him technic to build up these weak spots, just as you would give a dose of medicine for a bodily ailment.

Finally, the spirit and the letter of music may well be likened to a walk in the autumn woods.

The vigorous physical exercise strengthens the body and puts the whole frame into a state which fits it for any work it may wish to do, just as technic fits the fingers to their task. The coloring of the leaves, the brisk, invigorating air, the charm of the season, go hand in hand with the physical effort, making a form of complete and combined mental and physical stimulus.

So it is with the study of the masterpieces. When the mind and fingers have been trained to work together to a greater or a less degree, then give the Chopin Etudes and musical literature of a like calibre to your pupil, and you will find they can do double duty for his musical welfare.

"In Tune with the Laws of Sound"—Voices Are Born and Then Made

By GEOFFREY O'HARA

Geoffrey O'Hara, born in Canada, with an obviously Irish name, speaks with a French-Canadian lilt, sings beautifully, talks charmingly and during the recent war was one of the most successful of all the song leaders who did so much to cheer the men going to the front. As a composer, his long list of songs runs the gamut from the most dignified of sacred solos, such as "There Is No Death," to the very frivolous "K-K-K-Katy," which was sung by millions.

O'Hara's serious songs have been sung with very great success by many of the world's greatest singers, including Caruso and Werrenrath. His most recent song success, "Dreaming of My Dear Old Home Sweet Home," was of the kind that "caught on" immediately. He is well known as a Chautauqua speaker and singer, and has been a decided success both on the concert stage and in vaudeville. At one time he was commissioned by the Department of the Interior to make notation records of the music of the Navajo Indians. The following article upon the voice should be especially helpful to all who use the voice in speaking or singing.

OUR ears are tuned to hear and appreciate the beautiful in nature, just as our eyes judge color, our palates, taste.

A great pianist draws from the combined vibration of many strings "harmonious" vibrations which are pronounced beautiful. To produce the effect the mechanism of the piano works practically the same with all pianists, *i. e.*, the hammers hit the strings and rebound, allowing the strings to vibrate. This is all the hammers can do. We are sometimes amused to see pianists go through funny affections on the keyboard, rather as if they thought they could "color" the tone by caressing the keyboard *after* the chord has been struck. Silly. A beautiful tone emanating from the piano has its component parts coördinated naturally in accord with the laws of sound. The great art is to "display" the chord. This can be done at only one moment and that is when it is struck.

The Pianist's Mind

The great pianist's mind has learned what this vibration (commonly termed tone) is; and his muscles have been trained to obey his mind. The closer he can get his mind to the truly beautiful in nature; or, in fact, the closer he can harmonize his mind with Nature Herself; the more "soul" he will have in his playing. But all he can do in playing the piano is to produce a combination of vibrations, whether in scales, runs, chords, or arpeggios. Our ears grasp and appreciate a beautiful tone or combination of tones called chords.

Likewise, the violinist's mission is to produce a vibration from his instrument. He has an initial vibration to produce, which he does by means of a bow (well rosined) which causes the strings to produce sound. Here we have friction making the initial vibration which is enhanced and enlarged by means of the body of the violin. The acoustics of the instrument help to beautify the tone. But the greatest factor of tone production, and upon which must rest the results, is the *initial* vibration. We can enhance and beautify it by the surrounding vibration material, but if the initial vibration is bad, the result will be bad. As with the pianist, the violinist can do but one thing and that is to produce an initial vibration of the strings whch will be close as possible to the beautiful. The word "beautiful" here pertains to the law of vibration, which is Nature. His mind must perceive and appreciate the most harmonious vibration. This is an attribute of man. It is a law of Nature which is every man's property but owned by no man.

The Violinist's Bowing

The old violin masters kept pupils bowing for six or seven years. Why was this? Because the fundamental of violin playing is in the bowing. To please the wonderfully sensitive ear of the great masters, this was necessary. Their ears were so in tune with the wonderful and exquisite laws of vibration that they knew (but not scientifically) when the proper tone was produced. They showed their pupils how to hold the bow, showed them that for the best tone the bow must all the time be kept as closely as possible at a right angle with the strings, showed them how to pull it across the strings to produce that wonderful tone; and then it took years to do it. To do what? To train the mind to perceive this wonderful subtlety, to train the nerves to hear the message of the mind, and to transfer the same to the muscles. His every wish would then be interpreted by the strings. This is the "soul" of the artist dictating to the nerves, thence to the muscles to make those strings vibrate in a certain way and the muscles put it into execution.

Now consider even a simpler case—that of the cornetist. What is the action here? Anyone may experiment with the initial vibration which is produced (generally speaking) by blowing an imaginary hair off the tongue. Try it. What do you find—no more nor less than the initial vibration of the cornet, which the brass develops and enhances. Now what constitutes a beautiful tone on the cornet? To answer this I must skip over many valuable laws and refer to them as the laws of Nature, as heretofore. As with the violinist, the mind of the cornetist conceives the beautiful tone for which he is striving. By coaxing and persistency, the membrane and the muscles of the lips together with the air-propelling muscles (which need not be gone into) gradually learn the message the mind is striving to have them hear, and the result is that they gradually imitate the vibration, and the cornet does the rest. Work and close observation and study of the tone is responsible for great advancement. Those who were born with much more musical ability than others, combined with persistence, become what we call artists.

The Worn-Out Membrane

Violin strings wear out and must be replaced, likewise the membrane on the lips, but this replaces itself. Scientists tell us that the flesh and the muscles of the entire body change every seven years. If so, how many times would the soft membrane of the lips be worn out and replaced in the course of seven years, an average good term for a diligent cornetist to become something really more than the ordinary? How many times? That can be arrived at by guesswork, but it is safe to say "a great many." Now, as I have said before, the *mind* of the cornetist conceives the beautiful tone. Very often he has heard it elsewhere and tries to imitate it. His mind commands his lips to make the initial vibration. They refuse at first, not simply because they have not learned the knack, but principally because *the material of which they are made is not yet the proper material necessary to make the vibration called for*. But it is wearing down rapidly and it is being replaced and cultivated in its regrowth; a better and finer material is taking the place of the old. Cultivating anything means the wearing down and dying of something and the replacing of it with something derived from itself, of new and finer material. Just as the quality of wheat is improved by cultivation, so is the membrane on the lips. Just as the quality throughout, from father to son in families who have lived up strictly to Nature's immutable laws, can be and has been improved for generations, just so by this wonderful evolution can and will every part of man be elevated by degrees.

GEOFFREY O'HARA

Tissue is worn down and replaced with other material and this material will be better or worse than the original, as per the state of mind and body of the individual?

Now in the case of the human voice, what de we find? First, the production of sound is the result of friction of air against the edges of vocal chords, which is produced by resistance of the vocal chords and an air pressure behind them. This is precisely the action that takes place with the cornetist, that is to say, the resistance of the lips and tip of tongue and the pressure of air against them.

Now just as we have seen that primarily the great tone of the violin and of the cornet is the result of the *initial* vibration, so in the case of singing, the initial vibration of the vocal chords is the one greatest thing in the cultivation of the voice. Many think that the vocal chords "just work." The reason of this is probably because they can't *see* the vocal chords; and the result is that the initial vibration has been too much *taken for granted*. If a singer displays what is known as resonance, in other words, a great deal of intense tone, he is credited with having a "natural resonance" or a "naturally powerful voice" or a "born resonance," and the subject is dismissed under this cloak of ignorance.

The Voice an Instrument

The human voice, guided by the mind, is a mechanical instrument working on a series of fulcrums and levers. Some think it blasphemous to say that the voice is a mechanical instrument. They prefer to think that it "emanates from the soul." So it does, in one way, but don't forget the mechanism of it; for without that working correctly, all the mind and soul in the wide world cannot produce a beautiful tone. Remember the derision that was thrown at Bach and Handel when they resolved music to a science? People laughed at them, and, according to the degree of education and enlightenment the people had at that time, were perhaps justified in doing so. We have seen the errors two hundred years ago and must profit by them.

The relation of the production of sound between the violin, the cornet and the human voice is so very close that they afford a beautiful comparative study.

Some prodigies have the "perfect" mind, as we say "born," so that the cultivation of the coördination of their mind to their nerves and muscles is all that is necessary, which has in some cases come almost immediately. In some "born" singers the vocal apparatus has worked correctly almost immediately, just as the violin prodigy bowed immediately, as some great swimmers have broken swimming records with little or no instruction, and athletes have "tumbled into the knack" immediately.

Now what does all this lead up to? To this—that the material of which the vocal chords are made is the first requisite of a glorious voice; that this material is constantly wearing down and being replaced; that the *mind* dictates the quality of the new material; that the mind must be taught to discriminate by listening to beautiful tone; that, while the proper coördination of the whole body is necessary to a good voice, this is all secondary to the material of which the vocal chords themselves are made; that there is "hope for us all," that all voices may be improved by mentally Coué-izing—"day by day in every way my voice is getting better and better;" that it is only partly true that "voices are born and not made."

The truth is that, the world over, many thousands of wonderful voices have been born and then ruined, either by the teacher or the pupil, or both. The truth better stated would read: "Voices are born and *then* made."

Fun in Music

By W. F. Gates

"Let's have some fun," says the child.
"We want excitement," adds the youth.
"We must have an avocation," says middle age.
"Give us peace and contentment," sighs old age.

And it's all a matter of having fun. Fun simply is the short name for relaxation, enjoyment, temporary substitution of pleasure-giving activities for necessitous grind.

Different people get their fun out of different things. For some there is no greater fun than the pursuit of the dollar. They have dug their rut deep. Others get their fun in games, in sports, in play. Some people even enjoy putting money down a prospective oil well; some prefer to have the hole labeled, "gold mine." Some get fun out of making people miserable; others derive joy from making them happy. It all depends.

Fun has an immense place in the human economy. It means relaxation, change, rest, renewal of youth, rejuvenation of forces, mental and physical. The muscular worker may get his fun mentally; the mental worker may derive his physically. The dealer in serious things needs the tonic of froth and soap-bubbles.

Passing other forms of activity, the musician who would pass his musical life in tonal glooms and tragedies, loses half his life. Besides the deeper things in music, there is vivacity, joy, happiness—even fun.

It has crept into the music of the greatest composers, at times. Even in austere and mathematical old Bach, we may find a touch of fun at rare intervals. We may find humor in Handel, though generally unconscious on his part. Mozart was full of the joy of living and had a fine appreciation of fun. Beethoven had a grim humor that peeped out at times—note the Scherzo of the Sixth symphony.

Wagner, generally soaring in the clouds with his gods and demi-gods, when he came down to earth presented in "Die Meistersinger" the most elaborate bit of musical humor—fun—in the operatic repertoire. Richard Strauss gives his best efforts, at times, to ponderous humor. And as the years go on less and less do composers think it beneath their dignity to laugh in their music.

The teacher who would make his musical instruction all serious and formal overlooks a good part of the psychology of youth. The great desideratum is to make play out of work—that is, to put the same zest into work that it is so easy to put into play. And to this end it is a mistake to overlook that "bit of nonsense, now and then." In other words, the more playful bits of music, the joyous, the humorous. These things tend to keep the studio attractive, rather than a place to be led handcuffed.

Music is no less instructive because it has a bit of joy, humor, fun in it. In fact these features may furnish the sugar-coating with which to make palatable many a necessary pill. And the wise teacher makes use of every possible assistant to create interest and enjoyment in the work in hand. Don't overlook fun.

Who Wrote "Amaryllis"?

"*Amaryllis,* an old French court dance composed by Henri Ghys . . . was composed by a favorite musician of the court of Henry III (of France), and was first played at the wedding of his daughter, in 1581." The foregoing statement recently attracted our attention, because of its very apparent anachronism.

Henri Ghys was living in Paris as late as 1910, and not since the days of the antediluvians have we had records of longevity which would permit the possibility of his having spent the days of even his most precocious compositions, in the court of Henry III.

The documentary history of this once very popular tune follows:

The air, first printed in 1582, and often erroneously ascribed to Louis XIII, was known as *Le Son de la Clochette* (*The Sound of the Little Bell*), and the first eight measures of it were used by Baltasar de Beaujoyeulx (an Italian whose real name was Baltazarini) in the "Balet comique de la Royne (Ballet of the Queen)" staged for a royal festival.

Henri Ghys, the son of Joseph Ghys, a well-known violinist who died in Paris in 1848, used this air in a set of piano pieces, his Opus 10. It is Number Two of the set and had the title *Air de Louis XIII*. Published in 1870, it became very popular, was later known as *Gavotte de Louis XIII* and finally as *Amaryllis*. Only the opening phrase of eight measures is from the original source, the interludes between the repetitions of this seeming to be of Ghys' invention.

Inspirational Moments

Comments of Contemporary Music Lovers

"Is truth worth while? Is beauty worth while? In no other agency do we combine truth and beauty as we do in music."—Mrs. John F. Lyons.

* * *

"Personally, I have no particular preference as to instruments or to kinds of selections played. I like all music that is melodious."—Thomas A. Edison.

* * *

"Observation and practical experience have thoroughly convinced me how great and beneficent an influence art can and should be in the lives of the people."—Otto H. Kahn.

* * *

"Music is no longer the pastime of the dilettanti. It ministers to the majority, and it is recognized as the most associative and distributive of the arts."—*Public Ledger* (Phila.).

* * *

"Music is wine to the imagination. And the essence of music, originally and in this respect, is rhythm, or the regular recurrence of a pleasant stroke."—Max Eastman.

* * *

"The man who likes bad stuff (music) can come to detest it; the man who has learned to like good stuff has become a lover of it for ever and ever."—Percy Scholes.

* * *

"With the turmoil of the world today, music can do more than any other force to satisfy the longings of the soul. It does so because it so consistently takes its treasures from all sects and creeds and communions."—Grace W. Mabee.

* * *

"An eminent teacher in conversation once spoke slightingly to me of MacDowell's music. 'It is not piano music.' Yet I think I would prefer being the composer of *To a Wild Rose* and *To a Water Lily* than of wagon-loads of scintillating stuff kept alive by teachers for the sake of technical merit."—Ernest Austin (English critic).

When Should Pupils Discontinue Music Lessons

By Earl S. Hilton

A promising pupil once remarked, "I am stopping my music lessons because I think I can play well enough to entertain myself and friends; and, besides, I don't want to be a music teacher."

The question comes to us, "Should a student of piano, who plays fairly well a number of fifth-grade compositions of the better kind, find it necessary to discontinue music lessons because she does not want to become a music teacher?"

The inexperienced teacher might answer, "Of course she should stop taking lessons if she plays so well and does not want to be a music teacher."

The unenthusiastic teacher will remark, "If the pupil grows self-satified and wants to quit, let her quit!"

The thoughtful teacher might answer, "The pupil should go on with her studies, but how can we prevent her from stopping?"

We answer out of experience with the pupil mentioned, "Even if the pupil does not want to be a music teacher, she should continue music lessons, as she has only reached the stage of progress where a little extra effort will send her toward higher things worth while."

In most instances the pupil's discontinuation of lessons is the teacher's fault. Lack of Ambition, Purpose, Enthusiasm and Energetic Effort are the main reasons for desultory pupils. When the pupil is weakest, he needs encouragement. But if the teacher is indifferent, how can the pupil be expected to express other than indifference?

When should pupils discontinue music lessons? It is time to discontinue lessons when your teacher ceases to create enthusiasm in you for higher ideals of acomplishment. But, after discontinuing, be sure to find a good teacher who, for some reason does fill you with a desire to go on to the heights.

"It is impossible ever to be too refined or too intellectual, provided the refinement and the intellectuality are the artistic means and not the artistic goal."

—W. J. Turner.

Common Musical Sense

By Arthur W. Boynton

"I'd give almost anything to be able to play the piano even for my own enjoyment." How many times have you not heard the above remark?

Now, playing the piano, perhaps well enough for others than yourself to enjoy, is not so difficult as it first might seem. We will take it for granted that you know nothing about music, except that you would give "anything" to be able to play.

First of all a piano is necessary. The best piano you can afford is the one to choose, whether it be a new or second hand one. Have it tuned twice a year, after the heat has been turned off in the spring and after it has been turned on in the fall.

The next step is to select a teacher. The best one you can afford is the one, taking for granted that the better the teacher, the higher the price. Take one-half hour lessons from a first class teacher rather than hour lessons from a fair teacher.

You must begin your lessons with a determination that you *are* going to play. If you possess the love of music, patience and perseverance you *will* play. Undoubtedly you will be a little nervous. Everything seems so new and your hands so awkward. You must remember that there are many small undeveloped muscles in the hands and arms which are not used to any extent. As we begin to play the piano these muscles come into action. Technic, to a certain extent, is the proper development of these muscles which enables us to have them under control so that we can use one without affecting the other.

Compare your progress with the development of an infant. First of all the babe tries to sit up. Does it give right up if it doesn't succeed? No! it tries and tries until it is able to do so. Then he creeps; tries to stand up; walks by hanging on to things; and finally when confidence is gained the babe who couldn't sit up is running.

That is the way we learn to play the piano. The first exercises seem difficult, but if you will practice and persevere there will come a time when they will seem perfectly simple. The teacher is your guide who shows you the correct way of accomplishing the quickest results. This is the one road which leads to correct playing. I do not believe it is possible to become a self-taught pianist. When an exercise is analyzed by your teacher, it ceases to be difficult. You should begin practice with a perfect understanding of what you are expected to do; then adhere strictly to that. If you experience any pain in your hands stop at once and rest. Bathing the hands and arms in hot water tends to relax the muscles and is beneficial. Never try to practice when you are fatigued You must feel fresh to accomplish results. Lie down for half an hour, if necessary, before practicing. An hour or an hour and a half is long enough to practice at one time.

Many young men and women did not have an early oppportunity to study music. Later they could and would do so but for the dread of starting. Now none of us is too old to learn. Some exceptionally fine pianists did not begin study until thirty years old.

If you are a true musician you will always have the desire to play better and better and you will realize that the greater part of that ability lies within yourself What you are able to do shows the result of how much you have worked. The artist who renders a program much to our admiration, shows the result of years o hard conscientious work.

Nothing furnishes as much enjoyment as music. To be able to give pleasure to others, as well as to acquir refinement and culture is only taking advantage of one o the greatest gifts of God to man.

A Motet That Stopped Storms

By D. E. Delarey

It is not surprising that music was assigned a super natural power in the middle ages. The superstitions o the people were unbounded. When the Flemish composer Orlando di Lasso, was employed by Albert V, Duke o Bavaria, he was expected to lead his choir accompanie by the church dignitaries in a procession around the tow as was the long established custom on Corpus Christi da The day arrived and a terrific tempest arose. It was im possible for the procession to leave the church. It wa then decided to have the ceremonies in the church. Th choir marched ahead, singing the new motet of di Lasso when is reached the portals the tempest abruptly stoppe and di Lasso's motet was thereafter credited with havin the power to quell tempests.

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section IV.

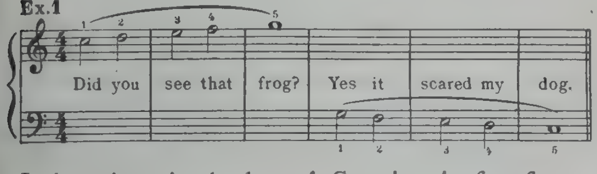
This Series began in The Etude for January

The value of transposition cannot be easily overestimated. In the first place it gives the pupil a feeling for tonality that is invaluable. In the second place it utilizes the knowledge gained in scales from the earliest stages of pianoforte practice. How seldom do pupils utilize such keys as F-Sharp, D-Flat and B-Major in the first three years or more of their piano work! By using the first exercise for transposition purposes the student plays in all twelve major keys at every lesson. In sight reading in the more remote keys later on, this is a wonderful help; and technically it gets the pupil away from the key of C major—"a consummation devoutly to be wished" (the great fault of the Czerny studies). These are some of the benefits to be gained by transposing, not to say a word of the benefits gained through a thorough review of the entire book, played in all twelve major keys. In this second review the teacher gets a splendid opportunity to stress expression, exactness in reading rests, notes, phrasing, general musicianship and ease in playing pieces up to time; because the mind of the pupil is free from some of the annoying details and can be concentrated on other important phrases.

How to Teach Transposition

How should you teach transposition? It is very simple. Explain that in every key No. 1 of the scale is the key note. Thus in the key of C, C is No. 1, D is No. 2, and so on. Take the following exercise:

Ex.1



It is written in the key of C major, in five finger position. Place the five fingers of either hand over the D position (D-E-F♯-G-A). Read from the fingering, not from the notes. As the finger used in the right hand in these exercises corresponds to the scale number, the pupil is really playing from the scale numbers. At the first lesson assign the keys of C, D, E, F, G and A, but not B because this has a difficult hand position. Later do all twelve major keys.

Recite Key Signature Aloud Before Playing

If you ask the pupil to transpose to the key of D major, he should recite before playing, thus:

Teacher: "Play it for me, in the key of D major."

Pupil: "Signature, two sharps, F and C."

He then plays it in that key. This is important, as it keeps the child from feeling around for his sharps and flats. The seat of all technic, after all, is in the brain and not in the fingers; and, if the pupil thinks correctly he is very apt to play correctly.

Take a new exercise each week and transpose all exercises written in five finger position throughout the book. Later review and take the others. The children like this work very much—it partakes of the nature of a puzzle and they enjoy working out puzzles. Try it and see.

Pupil Should Recite Key and Time Signature

As soon as the pupil has learned his scales he should recite about each piece or exercise he studies—for instance, thus:

"This piece is written in the key of G major. Signature, one sharp, F-sharp. Time, 4/4, which means four counts to a measure, and a quarter-note gets one count."

If a piece of sheet music, he should begin with:

"The name of my piece is 'The Happy Farmer,' written by Robert Schumann," for instance, and then continue with the remainder of the recitation. The value of the pupil telling these things to the teacher, instead of *vice versa*, cannot be overestimated. It teaches the child to observe; and if he does this the first year of his musical life he is very apt to continue it. The pupil who is in the habit of observing these things before beginning to play will naturally be a careful reader and observe things equally important further along the page. Besides, there is no sense in the teacher having to tell such things at each lesson. If the pupil does not know it, the sooner the teacher finds it out the better. It should then be remedied.

Teaching Six-Eighth Time

Before beginning the study of 6/8 time, 2/4, 3/4 and 4/4 time should be thoroughly understood. Keep a few exercises in 6/8 time in daily practice for two or three months. *While on the subject, teach it thoroughly.* To explain a matter to a child, once is not sufficient. Reiteration is what counts.

You may teach it thus:

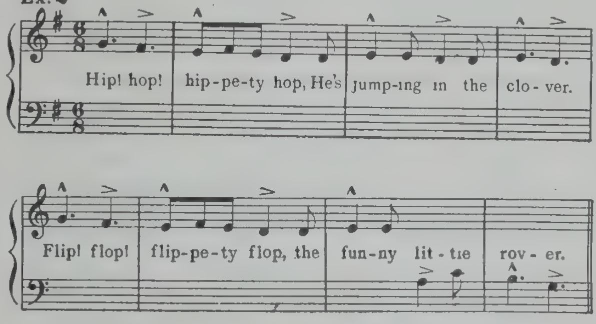
"In 6/8 time there are six counts to a measure and an eighth note gets one count. A quarter note will now get two counts and a dotted-quarter note three counts."

This should be recited by the pupil at each lesson. *Telling is not teaching;* and it is only by endless repetition that a point is finally impressed firmly and unforgetably in a child's mind.

Next, explain that there are *two* accents in 6/8 time—a primary accent on count "one" and a secondary accent on count "four." In other words, the rhythm, or pulse, is "two" to a measure. This is important.

When the pupil can play exercises (like the one below, for instance) perfectly and easily, counting six counts to each measure and accenting "one" and "four," place a gold star by the left hand side.

Ex.2



Later, perhaps the following week, explain that instead of six counts to a measure, 6/8 time may also be counted *two* counts to a measure, counting the "pulses" or "beats" (one and four). *This gives the correct rhythm and is invaluable.*

Slowing wading through 6/8 time is both laborious and incorrect. Have all exercises in 6/8 time played at sufficient rate of tempo to make the rhythmic pulse—two beats to a measure. When this can be done easily place another gold star on the right hand side of the piece. Pupils who have had a good standing in 6/8 time in their foundation work are a joy to teach in the later stages.

A Dot After a Note

Perhaps the next difficulty we will have to face will be the teaching of an exercise with a dot after the note.

Definition: "A dot after a note increases its value by *one-half the value of the note.*"

A dotted whole note (𝅝.) gets 6 counts.

The whole note gets 4 counts; the dot gets ½ of 4, or two counts, making a total of 6 counts.

A dotted half note (𝅗𝅥.) gets 3 counts.

The half note gets 2 counts; the dot gets ½ of 2, or 1 count; making a total of 3 counts.

A dotted quarter note (♩.) gets 1½ counts.

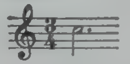
The quarter note gets one count; the dot gets ½ of 1, or ½ count; making a total of 1½ counts.

The Pupil Should Count the Note and the Dot Separately

For instance: In counting a dotted whole note, the pupil should look at the whole note and count four, then transfer his sight to the dot and count two more. This forms the habit of observing the dot; and that is, at least, something.

Some teachers advocate writing dotted notes this way;

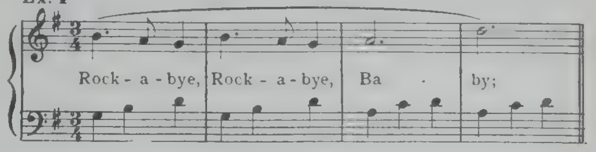
Ex.3



that is, placing the dot in the approximate place in the measure where it is counted. Caution: Do not leave the pupil with the idea in his head that "a dot adds *one* count."

Doubtless you will be teaching exercises like the following:

Ex.4

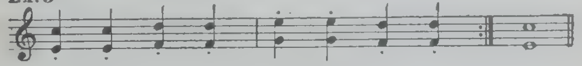


Do not count "and" for the eighth note. Use either of three words "hush a bye," "Rock a bye," or "Bob-o'-link." In each case the second syllable is spoken lightly "Bob'-o-link" for instance, not "Bob-o'-link." The music should be accented exactly as the word is spoken. Many pupils either stop the time in the left hand or "punch" the eighth note, making it stand out instead of playing it softly. Music has light and heavy notes just exactly as a language has light and heavy syllables; and it is just as incorrect in playing the piano to accent the wrong note as it would be to stress the wrong syllable in a word when speaking or reading.

Wrist Staccato

Speed in staccato passages requires either finger or a wrist staccato. The former is not advisable in the very beginning. Have the following little exercise kept in practice for the first year's work; played with pure wrist stroke. The pupil may be told to imagine that he has a pair of springs at the wrist, which pull the hand back quickly at the wrist like a "jack in the box." Or you may pretend that the keys are red hot and tap them lightly, the hand springing back at the wrist (using the same action with which you test a hot iron). A quiet forearm is desirable, but you will find that a rather peculiar quality of this exercise is its tendency to cause the pupil to stiffen the elbow. Watch it carefully.

Ex.5



The First Piece

I refuse to hazard a guess as to the psychology of it, but for some reason or other adults as well as children love a piece of "sheet music." The same identical piece in an album or a book has an entirely different effect. It *must* be "sheet music!" The wise teacher will capitalize this enthusiasm and assign pieces regularly, after about the first three months of lessons. At least as much may be learned from a carefully selected piece as from an etude or exercise. I have a selection of a dozen or more that I have worked many years to get together—I must have sifted several thousands for these few. But they are pieces that are "tried and proven." The test has been applied. What test? *The child is the court of last resort.* These pieces have been able to arouse his interest. This is the indispensable. Do not use stuff like "My Ma's Waltz." It is an insult to the intelligence of even a child. *Memorize all pieces.*

How to Select Pieces

For this purpose THE ETUDE is a gold mine. Naturally, being a magazine with an universal appeal, it has to minister to the needs of different tastes. Perhaps some of the material cannot be used; but in nearly thirty years of constant reading of it, there has never been an issue from which I have not been able to get something. When you find a good number write it down in a note book—composer, grade and other information—and order several copies.

Classical Versus Standard Teaching Pieces

As I have said before, a modern idea much in vogue at the present moment is "service"—something of use, practical. The old-fashioned, cold, stiff, formal parlor or drawing-room, with its closed doors, except when company came, has given way to the nice light, comfortable, everyday living room. Do you not think it is about time that we music teachers did away with some of our antiquated ideas, and gave up trying to make Johnny Jones play a Bach Invention or Clementi Sonatina—a piece which when he starts to practice, father gets up and leaves the room, sister makes scathing remarks, and Mother "endures" in silence—not to say a word about Johnny hating it himself?

"But," you answer, "Bach is so beautiful," you love it so yourself. "It is good for him;" "it elevates his taste," Perhaps—and, perhaps? *Is* Bach beautiful, the way Johnny is playing it—at his very best too? Would it not be better, if murder is to be committed, to commit it on some good standard teaching piece, instead of on Messrs. Bach, Clementi and their fellow-composers? The chances are ten to one that the pupil will learn to play the "Happy Farmer" or the March from "Faust" correctly and with enthusiasm, when he will halt, stutter and generally ruin his Clementi or Bach. "Inculcate a love of the classics while young," is tommyrot. You are doing just the opposite. You are inculcating a hatred of the very name of the classics. I know. I have investigated the case thoroughly. And, I might add—I agree with Johnny Jones. The F major invention of Bach is a lovely little tit-bit when played by Harold Bauer, and perhaps when played by you. But, as "executed" by the average pupil—it is the opposite of "art" or beauty.

Face the facts. Be practical. Which does the more good all round? Is not a light, attractive, melodious number by Friml, Huerter or Rogers—which gives joy at home, arouses the interest of the pupil himself and a demand for more—of greater value than all your pure classics abominably played and with the natural consequences? Not only that. A love of the classics is generally a growth. Does not the Bible say something about "casting pearls before swine?" Should we not love our classics too much to allow them to be murdered?

If a pupil's musical intelligence is only up to "Black Hawk" Waltzes, it is folly to put a Bach invention before him. What should you do about it? Save your classics and use them later. To play a little Clementi Sonatina easily and beautifully, up to tempo, pearly runs and other attractions, takes quite a fair rate of advancement—third or fourth year at least. When thus played, they are beneficial, and the pupil is very apt to like them. Most teachers give such things too soon. Wait a while—lead the pupil into such things. In your selection of pieces appeal to the child's imagination. Use plenty of folk tunes also—and they do not have to be German, Austrian, Russian, or French, to be folk tunes. We have a few, like "Old Folks at Home," "Old Black Joe." Children and adults alike enjoy playing things of which they know the tune, and so do you—note your rushing to buy the score of something you heard played at a concert last week. Be sensible, be practical; and, above all, be human.

It is sometimes a matter of wonder if some music teachers do not pride themselves a little bit too much on being "different" or "highbrow." Remember it was not beneath Brahms' dignity to sit down at a party and play a Strauss waltz!

Self-Test Questions on Mr. Williams' Article

(1) What are some of the benefits derived from practice in transposing?

(2) Where is the seat of technic?

(3) What is the value in having the pupil "to tell things?"

(4) How should the pupil count a dotted-note?

(5) What shall be the criterion in selecting the pupil's pieces?

Some Don'ts for the Teacher

By Hope Waters

Don't count for the pupil: he can do that for himself.

Don't keep time with your feet while the pupil plays.

Don't tap on the keys or any part of the piano with a pencil: it disturbs the pupil.

Don't talk in a loud voice: it gets on the pupil's nerves.

Don't begin the lesson by severe criticism of the manner in which the selection is rendered.

Don't be afraid to praise the pupil when he has prepared the lesson well: it will not make him vain, but will encourage him to work harder the next time.

Don't keep consulting the clock or watch as the end of an hour draws near: the pupil is apt to notice this and hurry through a composition in order to be "out of the way" of the next pupil.

"Music, rightly taught, is the best mind trainer on the list. We should have more of the practical subjects, like music and drawing and less grammar and arithmetic."
—Dr. Charles Eliot.

Idealism in Music Teaching

By Winifred Katzin

Sometimes, in far corners of the earth are found rare and beautiful things for which one might look in vain in less unexpected places. Coleridge-Taylor might have been the only great West African outside of West Africa, but I have met a native school teacher in Sierra Leone whose knowledge of European art was profound and whose appreciation of it was more discriminating than many a real artist could boast. In a certain mountain village of the Rhone Valley, so high up and far away from the beaten track that the villagers there do not see strangers more than once in a lifetime, I have talked with a priest with the soul of Saint Francis of Assisi and ten times his learning.

In another remote place on the globe, I know a teacher of music who is a practical idealist. Amongst many colleagues to whom the recompense of artistic satisfaction is inconsiderable, compared with the money their work brings them, he has held for close on twenty years his opposite philosophy. Others have grown richer and more popular; he has contented himself with something less than a fortune, yet his name, wherever he is known, is a synonym for all the best than can be said of a teacher and artist.

In course of time many of his pupils leave him to complete their training in Europe, and the difference between his pupils and those of his colleagues is that, after years of study in famous schools and under eminent masters abroad, they still feel themselves *his* pupils, and feel not only that he knows more but also that he *is* more than they are ever likely to know or be.

This man in his own sphere has achieved more than success; he has achieved greatness. But when he hears himself praised he says, "That is all nonsense; there is nothing wonderful about me at all—I am simply a man who has respect for his work." He is no doubt only this, but the kind of respect he has for his work amounts to genius. If chance had made him an Italian of a few centuries back, he might have been another Del Sarto; had it made him a shoemaker he would have been an artist shoemaker whom his apprentices reverenced in the spirit of disciples. There is no quality so compelling as idealism, none more talked about, none less practiced; and yet it is a star every pupil would follow if every teacher would lead the way.

The following is, in brief, something like a summing up of this man's attitude towards his work:

When you come down to its practical expression, idealism in teaching means willingness on the teacher's part to spend a great deal more time over his pupils than he actually need. It is not enough merely to concentrate during the lesson, giving the whole best to each pupil twenty minutes twice a week; spare hours must be devoted to scheming new means of developing their minds, cultivating and directing their taste, widening their outlook, encouraging their originality. Time must also be spent in keeping pace with the passing hour, lest the teacher himself fall behind and so lose contact with the onward-moving generation by being unable to talk to them in their own modern idiom. Most exacting of all, he must find time to keep his own playing up to standard all the while. And when you come to do all these things, there is still room in the twenty-four hours for golf, and movies, and reading, and idle moments here and there.

Try out pupils with something new all the time, put them to every test ingenuity can devise. Go to the trouble of eliminating the marks of expression from a couple of hundred works, from Couperin to Selim Palmgren, and give each pupil a chance to figure out his own ideas on at least two of these shorn copies in the course of, say, one month. Nothing will be found a better proof than this of how much true and spontaneous musicianship is in him; and in the subsequent comparison of his own ideas and the composer's the whole meaning of musical color will dawn upon him with new significance.

Play to them; show them why the things they study are good; and always find out what they think of works they learn and hear. How seldom one meets a teacher who can tell off-hand just what kind of music best suits each of a very numerous list of pupils. The reason is that most teachers take more stock of fingers than of personality, and of a general ability to grasp than of predilection. The best teacher is the best observer of his pupils' temperaments and the most tactful considerer of their likes and dislikes; which is not to say that he is to fall in with their whims, but that he must to a certain degree follow their lead.

Send them to concerts with instructions to bring back their programs marked to show which numbers they most appreciated, and get them to tell you why. It is often possible to give them some idea of the principal works announced for performance by the recitalist they are going to hear or, in the case of orchestral works, piano reductions of most of the great symphonies and symphonic poems have been so admirably done that no student need go to his first hearing of them uninformed as to their character and general effect. His enjoyment will be increased tenfold if he knows what is coming next in a work which might otherwise be difficult, even bewildering, to follow.

Out of any average five hundred pupils two, as a generous estimate, may be born musicians; fifty may be what is generally understood by "musical;" three hundred may be intelligent, and the rest will be the inevitable leaven of indifferent or definitely hostile victims of their parents' misguided notions of what is necessary for the social equipment of girls and boys. This unwelcome element cannot, alas, be cast out by the unfortunate teacher who, like other men, has his living to get; but he knows their case is pretty hopeless and contents himself with doing his best for them as they are. As for the three hundred intelligents, if he does not turn them out fine executants, they can at least leave his hands trained in the true essentials of musicianship, familiar with and responsive to the idiom of every school and period, and musically conscious. That is how this man's pupils leave him; and in any local assembly of students all talking "shop," you can pick them out infallibly by their clearer judgment, their superior comprehension.

By similar methods, and by the stimulus of his own enthusiasm, any teacher could get as much out of his pupils so that it might be said of him as truly as a very great virtuoso once said of the man I have been writing about, "His pupils are not all good performers, but they are all good musicians."

Simplifying Tempo Rubato

By Margaret Wheeler Ross

Bobby had been using the metronome freely on scales and dance pieces for the purpose of developing speed and accuracy; but when we took up a composition of a serious character and encountered a theme marked "Tempo rubato" he had trouble. The difficulty was met in this pleasant manner:

"Bobby," said I, "suppose you go to the post-office, and your chum, Jim, with you. Now the post-office is just five blocks from here, and you have fifteen minutes for the trip. That is three minutes to the block. Now, you and Jim need not walk side by side, with even steps, so many to the block, like a pair of tin soldiers. It will make no difference if you run ahead of Jim a little, or if he gets ahead of you. Neither will it matter if you run all of one block and loiter in the next, nor if you sit down for a minute or two under a shady tree, provided you *make up* the time when you go on, because you must get to the post-office in fifteen minutes."

"What's that got to do with this rubato thing?" put in Bobby.

"Everything," I answered. "That is just what a composer does when he starts you out on a composition. He says this piece must be played in so many minutes. Now if you go an even pace you will get there in so much time, but it will be very precise and very mechanical. But if you loiter a little in some measures and then hasten a little in others to make up the lost time, you can finish your piece in the given number of minutes. Thus it will have more expression—just as the trip to the post-office will be more enjoyable and interesting if you vary your mode of travel. If your right hand keeps the time, like Jim, while your left saunters behind a little, as you might do, and then your left keeps the time while your right hangs back a trifle as it lingers on some lovely tones and then catches up; and then if the two hurry on a bit, or make an effective pause, like sitting down under a tree, only to start on again with fresh life, you have made your piano piece like your trip more interesting.

"Every composer has a definite conception of the tempo in which he wishes his composition played; but he does not expect you to keep exact, precise time, like a soldier. He does, however, expect you to keep the average, and to arrive at the end in the time marked. He is perfectly willing that you put something of yourself into its interpretation; and he wants you to have a good time while you are playing it. Tempo rubato is 'borrowed or stolen time.' Remember, you can *borrow* or *steal* the time, but you must make it up, and get there in the given period the composer sets."

"Bully!" exclaimed Bobby. "Here's where Jim and I go to the post-office, tempo rubato."

High Lights in a Congress of Musical Thinkers

Stimulating extracts from many excellent addresses made at the last session of the Music Supervisors' National Conference.

[From a wealth of musical addresses published in a recent report of the Conference. THE ETUDE selects just a few vital paragraphs]

KARL W. GHERKENS

Ex-President Music Supervisors' National Conference, Professor of School Music, Oberlin College

Music must not, however, be thought of principally as a mind trainer, as a therapeutic agent, or, as a religious or socializing force. Its prime function is to arouse in a man a more highly spiritual attitude as the result of a definitely esthetic reaction and because of the sensation afforded by such attitude when once roused, to raise the general level of his whole life to a higher plane. All these other things are valuable, but they must be considered rather as by-products than as principal ends.

The function of school music is to cause the rank and file of our boys and girls to maintain, if possible, to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard music. It also should fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable.

CHARLES H. FARNSWORTH

Professor of Music, Teachers' College, Columbia University

Longing for beauty is as fundamental as that for truth and for goodness. False theories and false creeds make us often dogmatic and bigoted; but because they do we are not justified in following further in false lines. What we do if we are genuine is to seek to get back to truth and to goodness. Only in so doing can we clear ourselves of the fogs that we get into. Is it not the same with beauty? Can we say that we will make the technical ability of reading our first step, and let the ultimate beauty that we desire come later? Can we say, "Let us get enthusiastic singing, a love for noise and rhythm, and let the beauty which we wish to express through music take care of itself?"

If we keep constantly in view beautiful expression, we will have the most effective compass to guide us along a golden mean through the many complex demands of the art—on one side the technical demands, such as sight reading, tone production and articulation; and on the other side, the emotional and sensuous demands in the hearts of the pupils, which just as much as the technical need wise training and guidance, if a true affection is to be awakened for beauty, and not merely for physical thrill.

WALTER DAMROSCH

Conductor New York Symphony Orchestra

Music is the language for expressing these emotions and it is therefore a language with which we should all be conversant.

A human being without emotions might as well be dead. We should all know how to feel, how to feel intensely, and to be able to give enthusiastic expression to our emotions, and for that, music is the best vehicle.

It is extraordinary, my friends—as you, no doubt, have experienced as often as I, and many of you more than I because you have concerned yourselves more continuously with the education of children—how soon a child realizes the connection between music and emotions. A child can feel joy, a child can feel sorrow, a child can feel pride. It can feel humility, it can feel patriotism. It can have the same thrills as we when it sees our Stars and Stripes, even *though* its knowledge of what the flag stands for may not be as complete as ours.

And so it seems to me that even when we try to educate children we should make music speak to them in such terms as they can understand.

WILLIAM ARMS FISCHER

Editor of the Oliver Ditson Company

To quote from an editorial in the most widely circulated music magazine in the country—"No course, series, institute or private business can ever exercise a proprietary control over education in America and tell teachers they may teach or may not teach." When a few years ago the Supervisor of Music of one of our great cities, standing before this very body, openly protested against the attempt of some publishers to dominate, control and label Music Supervisors, under the guise of educational progress and normal training, a few winced, but the great body applauded him to the echo.

The right of every American child to a complete education, and the recognition of the value of properly conducting music study as *mental discipline*, together with the granting of school credit for music study, have at last brought Music bodily into the schools of America, where it belongs; and brought it to stay.

Conditions have changed so rapidly in the last decade that we are almost breathless. It is as if some mighty unseen force were sweeping us along. It is the sense of this and the beckoning of larger things that make these annual conferences so inspiring and stimulating.

C. C. BURCHARD

Publisher

Only a short time ago I was talking with a brilliant pianist who complained of pains though the shoulders. I said, "Why don't you try Coue?" and he said, "I have been Coue-ing to beat the band, with no result." We were in the lobby of the Commodore Hotel at the time and I said, "Sit down and do as I tell you while the orchestra plays the next selection." Fortunately the music that followed was of a mood well adapted to our purpose, and an excellent piece of music at that.

Not three measures had been played when we were both transported into this twilight state of consciousness, and spontaneously the words, "I am well and tranquil" came to my mind, which I said aloud and told my friend to repeat under his breath a la Coue. These words went positive and negative, back and forth in the rhythm of the music until the music stopped, and when the music had stopped, in the silence, as we had planned, the words were allowed to vibrate back and forth in the same way for ten or fifteen minutes, after which, if you will believe me, my friend acknowledged that he had the first relief from pain in several weeks. Right then and there he had discovered the secret of Coue and its application through music.

DR. GEORGE H. GARTLAN

Director of Music, Public Schools of Greater New York

The piano is capable of so many different effects that a review of some of them would no doubt prove very interesting. We have first the solid, crashing effect which comes as the result of chords played in succession, either slowly or rapidly. Again we have the singing effect produced by a single melody line in the right hand against the flowing accompaniment in the left. A Chopin Nocturne will illustrate this point. The music-box, so pleasing to children, is important because its delicacy is in distinction from the virility of other styles of playing. Then the arpeggio effect, in imitation of the harp. Next the organ tone produced by playing in the low register of the piano to a certain type of simple harmonization which is meant to represent the solemn intoning of the sanctified music of the church. All these and more are capable of performance in the hands of the pianist who realizes that he has a very important mission to perform. The supervisor who enters school music without a thorough equipment as a pianist is starting with a handicap. It is not sufficient to give instruction by precept in this case, it should be by actual example. The supervisor should serve as a model of intelligence and artistic performance.

DR. HOLLIS DANN

State Director of Music, Pennsylvania

Thirty years of experience in the schools of one community have proven that every child, practically, became a singing child, that interest and enthusiasm increased from grade to grade, that there was music in every home, a chorus choir in every church, and that seemingly the whole community gradually became lovers and patrons of music. Why cannot a great State have the same beneficent uplifting and transforming experience? With music happily and intelligently taught in every school, practically every child *does* become a singing child; every singing child becomes a singing adult and a patron of music. With instrumental classes and orchestras in every grade school, bands and symphony orchestras are assured in every high school; vacancies in our great symphony orchestras will be filled by talented American boys discovered and given their fundamental training in the public schools and perfected in their art by American teachers.

With every child given a chance to read and write the tone language, music illiteracy will disappear, and the world of musical literature will become an open book to a greatly widened circle. With every child listening daily to the gems of good music, preference for the beautiful in music will follow as dawn follows night.

GLENN H. WOODS

Supervisor of Music, Oakland, California.

There is little doubt that the next decade will see the standardization of instrumental procedure in the public schools, that all the children of all the people may secure at public expense such fundamental training in music as can be consummated in the twelve years of school life, in conjunction with the academic subjects which everyday existence and educational requirements demand.

This leads us to consider music as a vocational subject, a phase which has not received much consideration. The demand for experienced performers upon the usual and unusual instruments is as great today as in the past and the augmented orchestra much in vogue in the white-screen theatre is commandeering all the available players.

The American boy is just as well qualified to become a proficient performer upon the oboe, bassoon, French horn and similar instruments—not included in the solo four—as the boys of France, Russia, Italy or Germany. Given the same opportunities for musical instruction it is safe to state that the American boy can become an expert as his foreign cousins and bring to his art a corresponding equivalent in education, morals, manner and musicianship.

O. G. SONNECK

Editor of the Musical Quarterly

The point I wish to make is that the development of music is not exclusively a matter of inspiration. Worldly circumstances and conditions of all kinds, what one might call the factor of art-economics, entered into the genesis and evolution of things musical much more than is realized even by the teachers of musical history or musical appreciation and the writers of books thereon. In other words the sociological aspect of music has not received sufficient attention; and it is precisely this sociological aspect of music which requires encouragement in every way in the strategy of musical education. In that respect the existing literature, and that means incidentally the library as the custodian of literature, does not supplement the personal work of the teacher of appreciation of music sufficiently without further effort on his part. If the central point of view, as here maintained, interests him at all, he will find himself obliged to add research to his manifold other duties. At any rate, he will find himself obliged to use the library and have it used by his students from an unconventional angle of educational purpose rather than the prevailing traditional one.

To assume that such an objective approach to the problem of appreciation of music would rob the subject of the very important and effective element of interest in individual genius would be an error. Even in the field of ermenutics the personal equation will always remain supreme. While for instance the contemporaries of Brahms employed very much the same method of expression, Brahms had his own way of saying the things common to him and his by now mostly forgotten contemporaries. Superimposed, or if you prefer, underimposed on the spirit of a period and its technic is the individual spirit and technic. The synthetic analysis of the individual tendency in relation to the collective tendency constitutes appreciation of music in its most fruitful stage. The codification of such tendencies furnishes the material which systematizes the study of music proper, that is, the appreciation of music as such. Technic is merely the individual ability to do justice to a musical idea within the limits of the chosen tonal media. Hence, the study of technic (in its broadest sense) is a study of such individual ability with whatever lessons may be derived therefrom for other individualities, few or many.

Thomas James Kelly
Cincinnati Conservatory of Music

Archbishop Richard Chenevix Trench had stated the matter clearly in his utterances years ago that "Every word has two existences, a written existence, and a spoken existence." Simplified spelling destroys the record of the written existence of the word. Ever since the sixteenth century there has been a recrudescence of his reform and simplified spelling business. It is not a modern thing at all.

I remember in Chicago at Orchestra Hall one night they were singing "My Bonnie Lies Over the Ocean," and they sang "La Snite as I Lay on My Pillow, La Snite as I Lay on My Bed;" and I said, "What is a snite?" Then they all laughed and sang it as it should be sung "Last night," and it was beautiful and they liked it so well that they applauded themselves for five minutes. You see they had temporarily lost the letter "t."

Again, we are losing the letter "r." One of the most interesting things in a party like this is to watch the audience. About half of you are saying "That is so;" and the other half of you are saying, "That's not so;" but when you get home and begin to watch the neighbors you will find that they do it. I don't think that you do it, of course.

One day I said to a little girl at the conservatory, "See the little squirrel out there on the lawn?" She said, "What?" I said, "See the little squirrel-squirrel-s-q-u-i-r-r-e-l." She said, "Oh, you mean squrl." Many more such instances were cited.

Choosing Pupils' Pieces

By Dr. Annie W. Patterson

Whilst all are aware that pupils vary greatly in their likes and dislikes, as regards both pieces and composers, there is still among teachers and schools too strong a tendency to keep students at a too dead level of selection so far as their practicing repertoire is concerned. This is particularly so in institutions where frequent examination tests require that particular pieces shall be prepared, and not much width of choice in these is allowed to the candidate. The result is that students' acquaintance with the classics is nearly always too limited, unless they be of a resourceful nature and have the courage to try over anything and everything that comes in the way, at least at intervals in the practice hours.

The consequences of all this are by no means wholesome. In the case of the ordinary learner, the possible dryness of a merely technical "set" piece—which must be learned willy nilly may often result in paralyzing a budding musical taste. Even the most apathetic young person should occasionally be allowed a choice of two or more pieces of a similar degree of difficulty, or by a particular composer. More interest in the number thus self-chosen is sure to result, with undoubted better results all round. Then, again, in the case of really good and promising students, how often one discovers that these have been all the time restricted to the same set of pieces, knowing in the end only a limited selection of the masterpieces of the great composers.

To remedy this, would it not be worth a teacher's while, even once a month, to give a semi-private recital to all these pupils, at which a program of as much variety as possible might be rendered in, say, any one grade of efficiency? Then the students might be allowed to decide as to which number each individual liked the best. Thus, let us imagine that a group of Chopin (short) items were submitted to this students' gathering, the choice of each would, no doubt, show a wide range. The preceptor would need to be a skilled interpreter (not always the case with the best teacher); but even this difficulty might be overcome were one or more of the advanced pupils prepared to furnish the entertainment for those who had yet to win their laurels as performers. In regard to the lighter variety of pieces, and especially so-called "modern" items, the need of a tribunal of choice is self-evident, and all really earnest teachers would be wise to give their circle some option in the matter of selection. The Etude itself is a real means to an end in this respect. A monthly Students' Recital of leading items in this admirable musical magazine would undoubtedly afford both pleasure and profit to all taking part, and one type of piece might suggest another, thus catering to all sorts and conditions of taste and ability.

An Opera Pay Roll

The Paris Opera gives a livelihood to singers, musicians, dancers, machinists, scene-painters, and administrative employees to the number of eight hundred. Royalties and representation rights are paid regularly to authors of the operas produced or to their heirs, and a percentage of the price of each ticket sold is set aside for the benefit of the poor.

Three Musical Heresies

By Mathilde Meyer Chapman

1. Playing by Ear Is an Important Aid to Memory

Playing by ear has been strongly condemned by many teachers; and I am well aware that it is to be frowned upon in the case of beginners who are not well grounded in the use of chords. But in the case of pupils who have had several years of study, playing by ear should be fostered rather than condemned.

Have you ever thought of playing by ear as an aid to memory?

Children who play by ear form the habit of remembering melodies, the first requisite necessary for memorizing compositions of any sort. If they have been well trained in the use of simple chords, they are also able to harmonize these melodies; thus they soon learn to know instinctively the proper chord for any tone of the scale.

I once had a pupil whose early training in memorizing had been very much neglected. He could not remember even a simple melody. I tried to get him to memorize the right and left hands of very simple pieces separately, but, boy-like, he was uninterested and the work was for him utter drudgery. I then hit upon the idea of permitting him to play the popular street melodies by ear. This tickled his fancy at once—more particularly, I suppose, because he had been accustomed to look upon it as forbidden. After he had played the melodies by ear, I showed him how to harmonize them by means of simple chords. By imperceptible degrees, and without realizing what was being accomplished, he soon became more proficient in remembering melodies, and in choosing the proper chord for a particular melody note. Best of all, he was *interested,* and his ability to memorize serious compositions increased correspondingly.

2. Operatic Transcriptions Have Their Uses

Operatic transcriptions, to be sure, used to be overdone by the old style teacher. Many of us have vivid recollections of our own youthful days, when we were asked to "play a piece" at the school entertainment, and responded joyfully with a medley of airs from "Martha" or "Il Trovatore." It was overdone, hence the present interdict. But in those days we knew our operatic airs. Who can say the same of the most present-day piano pupils?

Children in small towns have no opportunity of hearing music of this kind, with the exception, perhaps, of an occasional phonograph record. How, then, is a knowledge of opera to be brought to students of this class?

The small town teacher, if she uses these transcriptions in connection with the libretto, so that the pupil gets the words and music at the same time, cannot fail to arouse interest and extend musical knowledge in this direction. Pupils who have played the operatic airs and who know the accompanying words intimately will never be satisfied until they have heard the operas themselves.

Most small town students sooner or later gravitate cityward, and even in the cities the teaching of an occasional opera transcription in connection with the libretto would stimulate in the student a desire to make use of the many advantages for hearing operatic music which he is but too prone to neglect.

3. The Use of Pieces with Arpeggio Variations

This is the most alarming heresy of all, for it deals with the judicious use of such old-style pieces as *Monastery Bells, Con Amore, Lily of the Valley* and *Aeolian Harp*—pieces which, as we know, have for some time been taboo among the better class of teachers. And yet, the children love them! So (whisper it cautiously) do their parents!

It is a well-known psychological truth that interest stimulates the will; a child who is interested will work several times as hard as one who is not. Now, of course, we all teach scales and arpeggios separately; so far, well and good. But how do we apply them? By the use of studies, and more studies, and yet more studies! And we must admit that the average pupil is not interested in studies.

How much better, then, to hand him his pill sugar-coated! Where can one find as many scales and arpeggios to the square inch, and in a form so interesting to both parent and pupil, as in these old-style pieces? I find that pupils who greatly dislike scale and arpeggio studies are quite willing and eager to take their medicine in this fashion, and that they soon, by this means, acquire a respectable scale and arpeggio technic.

Broaden Your Music Study by Learning Languages

By S. M. Charles

The cultural and disciplinary value of languages, classic and modern, has long been recognized by educators; and in spite of the fact that this is an age of specialization, and most people are expected to do one thing well, there is a universal demand for a broader general culture. Since the study of languages is one of the best means of acquiring this culture, it may be worth while to consider in what way it may benefit a music student.

It is fundamentally true that the best educated are the best equipped for life's work, and the more cultured a musician is, the better artist he will be. We may cite the case of Wagner, Liszt, Mendelssohn, Saint-Saëns, Schumann, MacDowell and others, as a proof of this assertion. Music does not occupy a separate sphere, as many imagine, but demands of both teacher and performer a liberal education. Practicing ten hours a day in a secluded room does not make her superior musicianship; there must be time and opportunity for intellectual development also along other lines.

To be a well-rounded man or woman, the musician ought to devote considerable time to the study of languages, ancient and modern. Of the ancient languages, Latin and Greek, the former is by far the most important, for from it have sprung the chief Romance languages, French, Spanish and Italian, which have contributed so much to the world's best literature. Of the Spanish language seventy-five per cent of words are of Latin origin, while French and Italian have an equally high per cent, so that they are easily acquired by one who is conversant with Latin. Study the English dictionary and you will find that fully one-half of the words are derived from the Latin. Hence it is that a knowledge of Latin leads to a more exact and effective use of our own language and enables the student to express himself with clearness and force in his mother-tongue. Being an inflected language, it throws light upon language structure in general, and lays an excellent foundation for all grammatical study. Moreover, few who have struggled with the intricacies of Latin composition, with the numerous rules and exceptions, will contest the assertion that it gives as much discipline to the mind as the study of mathematics.

What a handicap to a music teacher or student to be unable to pronounce correctly the French, German or Italian names or words, which he meets so frequently on the music page, or to be obliged to consult the dictionary constantly for the meaning and pronunciation of musical terms, or directions given in a foreign language. The teacher who is able to pronounce these terms correctly inspires respect and confidence. Language study is especially important for the singer who aspires to the concert or operatic stage. How can he give adequate expression to the text if he does not understand the meaning of the words? True, he may study a translation, but if he does not know the meaning of the individual words, and understand the idiom of the language, there is always danger of misplacing accents or making other ludicrous mistakes.

Goethe has said: "A man acquires a new soul with every language he learns," and Victor Hugo: "A man is as many times a man as the number of languages he speaks." The testimony of these and other great men is a strong argument in favor of language study. The music student should therefore constantly bear in mind, that he cannot afford to neglect any opportunity of acquiring languages, both ancient and modern. But let him not imagine that a mere smattering will do. I have personally dealt with high school pupils who, after having "sat through" a four-year course in French, were nonplussed when asked the meaning of *"main gauche,"* and floundered hopelessly trying to pronounce *Berceuse* or *Chanson d'Amour.* Systematic application will make language study easy, and when once the student becomes conscious of the pleasure and profit derived therefrom he will be fully compensated for his labor.

Getting Down To Musical Bed Rock

How to Build Upon the Real Foundations of Security and Accuracy

By LAURA REMICK COPP

IN the great cities of the new world a modern industry, dealing exclusively with building foundations, has arisen. Corporations, with capital involved running into hundreds of millions of dollars, do nothing but make the colossal sockets in the earth which support the skyscrapers of today. Months are spent in laying the most substantial kind of a foundation. Quicksands, subterranean streams, all sorts of obstacles are met before the Bed Rock is reached.

The teacher of beginners is a builder of foundations. Upon her depends the student's future success, in a very large measure. In one large American city a huge industrial plant in course of construction has just been condemned because the Foundations were sinking. It cost the builders twice the sum to lay new Foundations. Every year thousands of students are finding that it is necessary to lay new foundations in their musical work. It is the purpose of this article to find what is the bed rock that the music teacher must seek and then find how it may be reached so that the musical career of the students will forever rest upon a solid base and not on a shifting quicksand.

Platitudinous as it may seem, the bed rock is perfection —perfect playing from the very beginning. Now do not take issue at once and say that such an exaction is either needless or impossible. Perfect is not too ideal, too Utopian, for the beginner. Whether you are studying by yourself or whether you are a teacher leading others, you will find that the main principles of developing perfection through character will be helpful to you. A Foundation can be laid so that perfection is a natural and inevitable result. But this cannot be done through music alone. It may demand an entire reform of the life habits of the individual.

Habits and Character

To many, accuracy is a gift, but one need not weep disconsolately, if slighted in this regard; for, possessing strength of character, one can supply what was omitted and laugh at the fates that smiled upon him. Accuracy is largely a matter of habit; and that can be formed, so if one wishes to be correct, has a strong desire, and will be strict with himself, that most wished-for of qualities, and indispensable to an artist, may be his. It is necessary to do anything only enough times alike to impress the subconscious mind, and then-presto-it has to be thought of no more; for that great silent servant of ours attends to it for us and we are relieved of any conscious effect; the habit is formed and experience teaches that it is hard to break.

A child coming in from play threw her wraps on chairs in the living room. She was old enough to do differently, so the mother thought it time to instill order into her mind. She told her little daughter to hang her hat and coat in the hall. The child rebelled as most of them do at any restraint; but the mother insisted, leading her little one along into the hallway. Then she was told one of the hooks on the hall-tree was her own and every time she came in from out-of-doors she would be expected to hang her wraps upon it. Rather pleased with the privilege the youngster happily and with some degree of pride hung them up. But the next day she came in and, forgetting the waiting hook, threw down her play-togs again. The mother chided and the most of the scene was re-enacted, but she won. After a few more such evenings, the child finding she was expected to obey went on her own initiative; the habit was formed and a cornerstone, an important one, laid in her character, for is not order heaven's first law? So if you were not born accurate it is not too late, become so now.

The "enough times alike" is the first requisite and for many the hardest. If one has to play c-e-g-a-c and he strikes c-e-f-a-c the first time, d-e-g-a-c the next, and so on, he will not use the required notes "enough times" to be sure of them. Psychologists tell us that little grooves are formed in the brain by thinking. If we want to impress anything upon our minds we must think the same way "enough times" and hard enough to make a groove; then the train of thought runs smoothly along the track made for it on the cerebral surface. There are students who do not realize what a sufficient amount means and that each section must be played again and again, so that it is mentally fixed. Naturally, a difficult passage is to be gone over much more than an easy one. Keep the mind active and fully upon the task in hand, lest some of the precious "times" be wasted. The better the concentration the fewer repetitions necessary; but there must be the number needed to make a vivid impression. Play with full *realization* each tone, each phrase; let no detail escape.

Then, too, when the attention is lax mistakes creep in. It seems as though they perch themselves beside us, waiting longingly for the chance to spring upon the artistic fabric we are weaving so lovingly and to tear it to atoms, but after quiet concentrated study becomes for us an attainment they will surely turn away dejectedly and disconsolately to find some other less wary and guarded a struggler. Not only "enough times" but "alike" and, of course, right. Small wonder that it takes the closest care!

Leschetizky's Famous Test of Perfection

Leschetizky was fond of telling this story of his early efforts: When a young boy his father was trying to make him understand good practice, so he told him to take six dried peas and put them in his coat pocket. When he had played the piece in question, without a mistake, six times in succession, he could transfer the peas to the other pocket and call his practicing finished. The lad thought it was easy and he would soon be through his usually arduous morning's task, so started off triumphantly. The first time went correctly and one of the peas was put in the other pocket, also the second went as well; so, quite elated and in rather a swagger fashion, he began the third. But, alas for his high hopes, he struck false notes and had to put the two peas already in the second pocket back into the first. Rather a crestfallen little player began all over again and as he said, "I never put in such a forenoon's work before, but I finally performed that piece six times in succession perfectly and had at last all of the peas safely bestowed in the other pocket."

Well, it is a task, but there are many aids, the first and most important being slow playing, which gives the brain time to act, the ear to hear, the eyes to see, the fingers to prepare. Many do not realize that this first practice must be different from any that will ever be needed again on the same material because it is new and unknown and its acquaintance yet to be made, just as in forming friendships among people. Later on going so slowly as in the first few readings will not be required since the ear, eye, brain and fingers will then know *what to expect*. When one rushes heedlessly along and cannot watch all proceedings, trouble ensues; for, in order to impress the brain and make a furrow, it is necessary to think hard and with great concentration.

LAURA REMICK COPP

Wasted Practice Time

No good dramatic reader would expect to render at sight a difficult selection, as he would not know the thought of the writer; but how many music students wait for this? The crying need of the average pupil is foundational practice or the right kind, at the beginning. What comes later is the result of what happens at first. Many think, "Oh, after I have learned it all will be right and there will be no mistakes; of course, there have to be some when I don't know it." Which reasoning is very illogical. The accurate learning should come at the start, so as to avoid falseness, then there is none. Why is it necessary to learn errors "in" and then learn them "out" again? A good definition for a mistake is "wasted time."

If pupils really practice they will not err, but they confuse *attempts at performance* with practice. When one reads at sight he is expected to try to take in as much as he can and go right along playing in tempo, but this is not practicing. Sight reading has its proper place and it is an excellent acquisition, but no good musician will sight-read a composition he expects to finish and have in his repertoire. That will be *studied* instead, and so avoid all of the inaccuracies that would creep in with too rapid reading or trying to play it. Few know what real, I might say, artistic study is. Music demands a scholarly brain and calm, deliberate calculation even as other subjects. Study a new piece, instead of sight-read it, and see the difference.

Exact knowledge is another aid. First know the key, the time, and count some measures ahead mentally, then read the notes, attend to the fingering, touch and phrasing. All of this is to be done before a note is played and the passage is to be heard in the head before placed upon the keyboard. But some one will surely say, "I want to hear how it sounds. I want to see if it is pretty; oh, I just can't wait for all that." Well, if you are going to make a fine musician you will have to learn to wait; and the difference in the quality of what you hear after you have learned foundational practice will repay. Possibly your teacher will play the piece for you or you can hear it at a concert; but, anyway, wait until you know what is required before attempting it. You must play in the key, in time, the correct notes and fingering, with attention to touch and phrasing; but you are not expected to do so *in tempo*. The speed with or at which you practice and the one eventually used are two different matters, as all should know; and *attempting* a piece is not learning it.

Study the Left Hand First

Each hand should be studied separately, preferably the left first. If one is a student of harmony and can analyze chords, so much the better. In the key of B-flat, if he knows that B-flat D F spells the tonic, or first chord of the key, E-flat G B-flat the sub-dominant or fourth, and F A C E-flat the dominant seventh, or fifth—merely naming the most common chords—reading and memorizing both are much simplified. Play the left hand part consciously, thinking each note, watching it weave a pattern on the keyboard; and this is most important, going at a tempo no faster than accuracy will allow. A child learning to walk does not do so at once but takes one step, then another, and another, until he feels he can walk. As proficiency, a readier knowledge and the ability to think more quickly come, speed may be undertaken; then if all goes well a little more, and so on. If the contrary prevails, one must retrace his steps.

Take a portion of the right-hand part, the same way, consciously, with full attention upon every detail, and practice tempo. Then put the hands together. And now the crucial moment has arrived; for, if one went slowly before, he must go much more so now, having two hands instead of one to watch and the going-together to consider. As previously, play a tiny bit faster and then a little more as is consistent. If you make a mistake go back and repeat at same tempo or a slower one before increasing it.

The metronome is an excellent aid for this kind of work, as it marks the augmentation of speed so gradually that errors cannot be made. If each time the passage is perfectly played nothing can go wrong—and this is not difficult to do if one is willing to go slowly enough

—concentrate and work up by slight degrees. Most pupils do not know what the letters s-l-o-w spell; at least, they play as if they did not.

Study in small sections. "Don't bite off more than you can chew." Four measures are enough to do at one time; which will be astonishing news to many who read page after page or clear through a composition at once. Better do four measures and do them well, then four more and eight are done. In that way genuine progress is made and our goal of perfection reached.

Mark Repeated Sections

Look through a piece and put in parentheses all repeated sections; then count the number of entirely new and different measures, and oftentimes it is surprising to see how few four-measure groups there really are. Some passages are transposed, which helps and often figures are repeated over and over. Four measures perfect, then four and then four more, until the whole work is united, well-rounded-out and symmetrical; for even as the composer put it together bit by bit and worked over it, toiling here, polishing there, even so must we, his co-laborers, take it apart analytically and recreate it part by part until our interpretation becomes a thing of art, of consummate beauty because it has been completed with loving care.

Beginners should learn this mode of study in the first few lessons; then they will have the advantage over more advanced players who do not know how. Those who are advanced and have practiced badly need not be discouraged, they can reform. Suppose a man aspired to be an architect and had design, color, ability to sketch and draw, all other requisites, but was weak in mathematics. If he really loved his work and felt the inner urge to outward expression along this line, would he not brush up on his "math"? And so in technical requirements and modes of study, if there are bad habits to be broken and new ones formed in their places, shall it not be done? It is well worth the effort and the satisfaction of one piece perfectly practiced until correctly learned will prove it.

Interpretation should not be attempted nor thought of until all of this foundational work is out of the way, and the better it is done, the sooner it is disposed of. Enthusiastic temperaments will have a struggle to hold themselves in check; but remember that a display of temperament or temper sometimes is not necessarily art; and, when one rises from the instrument very much heated, with hair disheveled and, if you are a man, with necktie awry, it does not mean always that you have played like a god. You probably have enjoyed yourself but you may have played like the ——, well, very, very badly. You have let loose your feelings and expressed yourself; but what of your auditors and art? Learn foundational study and beware of over-self-expression.

Cold-Blooded Practice

Practice must be analytical, cold-blooded, studied and worked over until one knows his ground; then, last of all, comes interpretation, bringing out the soul of the music and its divine message to us mortals here below. We should undertake this with clean hands, a pure heart and mind and with ear unsullied by false notes, wrong time, inaccurate fingering and all of the ghosts, which rise out of imperfect practice to mock and deride us in moments meant for the soul's exaltation.

There are many roads to Parnassus, and good, too; but one that surely will lead far up the mountain-side, till the climber can gain a broad view of the valley below and reach the summit by easy approach, is foundational practice.

Suggested "Self-Test" Questions on Miss Copp's Article

1. ***Is accuracy always a gift?***
2. ***What do psychologists tell us thought does to the brain?***
3. ***What is the first aid to accuracy in piano playing?***
4. ***Which hand, in a new piece, should be studied first?***
5. ***What is the advantage of studying in sections?***

"There is, perhaps, no more vital problem for the young musical person than to find out the occupation for which he is best fitted by talent."—Charles H. Farnsworth.

* * *

"The longer I play, the more I lean to the old masters as against the modernists. It is not such a limited field as one might think; and, after all, no two of us play them alike."—Efrem Zimbalist.

Isolating the Rhythm

By Eugene Di Pirani

Music is, or should be, composed of three elements: Rhythm, Melody and Harmony.

Modern music tries to emancipate itself from these three "tyrants" and, to a certain extent, has succeeded in so doing. It really is difficult to discover in modern musical concoctions any trace of these constituents—no rhythm, very scanty melody and instead of harmony, complete discord!

The good old classics and the more reasonable portion of the contemporaries, however, do not believe in throwing to the rubbish heap these integral parts of music and stick faithfully to them "until death do them part."

Let us speak today of dear, time-honored Rhythm.

There are musically gifted students who are lacking in rhythmic feeling. Especially when it comes to syncopated figures, to intricate pauses, they are at a loss to understand and perform them. That is bad enough if the pupil is playing *alone;* but, at least, it does not interrupt his performance; and, in spite of the faults, he can continue his playing. The case is, however, aggravated in *ensemble* playing, where other performers are affected by the blunders of one. Like the "Siamese twins," if the one dies the other must share his fate. In our case, if the one stumbles, all the others must stop; all must start again from the very beginning. There is nothing more exasperating than a player without exact rhythm; and I have often pondered ways and means to instill some rhythmical feelings into those who are lacking them.

First I had the pupil make rhythmical exercises with a pencil, beating on the table. That expedient helped some; but it proved tedious. I had to find something more pleasing, more "palatable," and found that the *Tambourine* answered the purpose better than anything else. It has a pleasing sound; it is inexpensive (one can buy one for one dollar); it has great rhythmical possibilities, allowing the execution of trills, repeated notes, tremolos and all kind of florid figures; it is, furthermore, as Meredith said, "a satisfying instrument, because of its rotundity." Haydn had a great partiality for the drum (*Tamburino* means little drum).

The pupil has one tambourine and the teacher another. Let them perform in strict time and with strong accentuation, counting loud, first very slowly and then gradually increasing in rapidity the following set of exercises.

For the strong accented notes I use four fingers (2, 3, 4, 5,) together, for the weaker notes the thumb. Thrills and repeated notes are played with a rapid side motion of the hand, like the tremolo on the piano.

After having gone through these exercises I have the pupil "drum" on the tambourine entire parts of pieces, where the rhythm offers unusual difficulty. In this way I "isolate the rhythm" and present it to the pupil divested of the two other elements, the melody and the harmony. "Divide et impera" was the motto of some old tyrant. We do the same thing in music, although with a more peaceful and noble end in view. We divide one friend, the rhythm, from his two pals, and thus, isolated, we overpower him.

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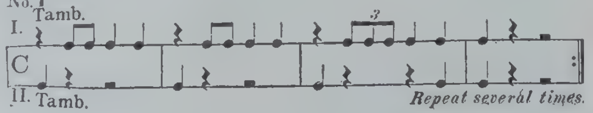

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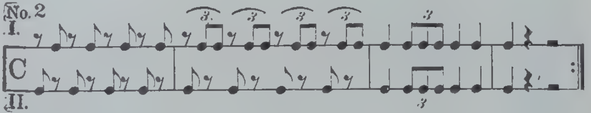

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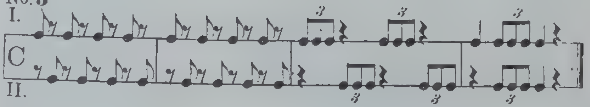

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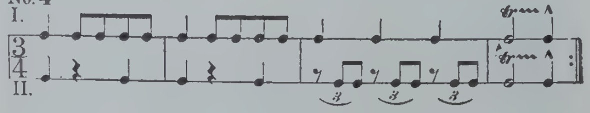

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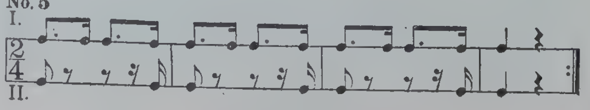

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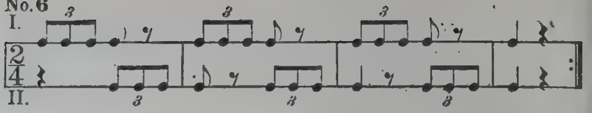

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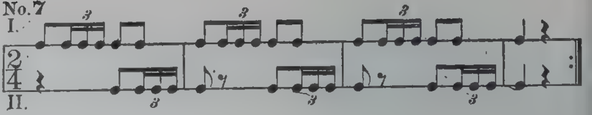

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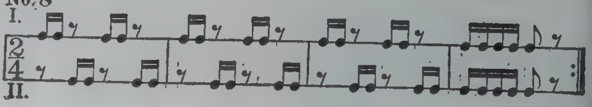

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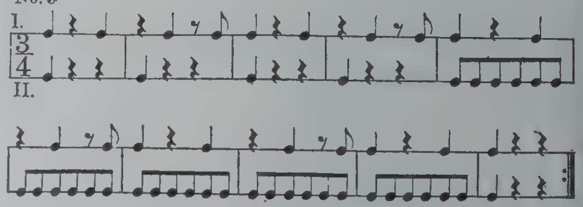


With my pupils the tambourine has now become a craze. They have a lot of fun with it and so "ridendo" they learn to master one of the most difficult branches of music.

Fundamental Music Forms

By Alfredo Trinchieri

In all writing, whether literary or musical, the first consideration, of course, is to have something worth the saying, and, after that, to choose the form in which this thought shall be expressed.

In music a form may consist of one or more periods. When more than one is used, they must be sufficiently related to create homogeneity and yet be more or less contrasted for the sake of variety and interest, the last one ending with a full and decided close.

A composition containing but a single form is said to be in unitary form. It may have almost any number of periods, though usually not more than three are used, and of these the first and last must be similar. Single church tunes and folk songs are in unitary form. The slow, introductory movement of the "Der Freischutz Overture" is a noteworthy example in a single period; while Schumann's *Träumerei* and Mendelssohn's *Hunting Song* are more elaborate illustrations.

A binary form is composed of two unitary forms. These may or may not be joined by intermediate passages or transitional periods. They stand in the relation of principal and second, the principal standing at the beginning, and also following the second, thus creating a spirit of unity. Chopin's *Valse in D flat, Op. 64* and Schubert's *Scherzo in B flat* are illustrations easily analyzed.

A ternary form contains three distinct unitary forms. These will be united by short interludes or transition passages. The Rondo is the most common form of this nature. Excellent examples are the *Adagio* from Beethoven's *Sonata Pathetique* and the *Rondo* from his *Sonata in C;* also Schumann's *Kreisleriana, Op. 16, No. 2.*

An Inspiration From the Past

By Harriet B. Pennell

While studying with a well-known teacher, it occurred to me that his remarks, if jotted down while fresh in mind, might prove of interest in the future. To this end, as soon as possible after the lesson, I would enter in a blank book a detailed account of the lesson as nearly verbatim as memory would permit.

To-day this little book, containing the valuable comments and advice of a famous teacher, is one of my treasures. To bring back the very atmosphere of his lessons I have only to turn to its pages, select the piece of music I was studying at that time, and go through it with his criticism before me—often in his exact words.

This musical diary serves to fix the lesson more firmly in mind at the time and from my own experience I can recommend it as a valuable addition to one's musical library in future years.

(The Pianoscript Book, compiled by Alberto Jonas, offers a ready-made means of recording precisely such notes as the author suggests.—Editor.)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

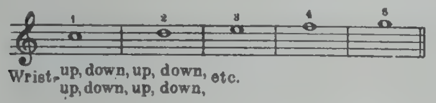
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

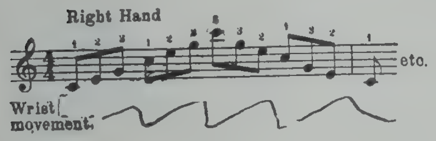
Tightened Muscles

I have a very nervous little boy whom I cannot teach to relax. He continually depresses his knuckles. While one hand is playing he uses the other to hold onto the piano or keeps it in a cramped position at his side.

I have given him finger and wrist exercises to be done on a table. He has learned to relax while doing these, but as soon as he goes to the piano he tightens up again. It is agony for him to try to play hands together. Are there any hopes for him?—"ANXIOUS."

One of the chief difficulties in acquiring muscular control is to keep the fingers firm while the wrist is still relaxed. Have the boy hold a large baseball firmly in his hand. This will give his fingers the proper shape relative to the back of his hand. Then, keeping the fingers firmly in this position, let him hold a key down with each finger in turn, while he works the wrist up and down as far as possible, using the fingers as a kind of hinge, thus:





This exercise should be repeated whenever his knuckles tend to fall inward. If you keep the baseball before his mind, perhaps he will sit up and take notice!

Pedaling and Fingering

Pedaling has often confused me. Should the pedal marks be followed precisely, as to lowering or releasing the damper pedal, or should one study the effects for himself? I have been taught to press down the pedal after a given note has been struck; but in some cases the pedal marks indicate clearly that in many instances the pedal is to be pressed down before the note is struck. Can you recommend a book on the subject?

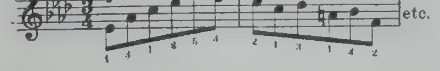
In regard to fingering, not considering misprints, should only the fingers that are marked be used?—E. S.

Both of these questions concern the markings which are found in edited piano compositions. Generally speaking, one should regard such markings as a possible help, but in no case as absolutely decisive, since they are always subject to printers' mistakes or to errors of judgment on the part of the editor.

Take the matter of the proper use of the damper pedal, for instance, for which the ordinary marking is *Ped.* where it is to be depressed and * where it is to be released. As far as the first sign is concerned, one might press down the pedal anywhere over the three letters, so that the direction is hopelessly vague. Another kind of marking that is much more definite is either | ⁄| or |___/, the vertical lines showing just where the pedal is to go on or off. Separate notes, placed beneath the staff, are sometimes similarly used, though they are open to the objection of confusion with the regular staff notes.

All such markings, however, should be tested by one's own judgment and æsthetic sense. In most cases the pedal should be depressed directly after the note which is to be sustained is sounded; in this way, confusion with the preceding note is avoided and life is added to the tone by the addition of the sympathetic vibration of other strings. But in quick tempo, where the measures are separated by staccato notes or rests, it may be well to use the pedal directly on the first beats of the measures. I can think of no reason why the pedal should ever be depressed *before* its note is struck. For a book on the subject, consult *The Pedals of the Pianoforte*, by Hans Schmitt (Presser).

Again, as to fingering, I teach my pupils to use the fingering that is given unless I change it for them specifically, or unless they can find for themselves a fingering that is obviously better adapted to their hands, in which case they should mark the alterations definitely over or under the notes. After all, the best fingering is that by which the effect desired is gained in the simplest possible way. What this way is, is often a matter of individual opinion: hence we find the same passages fingered radically differently by different editors, all of whom obviously cannot be right. Take the following right-hand passage from Chopin's *Ballade in A-flat:*



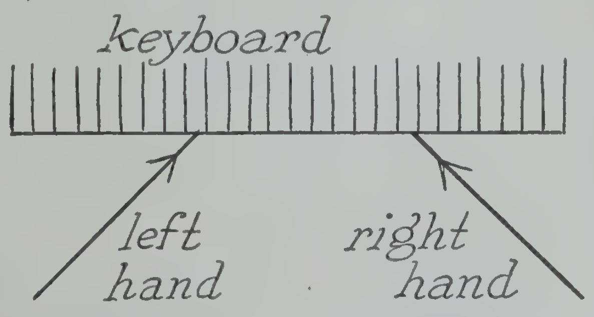
Above this passage is indicated the fingering generally employed; and below it is the fingering suggested by Mark Hambourg in his book *How to Play the Piano*—a fingering which he justifies on the ground that it substitutes stronger for weak fingers, eliminating the fourth finger entirely.

There are many such theories about fingering, some of them resulting in fussy and awkward motions. Weigh them all carefully, and let your own common sense cast the deciding vote.

A Nervous Pupil

I have a pupil nine years old, who is of a very nervous disposition, so that I have trouble in getting her to use the correct movements in playing. What would you advise? She is continually twisting her hands about.—I. G.

Don't worry too much about irritating motions, but gradually eliminate them by suggesting better positions. Perhaps the greatest cause of such twisting is in putting the thumb under the other fingers or the other fingers over the thumb, especially in playing scales. A valuable aid toward quietness is in keeping the hands continually turned toward each other, as though they were "toeing in," thus:



This position is perfectly easy when the hands are near together and directly in front of the body; but it becomes increasingly difficult as they separate, especially when the right hand is playing the highest notes; so that this is where your pupil will need the most careful watching.

Otherwise, keep her wrist relaxed; see that, by using the easier forearm rotation, she avoids jumping her wrist up and down; and exert a calming influence over her refractory nerves by every possible means. Nervousness will do no great harm if it can only be kept above the arm, and does not run down into the wrist and fingers!

Studies and Counting

(1) Please print a list of studies suitable to be used in connection with the Presser books or Matthews' Graded Course, from Grade I to Grade V, inclusive.

(2) Should the teacher insist that the pupil count aloud?—I. G.

	Grade
(1) Gurlitt, Op. 117: *The First Lessons*	1
Loeschhorn, Op. 65, 3 books	2-3
Brauer, Op. 15	3
Berens, Op. 61, books 1 and 2	3-4
Cramer, books 1 and 2 (von Bülow edition)	5
Heller, Op. 46	4-5

(2) Counting aloud should be required until the pupil has mastered the rhythm of a composition. After he has reached this point he may be released from this harrowing occupation. I have known pupils so addicted to the 1-2-3-4 habit that they kept it up even when playing before friends or the public!

Steadiness of Tempo

How should one develop in a child a capacity for imagining a basic speed and returning to it after an accelerando or ritard?

M. B. B.

The whole matter resolves itself into the question as to how to develop a child's power of realizing and controlling tempo; for if he is able to do this, he need have no difficulty in returning to a tempo after it has been once established.

We often hear it said, and perhaps say ourselves in a moment of despair, that such and such a person has absolutely no sense of rhythm. But this cannot be true, if the person is able to walk steadily along the street; otherwise we suspect him of having violated the Volstead law. Every person has a pretty reliable metronome within him, in the regular pulsations of his heart; and it is this inward monitor that makes it possible for him to walk steadily, to hammer with even strokes, or to play in an orchestra without receiving a rap from the conductor's baton.

So the trouble arises not from a lack of the rhythmic sense, but rather from a failure to pay attention to the demands of that sense. And, I regret to say, this failure is generally the fault of the teacher, who is so occupied with correct notes, finger-motions and fussy details that he overlooks the most vital factor of all, namely the measurement of the music; just as though one should stock a dry-goods store full of all kinds of wares, and should omit to provide yardsticks, allowing the clerks to measure cloth by guess-work!

Hear what Tobias Matthay, in his *Musical Interpretation* says on this subject:

"Believe me, no one ever plays 'out of time' if he really *attends* to time. The fault is that pupils *do not attend,* nay, even find it impossible to attend—but only because they have not learned to do so. It is precisely such attention which you have to teach them, every pupil you have, and all the time.

"The only way to teach them is unremittingly to insist on their attending to their own sense to Time-throb or sense of Rhythm while you have the chance. Do not allow their rhythmical attention to flag for a moment while they are with you. Moreover, you, yourself, will have to be alert all the time, else your own Imitative-sense will cause you unconsciously to follow their lax pulse-feeling, and you, yourself, being misled, will fail to notice their aberrations from Time-continuity. You must be alert all the while so that your own Time-sense may remain unshaken, and so that you may compare your pupils' doings (in this respect) with what you feel is imperative."

Let me add that Mr. Matthay practices what he preaches; that every instant while he is giving a lesson he is either following intensely the throb or the rhythm, or is pouncing on the pupil for neglecting it.

From the beginning, then, teach the child to feel accurate and even pulses; and do not allow him to introduce modifications of tempo until he has acquired the proper time-stability. Give him exercises in marching, clapping his hands, beating time, and counting out loud. Teach him the rhythmic patter of each piece by having him drum it out with one finger, on a single tone. Also play the part for one hand while he plays that of the other.

And remember, too that the most stabilizing factor is *accent.* I have heard pupils play at recitals with perfect equality of notes, but in a stupid, monotonous style that was unbearable. Accent, more than anything else, evidences attention to the beat, and vitalizes the whole performance. So insist on accent continually: too much of it is far better than too little.

Is the metronome a help, you ask? Sometimes, yes. Finger exercises and purely mechanical studies may employ it with advantage, to a limited extent. But used too much, it will take away the pupil's self-reliance, just as a cork artificially buoys up the swimmer. To quote Matthay again:

"You see, the pupil has to learn to play to a pulse-throb of his own making all the while; it is therefore of very little use indeed learning to pay obedience to an outside, machine-made pulse-throb. And in any sense, a metronome is apt to kill the finer time-sense implied by Rubato."

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

Improving School Music Conditions in the South

By PAUL JOHN WEAVER

President Southern Supervisors' Conference, Director of Music, University of North Carolina

BEFORE we can discuss the improvement of school music conditions in the South, we must examine the present state of the work; and we must determine the causes for the present condition. If we find some unsatisfactory conditions, we can improve them only by removing the causes.

To begin with, we must claim for the South an almost universal love of music. Every southerner loves to sing or fiddle or pick on his banjo; and the humblest musician is sure of an appreciative audience. There is something intangible in the spirit of the South which puts this love of music in the souls of its sons and daughters, that intangible something which was given its best expression in the simple and much-loved songs of Stephen Foster. One would naturally expect to find in such a music-loving country a high development of the subject in all of its aspects. We are concerned here only with school music; and let us see what stage of development has been reached in that field.

A Specialized Subject

It need hardly be stated that school music is a highly specialized branch of teaching, requiring preparation both in music and pedagogy. The subject can be adequately taught only by teachers with special equipment along these two lines. Some time ago the writer made a study of the number of special music teachers employed in the various States of the country, comparing the percentages of cities of over three thousand employing such teachers. It was found that in 1917 two States (South Dakota and Montana) ranked one hundred per cent; that is, they had special music teachers in every city of over three thousand population. Of the other States, thirteen ranked above twenty per cent, and all but ten ranked over fifty per cent. The significant fact here is that of these ten States with the least number of special music teachers, nine were Southern States. A study of more recent figures is under way, and indicates improvement in most of these lowest-ranking States.

What has been the effect of this condition? In the main, it has meant unsystematized and sporadic music teaching, with emphasis on music for special occasions and with an enormous neglect of serious work of the more technical sort. The lack of technical work has confined teachers and pupils to the use of simple material which has often had no musical value; and the result has been low standards musically and artistically.

A Primary Cause

The primary cause for this state of affairs is to be found in the recent history of the South. Only in the last few years has this section of the country been emerging from the post-war reconstruction period. School boards have had such small funds that only the "most essential" subjects could be taught, and even then the teachers were greatly underpaid. In some places schools have been closed for lack of funds. The school year has been short, and even now some southern states have only seven grades in their schools.

But what has been the case in those Southern cities where there have been special teachers of music? Many of these cities now have music work on a par with the best country. But we must admit, with regret and chagrin, the work in other cities has been only a name and not a fact. The reasons for this are the inadequate preparation of the teachers, the over-crowding of children to the point of pandemodium, and the great under-paying of the teachers. All three of these causes come from the same source: the school-board's lack of funds.

This primary source of our troubles is curing itself. The people of the South are in a more secure financial position to-day than they have been for generations. This financial well-being is a bearing fruit in all lines of educational work, and the rate of improvement of conditions is rapidly increasing. In music, the improvement is being shown along several lines: the enlargement and extension of courses for the training of school music teachers, the increase in the number of these teachers, the increased interest in the work on the part of civic bodies, the awakened consciousness of the school music teachers themselves.

A Powerful Agency

If the colleges and normal schools are to be blamed for the inadequancy of the training of our Southern school music teachers in the past, they are equally to be looked to as a most powerful agency for the improvement of this condition in the future. As they have been given more and more financial support, they have put in new courses, added to and lengthened by their old courses, brought in efficient trainers of teachers and given assistance to many public school systems. It is now possible for the student to receive in the South as good training in public school music methods and practice as she could get anywhere else in the country.

The most encouraging sign of improvement at present and hope for improvement in the future are to be found in the attitude of the Southern supervisors themselves. That they are awake to present conditions, and that they are fighting to better them, are shown most plainly in the organization last spring of the Southern Supervisors' Conference. Over a hundred supervisors attended the meeting for organization, and a more earnest, widewake group of teachers could not be found. Several hundred attended our first meeting in Atlanta, December 14th to 16th, 1923.

But the greatest hope for improvement in our field lies with the Women's Clubs, the Music Clubs and the civic and semi-civic bodies of the South. If these groups are awake to the value of school music and to our need for more and better school music, our task will be made easy. For they are the source of power in our communities. The supervisors are organized for a great campaign for music education. They know that they will receive the support of these other powerful organizations.

Let us exemplify this whole situation by looking at conditions in North Carolina, which will be, on the whole, representative of those of the whole South. From the end of the Civil War until the time of the World War, North Carolina was gradually rebuilding her strength and improving her conditions. At the outbreak of the World War she was one of the poor States of the union; at the end of the World War her crop values were surpassed by only three other States in the whole country, and last year they were surpassed by only eight or nine other States. This new wealth has had an immediate effect upon the educational system of the State, to the point of almost revolutionizing it. New school houses have sprung up everywhere; schools have been consolidated and busses provided for children living at longer distances; salaries have been increased, and a system of certification introduced which makes the rate of pay correspond with the amount of preparation and experience; the newer subjects have been introduced for the first time in many schools, and have been encouraged and strengthened where they already existed.

The Etude and School Music

THE ETUDE has been systematically developing an interest in music in the larger sense in the Public Schools. Its policy is to print from time to time regular articles from the leaders in this field, not merely for the advantage of the public school teacher but to enable the student, the teacher and the parent to coordinate the musical work in the home with that of the school. Many fine articles are to come including one in September from Mr. Glenn H. Woods on bands and orchestras in public school. Mr. Woods has made a national reputation in this field.

A Rapid Change

In music the change has been so rapid and the improvement so great that it can not be accurately measured at the present time. The State Board of Education has made music compulsory in all of the grade schools of the State, paying part of the salary of the special music teachers as it does of the other teachers. A city of fifty thousand, which had never had any school music up to three years ago, now has a remarkable development, comparable in quantity and quality with anything in the country—four very capable supervisors, several bands and orchestras with ten thousand dollars worth of new instruments, two thousand five hundred dollars worth of new phonographs and records, and most important of all, the entire community thoroughly interested in and heartily supporting the work. Another city of twenty-five thousand, which has had one supervisor so overburdened that she could not work efficiently, has increased its force this year to five special music teachers. The largest training school for teachers in the State has put in a four-year course for music supervisors; and the State University has built up large classes in school music in its summer session for teachers—a development so rapid and so enormous that it can hardly be realized.

In this whole growth and improvement, the music teacher of the South should be very zealous to preserve the folk-music of the section. This folk literature is one of the most valuable musical assets of the country. It is of two main types—the Negro song and the music of the old white settlers, handed by word of mouth down from generation to generation. The North Carolina Folk-Lore Society, mainly through the efforts of Dr. Frank C. Brown of Trinity College, Durham, North Carolina, has collected at least three thousand different folk-songs of these two types. They include examples of all sorts of Negro music, examples of most of the old Scottish and English folk-songs and a mass of material that seems to be purely native in origin. If folk music is such a vital part of our music education program, as most of us believe, what a wealth of material we have in the Southland that is our very own profession! The Southern music supervisor is awake. He realizes the condition of his work; he realizes the difficulties he has to overcome; he realizes that a great change is in progress; and he realizes most of all the opportunities he has before him. He can not be discouraged, but looks with satisfaction to the improvement he now sees and with eagerness to the improvement he knows must come in the near future.

Self-Test Questions on Mr. Weaver's Article

(1) How do the people of the South rank as lovers of art?

(2) How do the Southern States rank in their teaching of music in the public schools?

(3) Has there been advance in this line in recent years; and, if so, how much?

(4) What facilities do the colleges of the South offer for the study of public school music?

(5) How do the Southern States rank in the production of folk music?

A Lesson Analysis of Schumann's Träumerei

By CLAYTON JOHNS

Professor of Pianoforte Playing, New England Conservatory

IN the days of Theodore Thomas and his traveling orchestra, Schumann's *Träumerei* was one of Thomas' favorite small pieces, played with muted strings, or "sordini." Most violin students know about sordini, and most piano students *ought* to know about the so-called "soft pedal," by means of which in modern pianos the hammers are shoved over to two strings, instead of three, thereby producing a muffled tone.

In old times the pianoforte had only two strings for each tone, and one of the two strings, having been muted, the term of "una corda" (one string) had a real significance, but now-a-days it is a misnomer, as the sign or term, instead of "una corda," should be "duo corde" (two strings). The old sign remains, but everybody understands, now, that "una corda" means the "soft-pedal," with two strings. Since a dreamy effect is produced by muted strings, there is no wonder that Mr. Thomas chose to place Schumann's *Träumerei* after a brilliant piece by way of contrast. Schumann never thought that his little piano piece would ever come to such glory; nevertheless, it still sheds glory to all music-lovers all around the wide world.

Träumerei is only *one* of the "Kinderscenen" (Scenes of Childhood), but to play it *well* demands a high order of musicianship. Schumann loved to write dreamy music. In his sets of short movements, you generally find one or several dreamy ones among them. *"Träumerei,"* is No. 7 of the Kinderscenen, and the author of this article quotes from a copy edited by Clara, the wife of Robert Schumann. The edition is therefore well authorzed.

Let us now analyze this piece in detail hoping to bring out some of the beauties, and to lend a helping hand to a young student. To begin with, the piece is written in he key of F. If it were in G, or in E, the effect would e entirely different. The key of G, or E, is rather rilliant and high pitched in quality, where the key of F as a quieting influence, superinducing dreaminess. This, ombined with the use of the "soft-pedal," establishes the roper setting.

The next step to be taken is to consider the quality of one. Since it is taken for granted that *Träumerei* is a leasant dream, the tone, therefore, should be pleasant; not aving any real accent, only having pressure touch with ingers and wrists well relaxed, molding the form, not chiselng it. The Schumann edition has but one "p" mark, three ritards" and five slight "crescendos." The rest of the inerpretation must be left to the musical instinct of the tudent.

Now, for a cut and dried analysis (neither Schumann nor is music was ever cut and dried). *Träumerei* is such a hort piece; it is printed in full, and excepting for a little ngering and a little pedaling, the text conforms closely to 'lara Schumann's edition.

The measures are numbered. The first eight measures re repeated, so the second part begins with measure 17. Vith measure 17 and the next seven measures, are all moduatory with measure 25, the *theme* returns and continues the end.

In the old order of things musical compositions were enerally made up of sections and phrases, multiples of vos, fours and eights. Schumann often broke the rule, dding or subtracting one or more measures to or from phrase; but in *Träumerei,* the phrase divisions are enrely "according to Hoyle." As you see, the thirty-two easures are strictly mathematical (four goes into irty-two eight times). If you divide each phrase of ur measures, you will find each sub-division, what is lled a section; the first section of the two is something ke a question, and the second section is something like e answer (only, "something like," because the real swer comes at the end of the piece). In *Träumerei* e first section ends on the third beat of the second easure, and the second section ends on the third beat measure four. The beginning fourth beat corresponds the fourth beat of each section; therefore each secon begins on the fourth beat and ends on the third, us completing the number of beats in each section or rase.

Imaginary Breaths

If you take an imaginary breath at the end of the first ction, you might place a comma after it. And after the cond section, place a semi-colon; Another comma after e third section, often a colon after the fourth section, cause the eighth measure ends on the dominant, so of urse, the piece is only half done. In such a short piece, ere would be only *one* period, or full stop, and *that* one uld be at the end.

With measure 17 the second part begins, like the measure the first part; but with measure 18 both melody and rmony set forth to explore new paths, but after exploring em, through measure 18, they come to a halt, harmonically, landing in G minor, at the beginning of measure 19. In measures 19-20, the adventurer looks round to see what he can see in the way of variety until, with measure 21, he becomes more and more inquisitive and again looks round from a higher point of vantage measure 22. Having seen a very different landscape and feeling a little tired, he decides to come down the hill, and returns home, measure 24, beat 4. After his wanderings he is content to *remain* at home and apparently thinks there is no place like home, measures 25, 26, 27, 28. Compare measures 25, 26 27, 28 with measures 1, 2, 3, 4. If, with measure 30, beat 3, the traveler should ever be tempted to stray from his own fireside; after a pause, long enough to consider his mistake, he comes back for good and all, and never goes away again.

In all melodic compositions the melody is the chief thing. In *Träumerei* the melody must stand out and above the harmony, excepting the imitative passage. measures 15 to 16, which becomes more prominent, with measure 17 the melody is resumed and continues through measure 18 until the next imitative passage comes, measure 19 to 20. The next phrase of four measures, 21 to 24, is very much like measure 17 to 20, only a little more progressive. Returning to the theme, with measure 25, the student can apply the melodic principles for himself to the last eight measures. The finality of the melody touch is very important, singing it, by pressing and relaxing the long notes, while the eighth notes should be relaxed or slightly tensioned, depending upon the increase or decrease of tone.

The Importance of the Bass

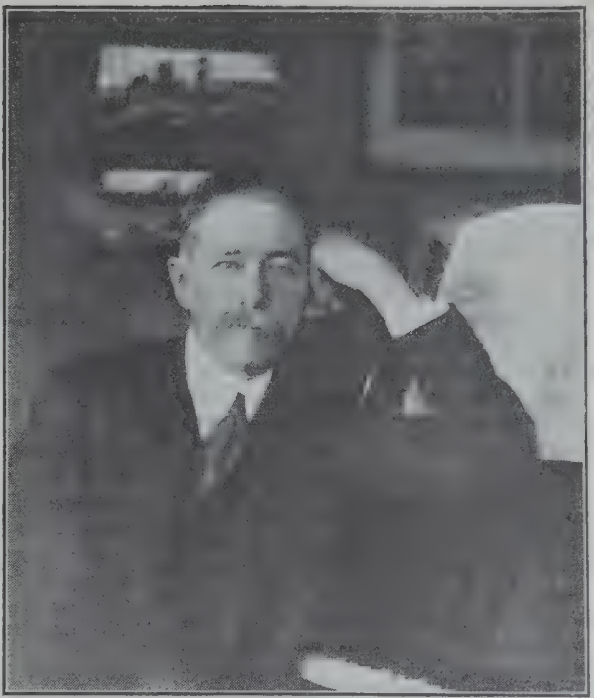
After the melody the bass is next in importance; therefore the bass in the first measure should have an uncommonly good tune as a foundation. The second beat of measure two begins with a grace note, but it must sound like a real bass note and be caught by the pedal; the rest of the chord should be relaxed and "rolled up" to the d, then pressed down. The first two measures of the bass are sufficient to give an idea of the rest of the piece. The inner voices should be more subdued than the melody and bass, excepting for the imitative measures, where each voice is given a chance to speak for itself. Be sure not to accent too strongly the chords in the right and left hands on the second beat of measure; and in similar measures give an extra pressure to them with a syncopated effect, but remember that they are harmonic, not melodic.

Thinking of phrase divisions: The first four measures are in the key of F. On the second beat of measure 4, the chord is *on* the fifth degree of the I case, not *in* the dominant. With measure 5, beginning with the second phrase, it repeats measure 1; but with the second beat of measure 6, a distinct modulation occurs, which adds a new interest, taking the first phrase *out* of the key and landing it on, and in, the dominant, measure 8. The next eight measures are exactly like the first eight measures. With the first beat of measure 16, by reclaiming the b natural on the first beat, the b flat on the fourth beat returns to the original key F. Measure 17 sharts again, hand in hand, like measure 1, but parts company immediately, springing into another key, entirely new, second beat of measure 18. This second beat is so inquisitive, it demands a solution of measure 18 and then, on the first beat of measure 19, it completely resolves itself, landing in a new key, G minor, wherein, measure 19-20, it remains until measure 20. The second half of the fourth beat of measure 20 leads to a still newer key, measure 21.

Measure 21 is like measure 1, only in a different key. With the second beat of measure 22, it becomes "curiouser and curiouser" (inquisitiver and inquisitiver) as "Alice" would say, but by resolving down again to the fourth beat, it begins to have an inkling of a return to the original key F. As measures 23 and 24 are in the relative union of F, but in spite of the C♯, the C♮ brings it back to the tonic measure 25. From there on nothing happens until the second beat of measure 30, where after taking a long breath and refraining by a 6/4 chord (a most restful chord) on beat one, measure 31, it prepares through the fourth beat of measure 31 and the first beat of measure 32 for the final cadence on the second and third beats of measure 32.

Observe how much stronger the final cadence is compared to the other cadences, which are not conclusive, only leading up to something else which follows, while the final cadence leaves nothing more to be said.

Looking, again, over the whole piece. See how different the phrases are? The first four measures are melodic and harmonic, while in the second phrase of four measures 5 to 8, they are partly melodic and partly contrapuntal. The seventh and eighth measures are imitative; each figure of six notes must stand out above the harmony. Like many imitative phrases they are often in "threes." When Germany was a happy land there was



CLAYTON JOHNS

an old German proverb which said, "All good things are in threes." This may or may not have anything to do with the case, but as a matter of fact most sequential phrases are in "threes." The next phrase, 17 to 20, is again partly melodic-harmonic and partly contrapuntal, also it is entirely melodically and harmonically progressive. The next phrase, 21 to 24, is still more progressive, that is, the melody and harmony must advance until it decides to return to the original key. All *good* music must be either progressive or retrogressive; never remaining in the musical doldrums. Having returned on the fourth beat of measure 24 the last eight measures are almost like the first eight measures excepting that the last four are more conclusive.

No Real Accent

It is difficult to give definite instructions about accent, as this little piece has no real accent; there is, of course, much rhythmic pressure and much relaxation, but accent in the ordinary sense of the term would ruin any feeling of dreaminess; therefore press and immediately relax the long notes and relax or gradually tension the eighth notes depending upon the slight crescendos and diminuendos. The given marks, < and >, must be the general guide, but all printed marks are only suggestive and relative—never literal. In measures 3 to 4 follow the directions for the short horizontal lines in the first and third beats of measure 3, and the first beat of measure 4. All the rest of the measures similarly marked should be treated in the same way. "Horizontal lines" mean a little more pressure.

There is little left to be said, beyond a word or two about fingering and pedaling. Finger according to the phrases and follow the phrase marks of Clara Schumann; doing that the student cannot go wrong. Over-edited pieces are usually misleading. Too many marks confuse the student. Instead of thinking of each mark, try to get at the heart of the piece, weighing it in the balance, then nothing will be found wanting.

Pedaling is a more difficult problem. The fundamental rules of pedaling are simple, but artistic pedaling is of a much higher grade, depending upon a wire spring, so to speak, in the ankle, wobbling it as it were, bringing out tones and overtones, and listening to each vibration, making the effect of a kaleidoscope. For the simple purposes of *Träumerei*, the "barmonic pedal," added to the use of the "soft pedal," will be sufficient for the average student, if he will strictly follow the oblique pedal marks given for a few measures, as a sample. It goes without saying that a student must pedal harmonically, neither blur the notes nor begin nor end the phrase with a ragged edge.

It is too bad to have laid bare the bones and sinews of this beautiful little piece. It seems more or less like a musical vivisection. We are told that the suffering of a certain number of animate beings have to be endured for the general good. Let us have the suffering of this acute analysis of *Träumerei* may lead some students to a clearer understanding of it. *Träumerei* is a sort of a "multum in parvo," like a perfect poem of two short stanzas by Heinrich Heine.

After all is said and done, unless the student considers the suggestions given above and applies them to his other studies the result will be hardly worth while. Once more: Remember the well known admonition, "Mark, learn and inwardly digest." That done the student will be ready to take up a "new piece" for study and, we hope, play it well.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

A PORTRAIT OF ROSSINI

In a study of Rossini appearing in the *Musical Quarterly,* Edgar Istel quotes a delightful passage from Ferdinand Hiller's "Briefe Ungenannte" (Cologne, 1877) in which we are given a vivid pen-portrait of the composer of "William Tell."

"Gradually grown to the full height of a European celebrity, in contact with the most refined society, he remoulded himself into a highly cultured man of the world; and without restraining his propensity for smiling mockery, or, at least, smiling irony, he could play, when he pleased, the part of a reserved gentleman without doing violence to his natural disposition. Although he rarely opened a book, he had acquired a perfectly pure French, his voice and whole intonation being of a most melting suavity. His well-formed head, his finely cut features, with their continual play of astuteness and charm, acuteness and kindliness, tenderness and mockery, lent him an irresistible attraction, and one could often hardly tell whether one took greater pleasure in what he said of the way he expressed it. At that time in Paris he was excessively corpulent, the consequence of much macaroni and much sleep, for he had a passionate fondness for his bed, and had written many of his loveliest numbers while recumbent between waking and sleeping. It was at a dinner at the Rothschild mansion that I was introduced to him; at table I very likely made a rather serious face and had very little to say. '*Vous-etez l'homme le plus gai que j'ai jamais connu, c'est-à-dire, aprés le pape!*' ('You are the liveliest man I ever met—after the pope!'), he said afterward."

"Music is dual in its nature; it is material as well as spiritual. Its material side we apprehend through the sense of hearing, and comprehend through the intellect; its spiritual side reaches us through the fancy (or imagination, so be it music of the highest class) and the emotional part of us."—Krehbiel.

THE ATTIC OF RUBINSTEIN

"In Vienna I gave lessons mostly at cheap rates," confesses Anton Rubinstein, one of the greatest pianist and composers of all time, in his Autobiography. "I lived in the attic of a large house and often for two or three days in succession I had not money enough to pay for a dinner at the nearest restaurant, and so I went without. The room I had hired was fairly bare, but soon I had crowded every corner of it and literally carpeted the floor with my writings. And what did I not write in those days of hunger! Every sort of composition, not only in the department of music, operas, oratorios, symphonies and songs, but articles, philosophic, literary and critical as well. In my 'attic' I even wrote a paper for the benefit of a single reader—myself. And how I suffered from hunger. . . . It was now two months since I had called on Liszt. He took it into his head to pay me a visit, and one day he made his way up to my attic accompanied by his usual retinue—a certain prince, a count, a doctor, and artist; all ardent admirers of the master. The first sight of my quarters seemed to shock the whole party, more especially Liszt himself, who, during his sojourn in Moscow had visited my family and knew our style of living. He showed, however, much tact and delicacy, and in the most friendly manner asked me to dine with him on the same day—a most welcome invitation since the pangs of hunger had been gnawing me for several days. After this I was always on good terms with Liszt until the time of his death."

GLINKA'S HONEYMOON OPERA

The first truly Russian opera was Glinka's "A Life for the Tsar." Possibly his extraordinary success with it was due to the fact that its inception and composition coincided with his courtship and marriage, according to M. Montagu-Nathan's little biography of Glinka. From this we learn of the bride: "Her sister was the wife of his friend, Stuneyef, at whose house in Petrograd Glinka met the young woman. . . . In May, 1835, Maria Petrovna Ivanovna became his wife. During the courtship he came in touch with a circle of intellectuals who were accustomed to meet at the house of the poet, Joukovsky, then holding a position in the royal family. Among them were Pushkin, Viazemsky, Odoievsky, Vielhorsky and Gogol, who on one occasion read his play, *The Matchmaker,* afterward used by Moussorgsky as the foundation of his unfinished opera of that name.

"At one of their gatherings, Joukovsky suggested a plot, offering to write the book of the proposed opera and actually completing some verses. . . . Joukovsky's reason for abandoning the promised work was that he had no leisure for additional labors. He was able, however, to procure the services of the Tsarevich's secretary, Baron Rosen, an erudite German littérateur. . . .

"Having settled the plan of his opera, Glinka took the steps which, as may be gleaned from his correspondence at the time, he hoped would bring him life-long happiness. This hope, as we shall see, was not to be realized. . . .

"Early in May he betook himself with his bride to Novospasskoi, and lost no time in setting to work on his opera. During a journey to Novgorod, he composed its famous nuptial chorus in 5-4 time.

"Conjugal felicity seemed now to the young husband to be the one thing needful to inspire him. 'The work progressed splendidly,' runs the autobiographical account; '. . . Every morning I sat at my table and wrote about six pages in small score. . . . In the evening, sitting on the sofa, surrounded by the whole family, and occasionally by a few intimate friends as well, I was for the most part oblivious of what was going on around me. I was wholly absorbed in my work.'"

RUSKIN'S SINCERITY

John Ruskin, an authority on painting, sculpture and architecture, was no musician, but at least he admitted it candidly. From the life of Sir Charles Hallé (a once great pianist, afterward conductor of the Hallé Orchester in Manchester, England) by his son and daughter, we learn the following: "Some years ago, in 1864, Professor Ruskin asked him to come and play to a school of young girls in whom he was greatly interested. My father readily consented, and as the professor was there himself, and it was the first time he had played to him, he was careful to select what was most great and most beautiful, and played his very best. When it was all over and my father was about to leave, one of the girls told me she had been practicing Thalberg's arrangement of *Home, Sweet Home,* and would very much like to hear my father play it......

"To his chagrin, Ruskin, who had been politely appreciative, now became enthusiastic and told him *that* was the piece he liked best far and away. Of course my father said nothing at the time but it got to the ears of the Professor how disappointed my father had been, so he wrote him the following letter:

"'Dear Mr. Hallé,..My "children" tell me you were sorry because I liked that "Home, Sweet Home" better than Beethoven—having expected better sympathy from me but how could you—with all your knowledge of art, and of men's minds? Believe me, you *cannot* have sympathy from any untaught person respecting the higher *noblenesses* of composition. If I were with you a year, you could make me feel them. I am quite capable of doing so were I taught—but the utmost you ought *ever* to hope from a musically-illiterate person is honesty and modesty. I do not, should not, expect you to sympathize with *me* about a bit of Titian, but I know that you would never tell me you liked it, or *fancy* you liked it to please me.'"

We learn, with amusement, that Hallé resented the suggestion that he could not appreciate Titian without a year with Ruskin!

MUSIC AND UMBRELLAS

Needing to have his umbrella repaired in Portland, Main, Mr. Winthrop P. Tryon wandered into the establishment of a tailor, umbrella maker and all-around craftsman who, it appeared, also made violins. The fact led Mr. Tryon to write as follows in *The Christian Science Monitor*: "To note about the umbrella mender that he practices the craft of violin making and belongs to the Violin Makers' Association of Maine, which holds annual competitions and crowns the best instruments built by a member within the year, is as far as I purpose to go. Finding a connection between music and umbrellas is what interested me. Did not thousands of men and women once on a time stand under umbrellas in the arena of Mexico City to hear Caruso sing?

"But the relation of music to umbrellas in Portland is one of the heritages of the town. In the thirties, Jacob S. Paine, father of John Knowles Paine, ran an umbrella manufactory on Middle Street; in the forties he traded in hats, caps, umbrellas and musical instruments at the corner of Temple and Middle Streets, and in the fifties his stock included, according to the advertisements of the time, umbrellas, parasols and Chickering pianos.

"Young Paine, then, may be said to have begun his musical education under an umbrella."

WHAT STRADIVARI GOT FOR HIS VIOLINS

Such huge sums are now paid for genuine Stradivari violins that it is interesting to learn what the great Cremona violin-maker himself got for the instruments he shaped during his long life of ninety-three years. The extract is from his biography by the famous London dealers, W. Henry Hill, Arthur F. Hill, F. S. A., and Alfred E. Hill, who, discussing certain transactions, write as follows: "If we now return to the statement of Fétis, and similarly multiply the purchasing power of four louis d'or, we get two hundred and forty francs—let us say £10, and as we do not believe any decided rise in the value of Stradivari instruments had taken place within thirty-five years of his death . . since their superiority was still keenly contested by those of the Amati and of Stainer, we may with considerable probability of being correct, conclude that the sum Stradivari charged for a violin or viola was approximately equivalent to from £10 to £15 of our money today; for violoncellos, £25 to £35, the variation between the lower and the higher figures depending upon the individual merits of a given instrument. For such exceptional specimens as those forming the inlaid quintet an exceptional price was paid. Any question as to the master having been but poorly remunerated can, we think, be dismissed without further discussion. No better proof to the contrary can be forthcoming than that given us by Arisi, who writes under date 1702: 'Stradivari made a complete set of bow instruments which he intended to present to Philip V of Spain on the occasion of the King's passage through Cremona, and he had prepared a memorial to that effect, but he was dissuaded and the instruments are still in his possession.' The making of such a set of instruments represented the work of several months, and a poorly paid worker would hardly contemplate such a costly present."

BELLINI'S CURIOUS ROMANCE

Rupert Hughes, famous novelist and dramatist, once a composer and music critic, gives the following account of a romance in the life of Bellini in his book *The Love Affairs of Great Musicians.*

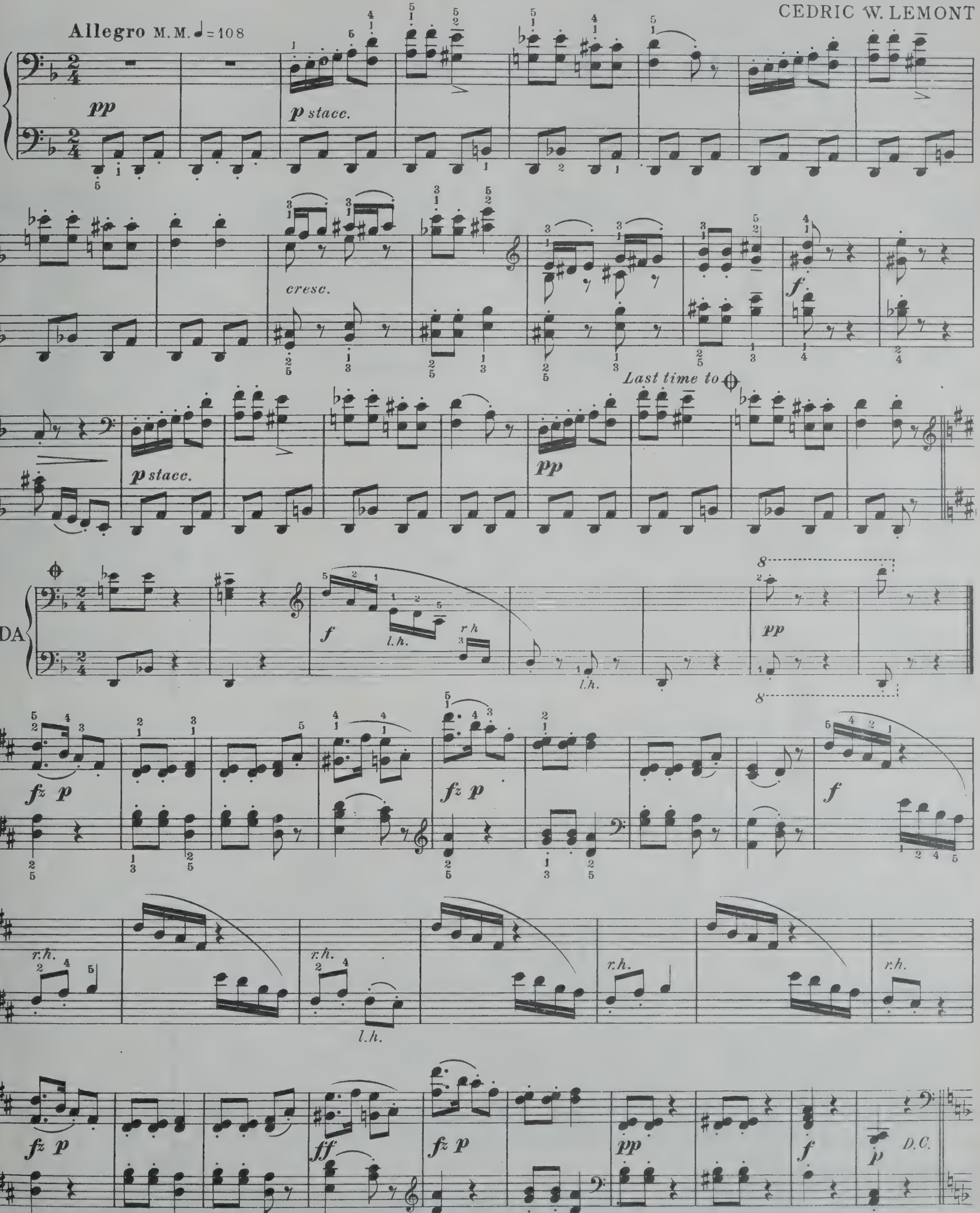
"Of Bellini, that great treasure for the hand-organists (this is unkind, Mr Hughes, Bellini wrote some fine melodies!) a story has been told as to his first romance. According to this, when he was conservatory student at Naples he calle upon a fellow-student and took up a pai of opera-glasses, proceeding to take tha interest in his neighbors that one is pron to take with a telescope. On the balcon of the opposite house he saw a beautifu girl; the opera-glasses seemed to bring he very near, but not near enough to reac So after much elaborate management h became her teacher of singing and man aged to teach her at least to love hi But the family, growing suspicious th Bellini was instructing her in certain ele tive studies outside the regular music curriculum, his school was closed.

"Then a little opera of his had some su cess, and he asked for her hand. His pr posal was received with Neapolitan ice, an the lovers were separated, to their de gloom. When he was twenty-four anoth opera of his made a great local triump and he applied again, only to be told th 'the daughter of Judge Fumaroli will nev be allowed to marry a poor cymbal playe Later his success grew beyond the boun of Italy, and now the composer of " Somnambula" and "Norma" was worthy the daughter of even a judge; so t parents, it is said, reminded him that could now have the honor of marrying i the family. But he was by this time ca enough to reply that he was wedded to art."

IN THE CAVE

In characteristic vein; a good study in *staccato*; from a new set of pieces by a popular writer. Grade 3.

CEDRIC W. LEMONT



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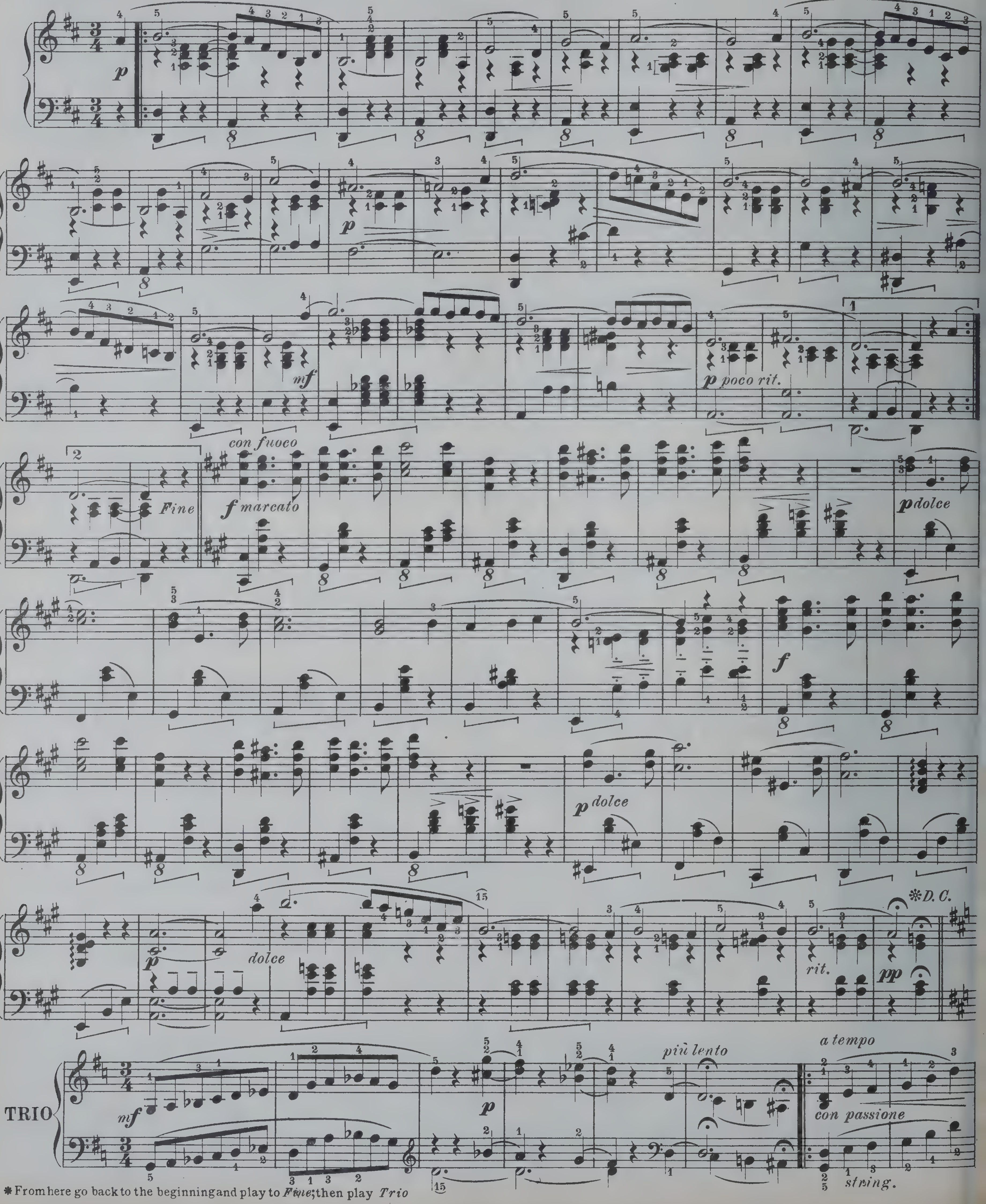
TENDER CONFESSION

WALTZ

A charming waltz movement, primarily intended for recital use, but practicable for dancing. Grade 4

AUGUST NOELCK, Op. 234

Tempo di Valse M. M. 𝅗𝅥. = 68



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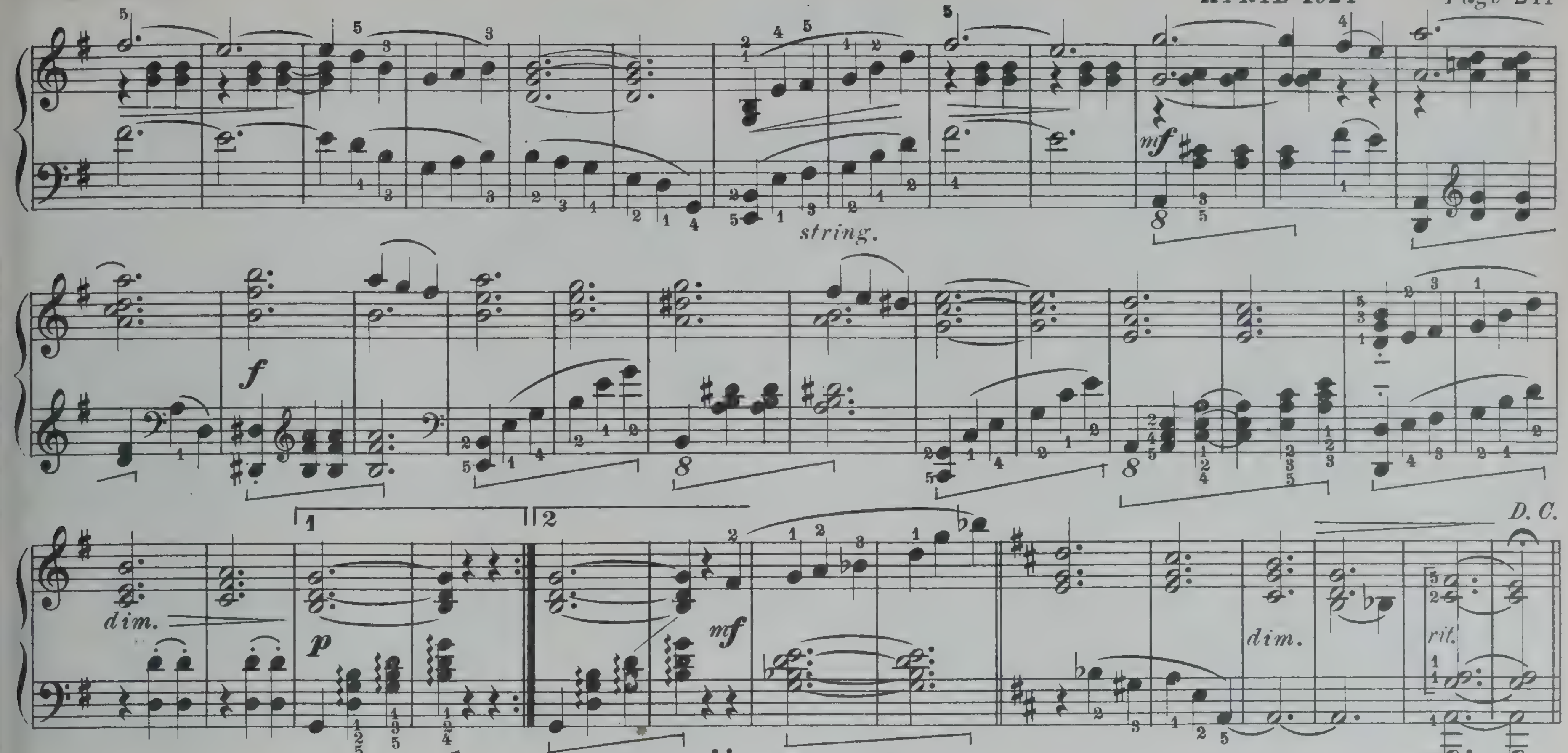
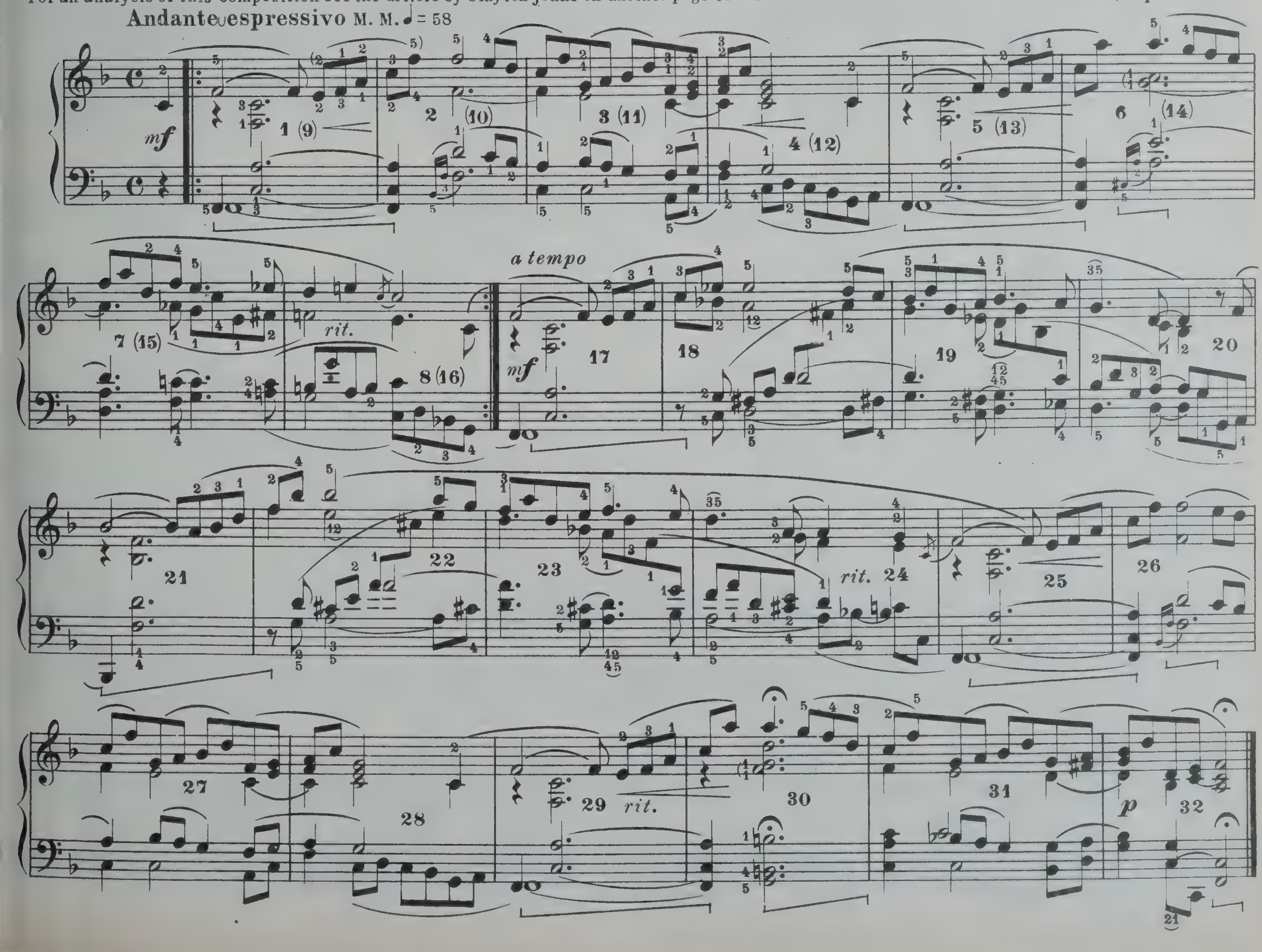
* From here go back to the beginning and play to *Fine*, then play *Trio*



TRÄUMEREI
REVERIE

For an analysis of this composition see the article by Clayton Johns on another page of this issue.

R. SCHUMANN, Op. 15, No. 7

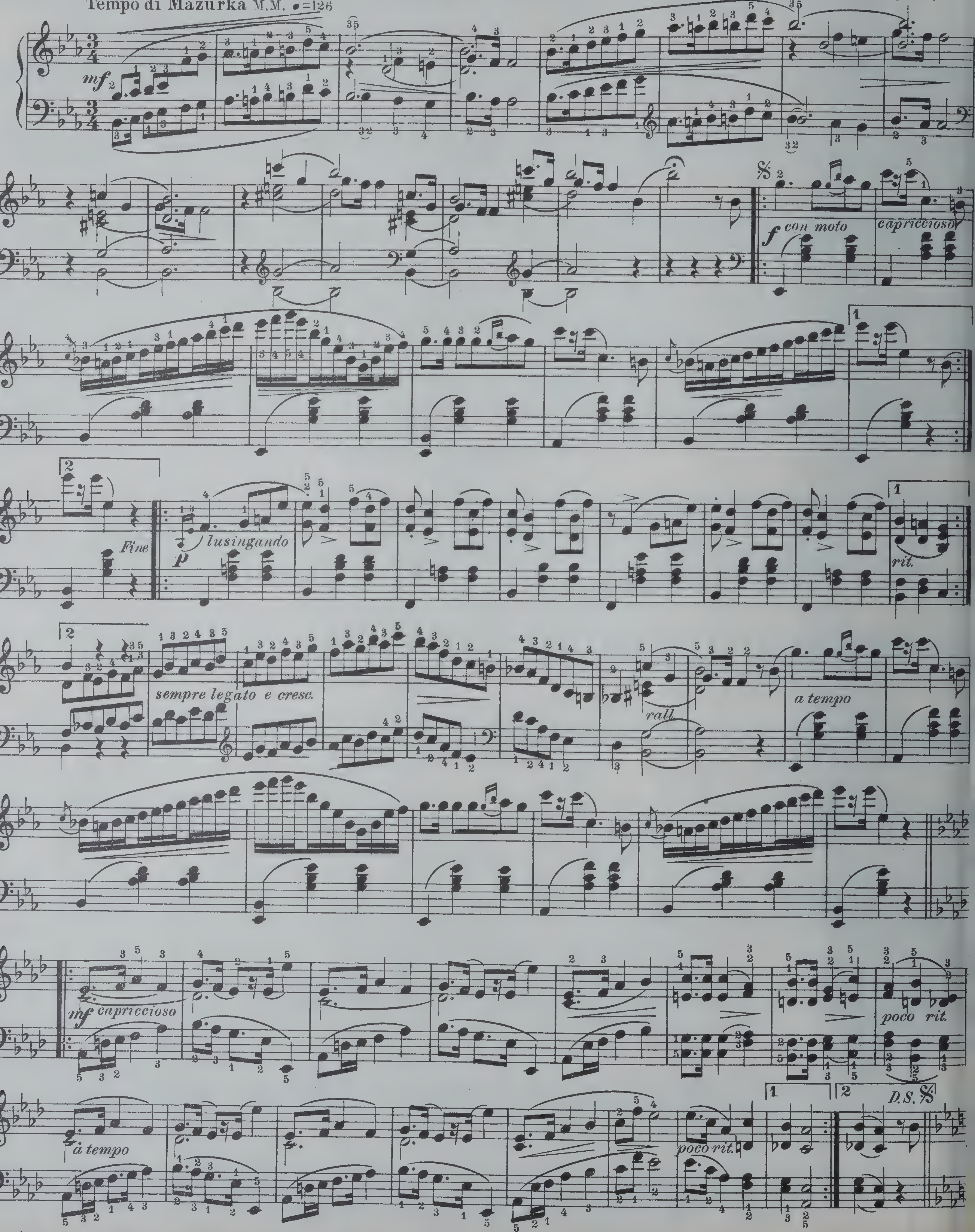


SECOND MAZURKA CAPRICE

A showy drawing-room *mazurka* by a prominent American composer. Grade 4.

WILSON G. SMITH, Op. 48, No. 2

Tempo di Mazurka M.M. ♩=126



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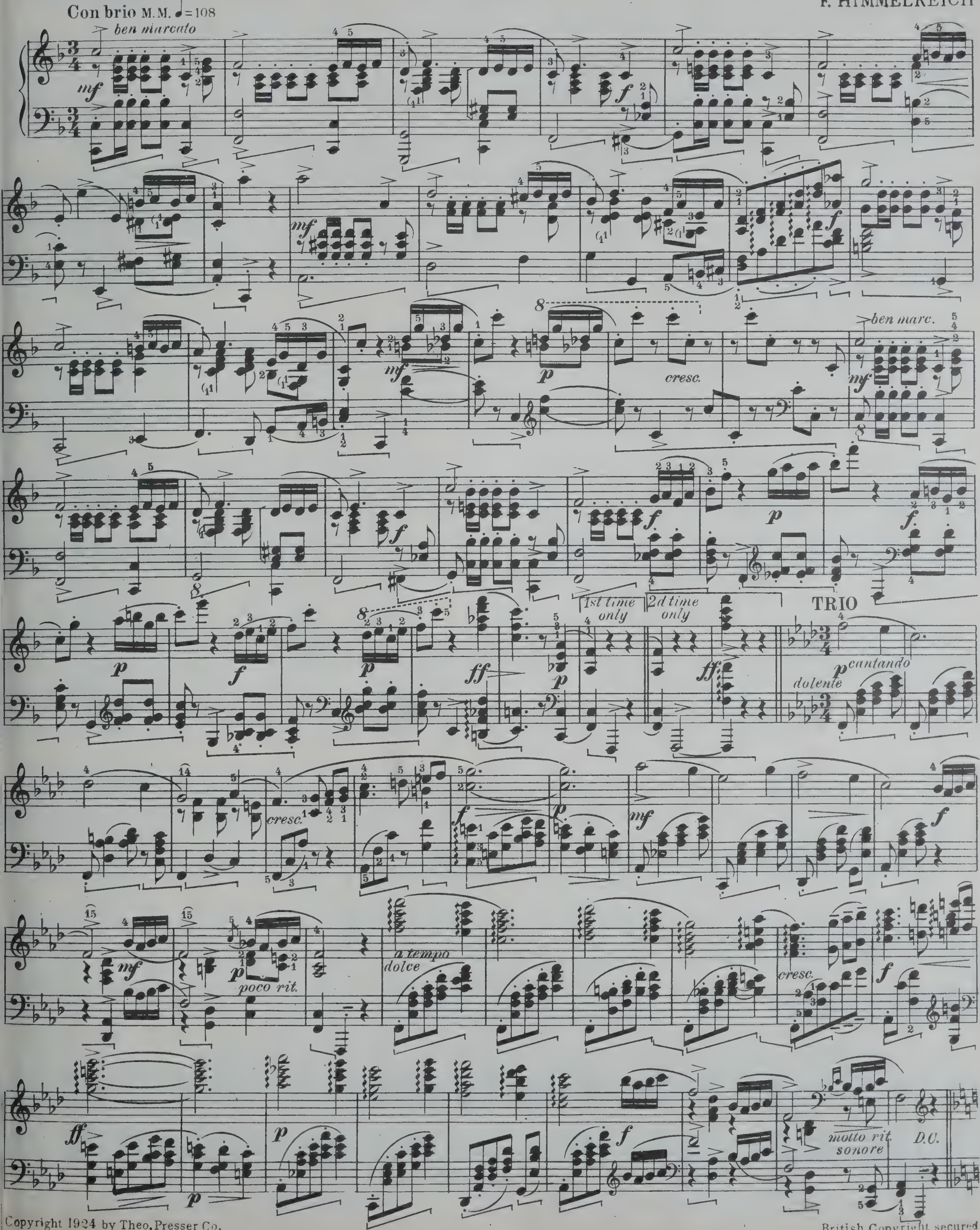
FÊTE POLONAISE

A brilliant recital number with a delicately contrasting *Trio.* Grade 4.

F. HIMMELREICH



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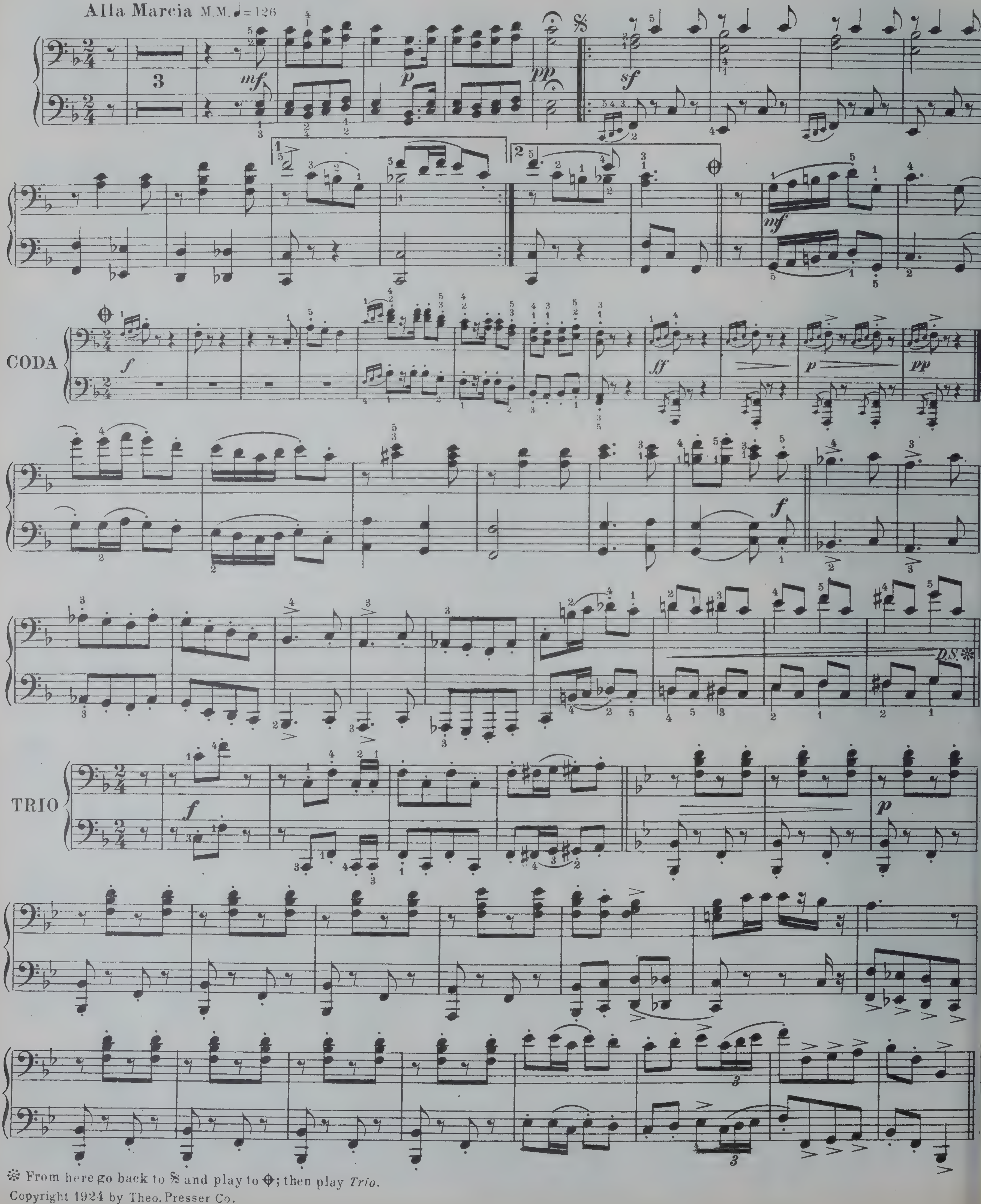
MARCHE MIGNONNE

SECONDO

RUDOLF FRIML

A typical "toy soldier" march, by one of the most popular modern writers.



※ From here go back to 𝄋 and play to ⊕; then play *Trio*.

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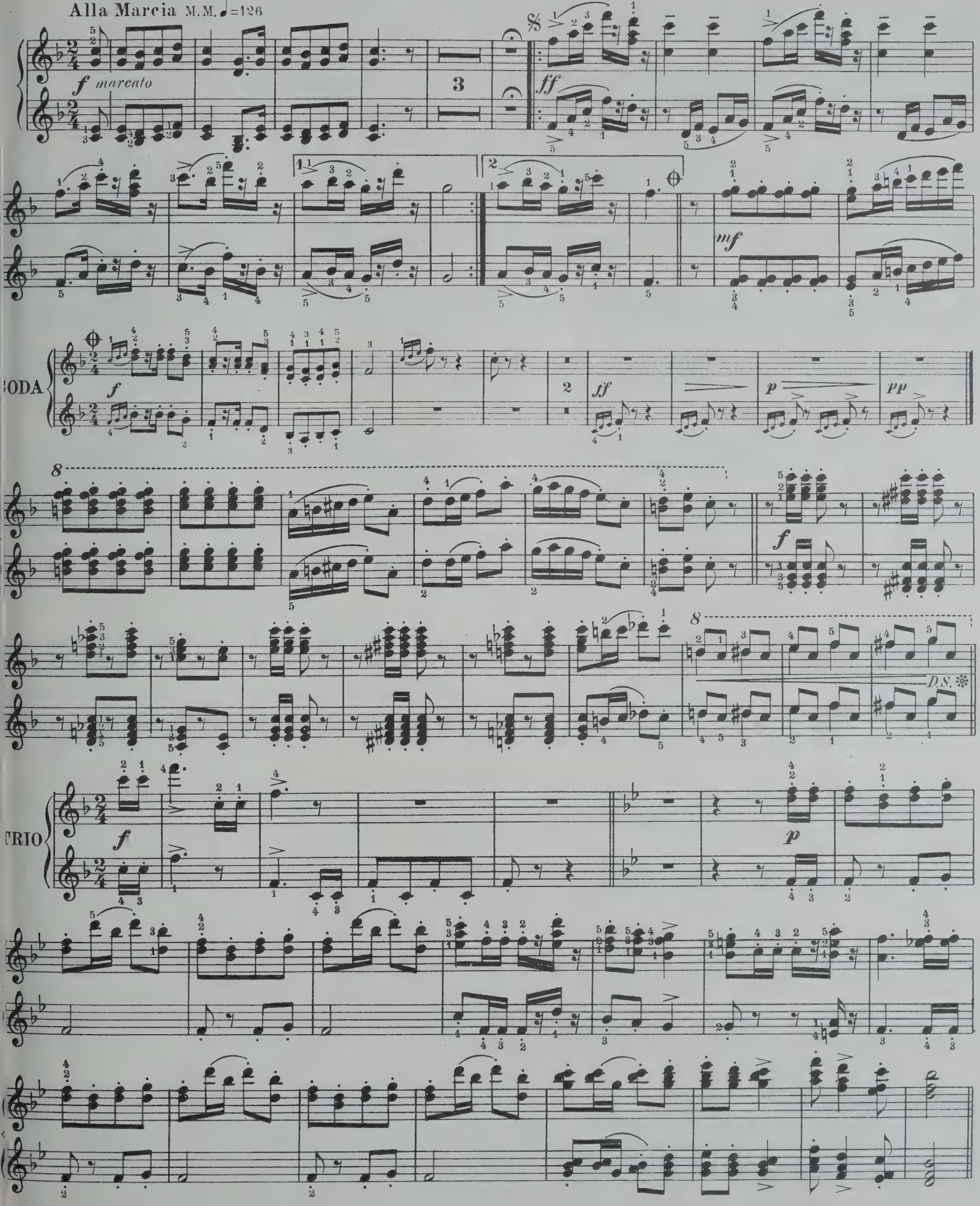
MARCHE MIGNONNE

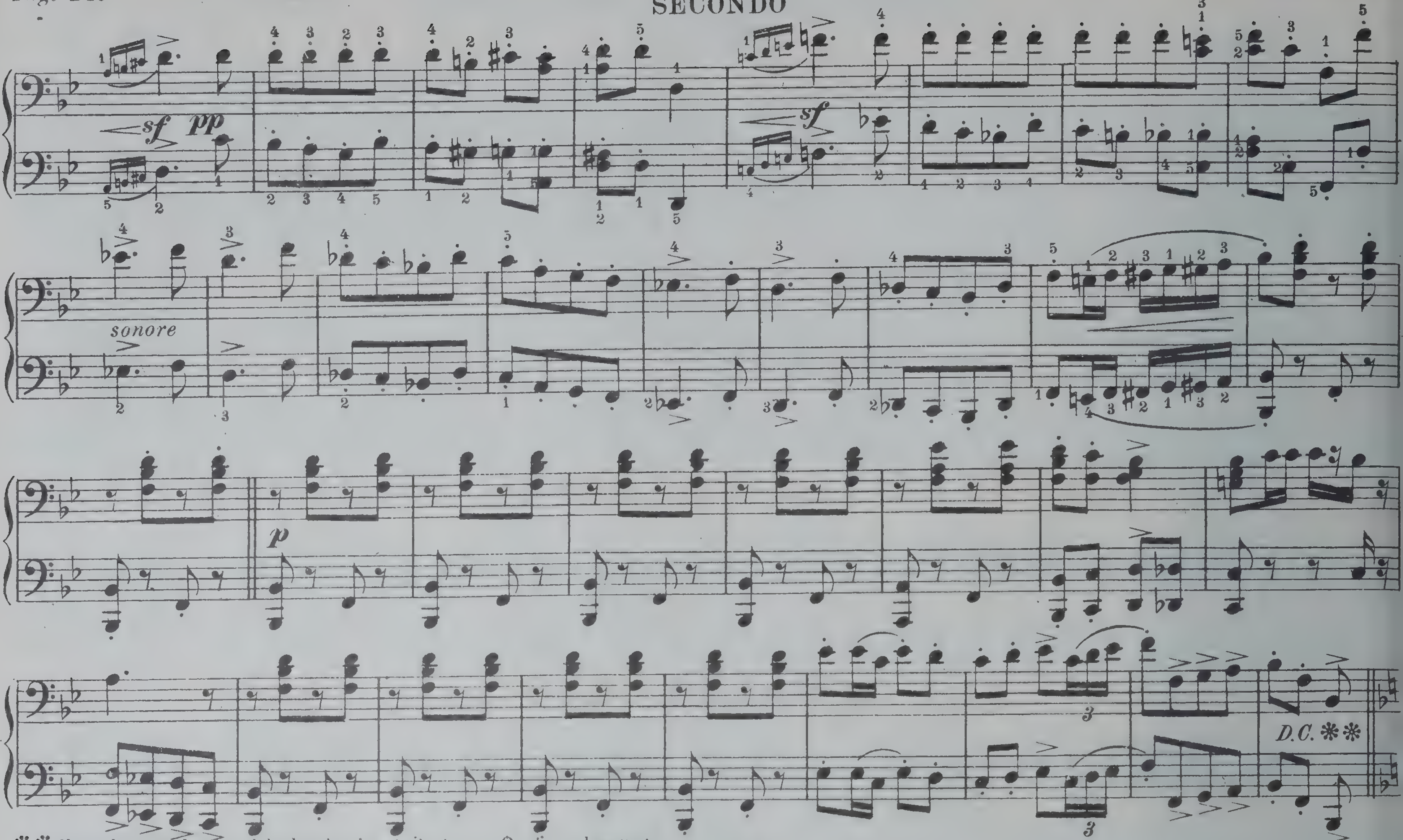
PRIMO

RUDOLF FRIML



✻ From here go back to 𝄋 and play to ⊕; then play *Trio*.

SECONDO



✻✻ From here go back to the beginning and play to Θ; then play *Coda.*

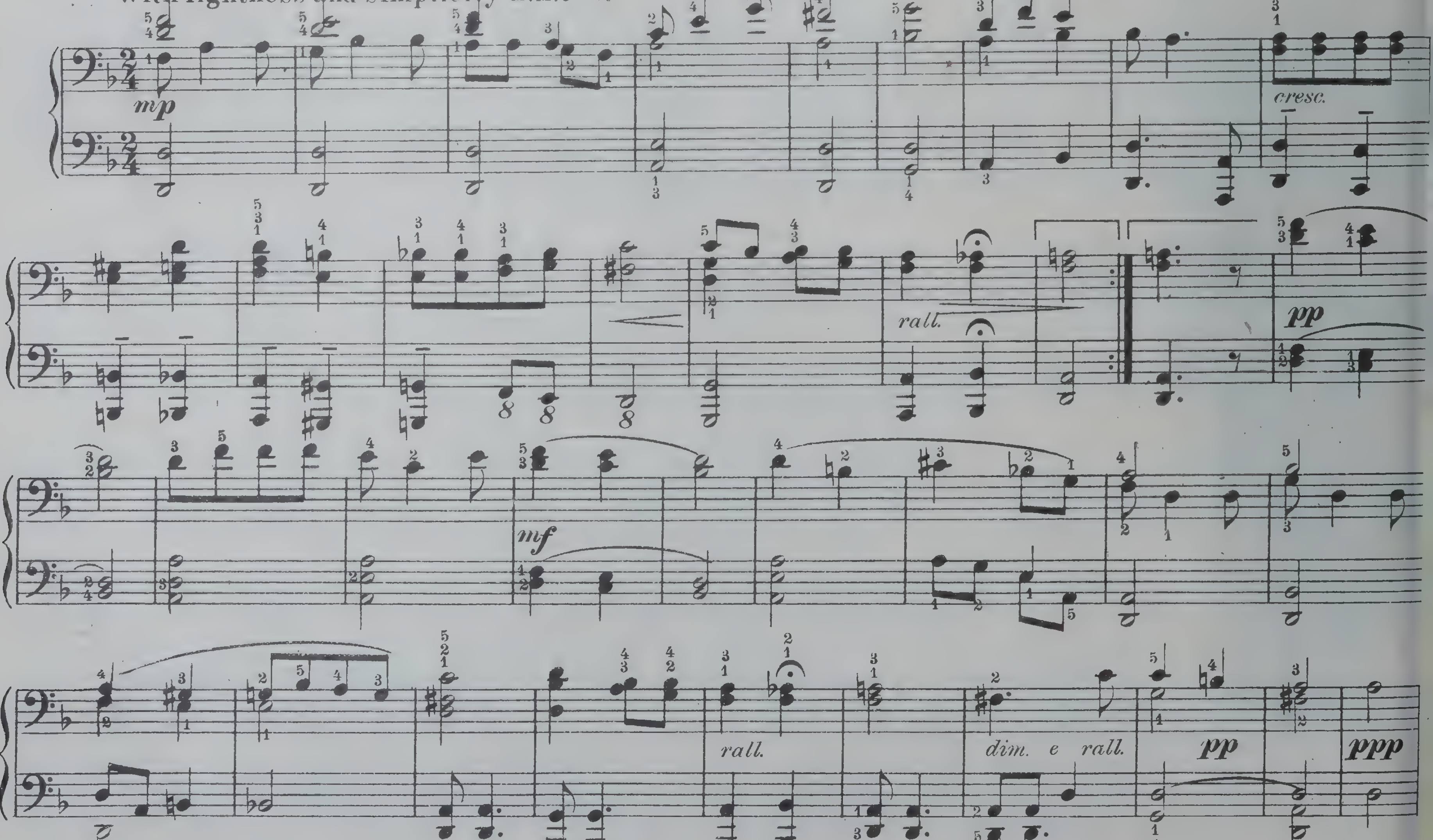
A plaintive characteristic melody, richly and tastefully harmonized.

INDIAN LOVE SONG

SECONDO

CHARLES WAKEFIELD CADMAN

With lightness and simplicity M.M. ♩=69



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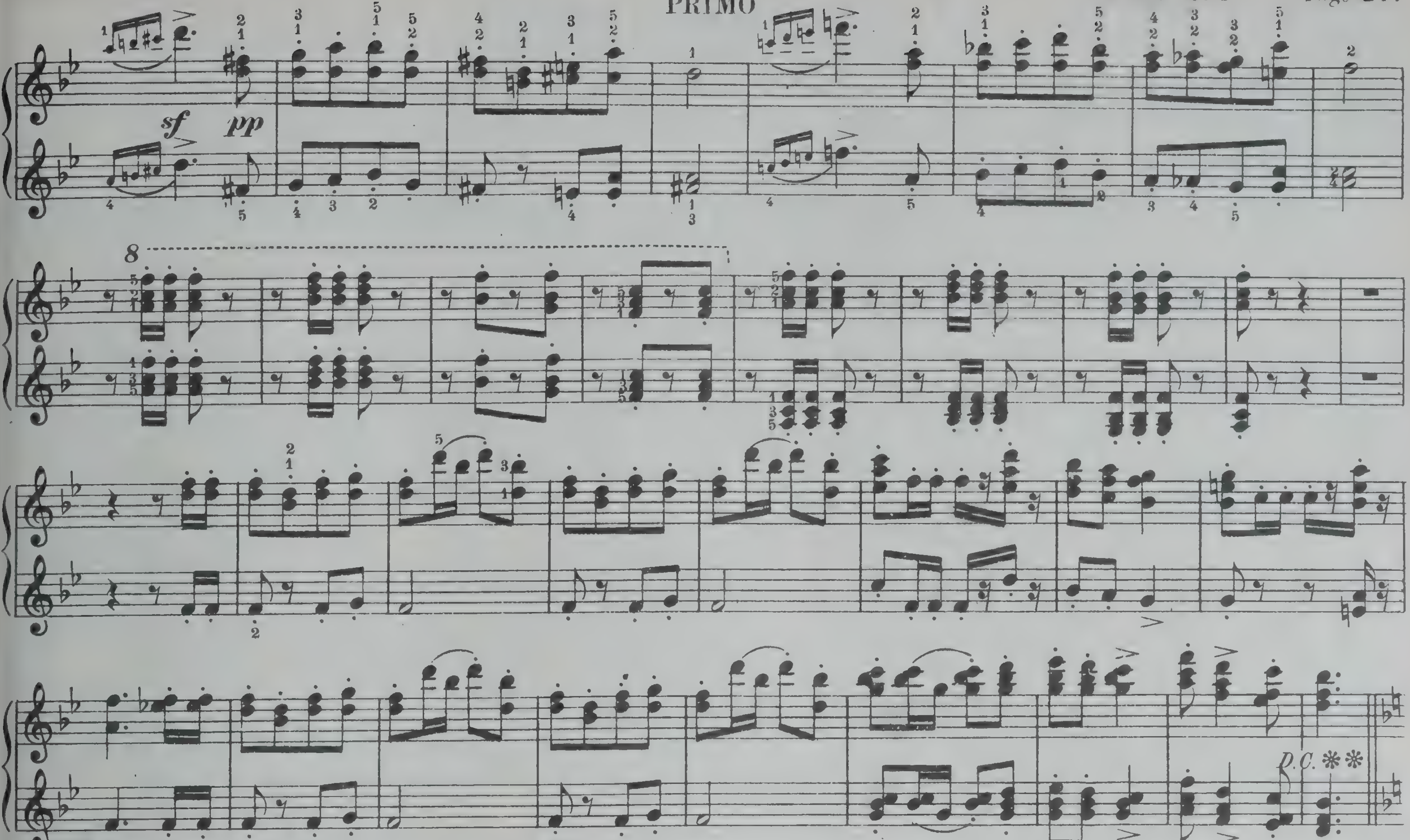
PRIMO



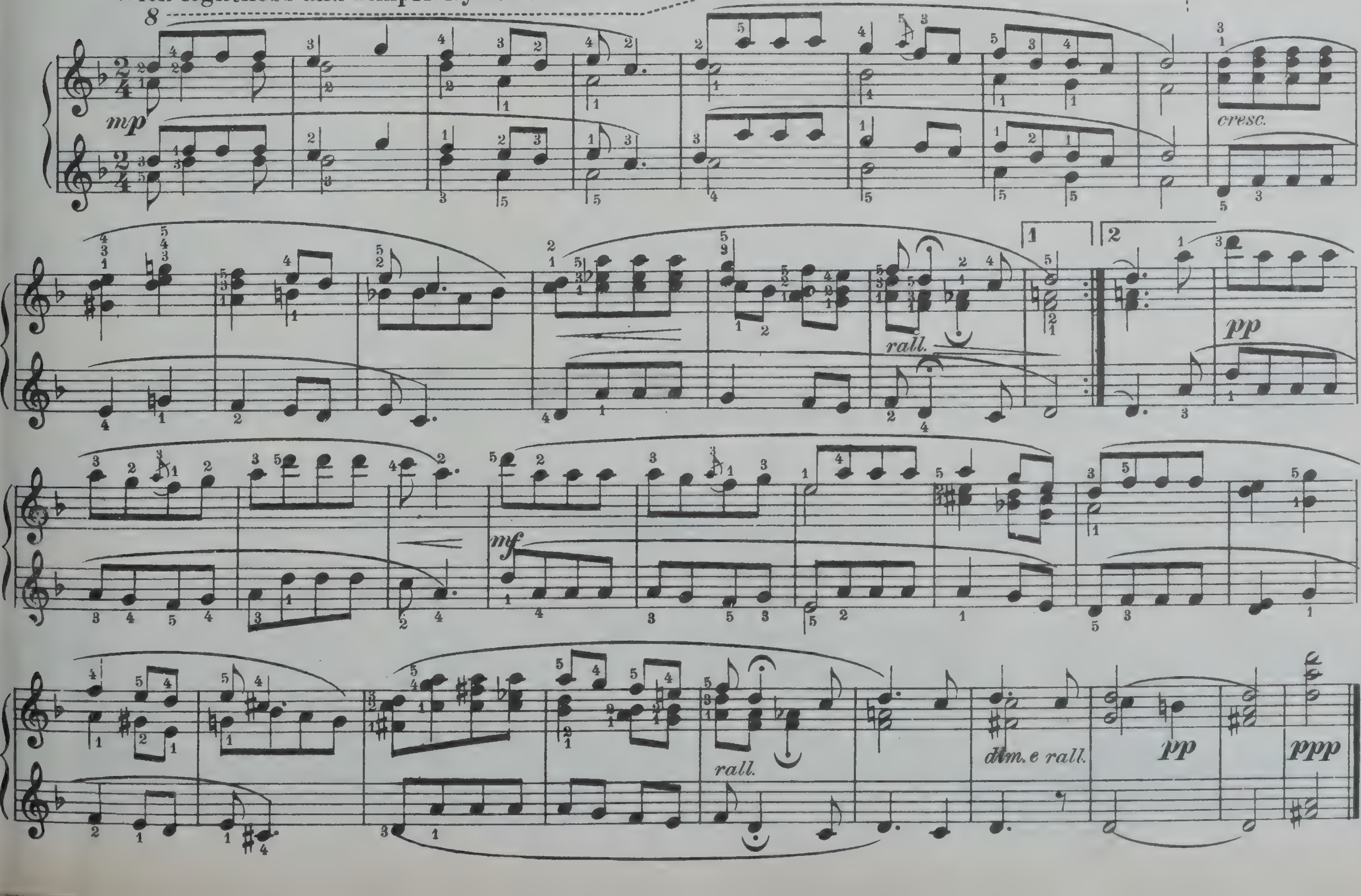
❋❋ From here go back to the beginning and play to ⊕; then play *Coda.*

INDIAN LOVE SONG

With lightness and simplicity M.M. ♩=69

PRIMO

CHARLES WAKEFIELD CADMAN

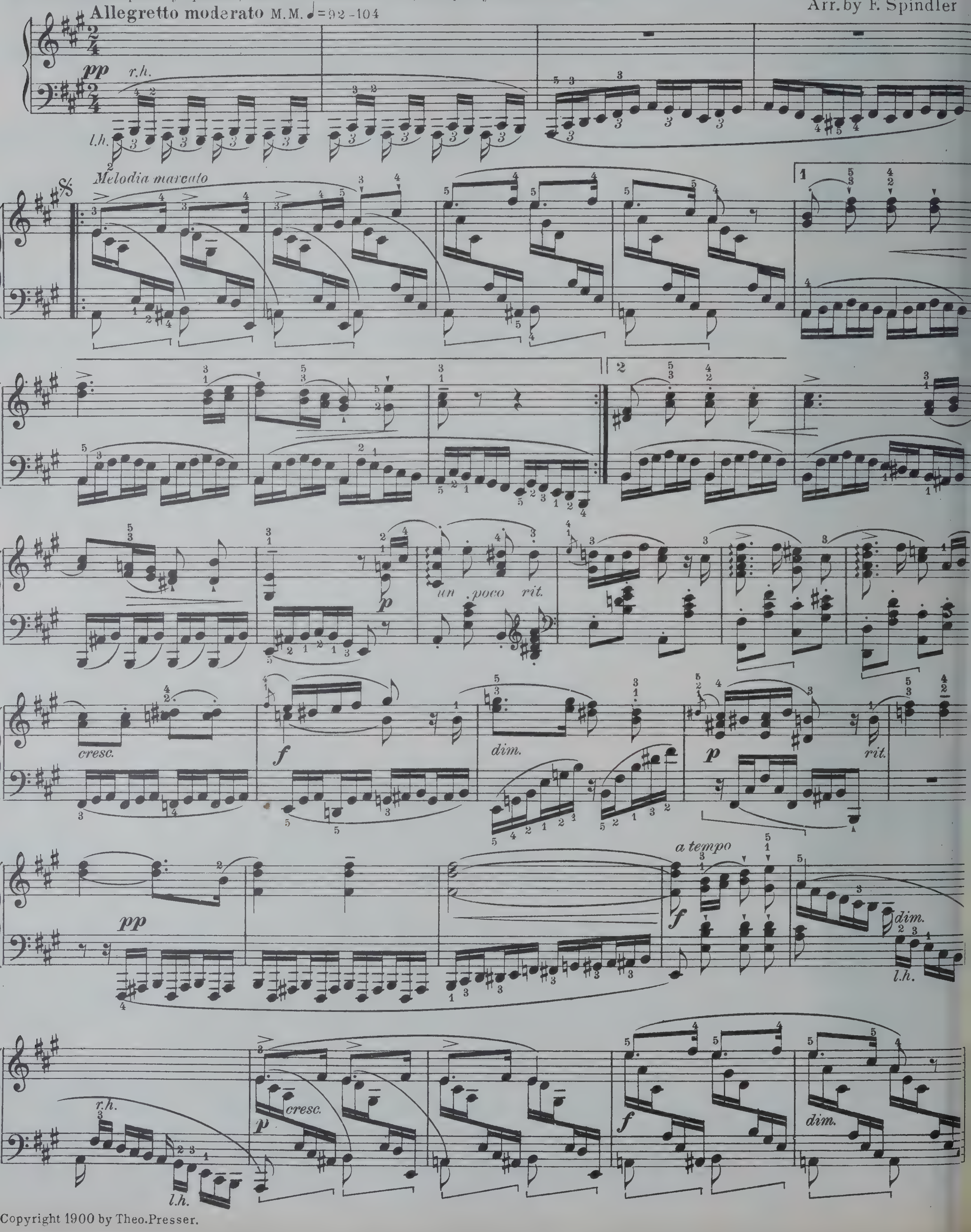


SPINNING SONG

from "THE FLYING DUTCHMAN"

This is the transcription by Spindler, less difficult than Liszt's, but equally effective. Grade 5.

RICHARD WAGNER
Arr. by F. Spindler



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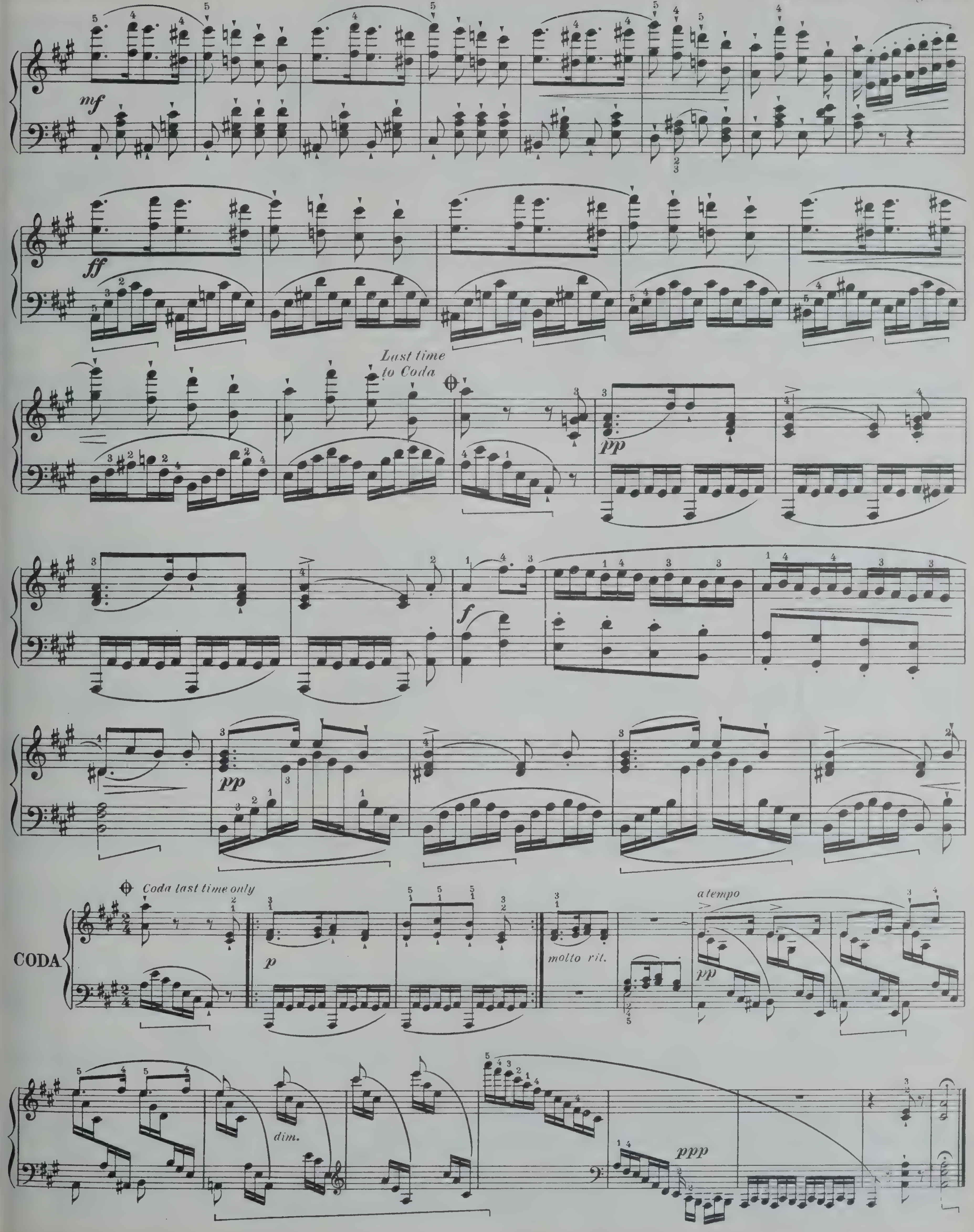
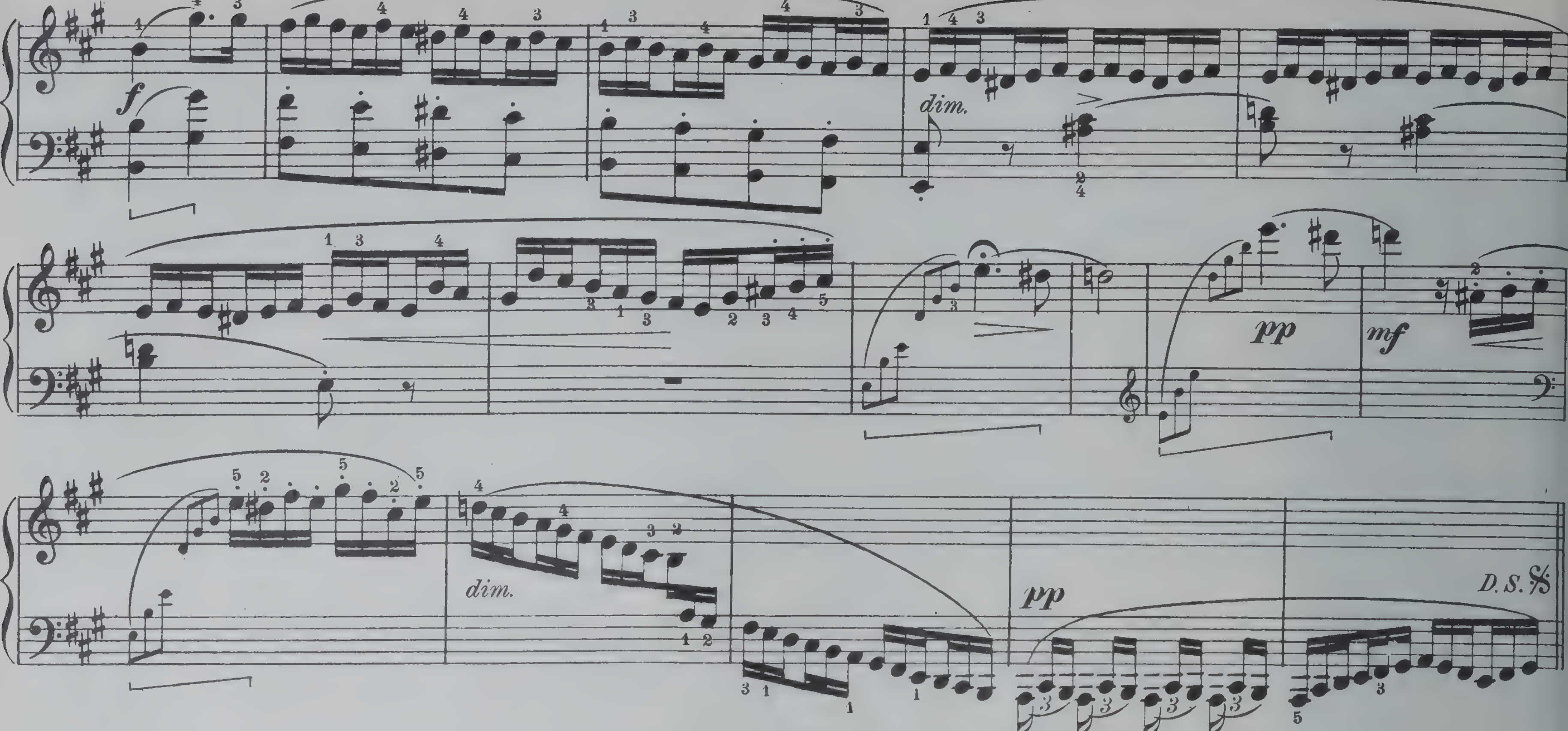

mf
ff
Last time to Coda
pp
f
pp
CODA
Coda last time only
p
molto rit.
a tempo
pp
dim.
ppp

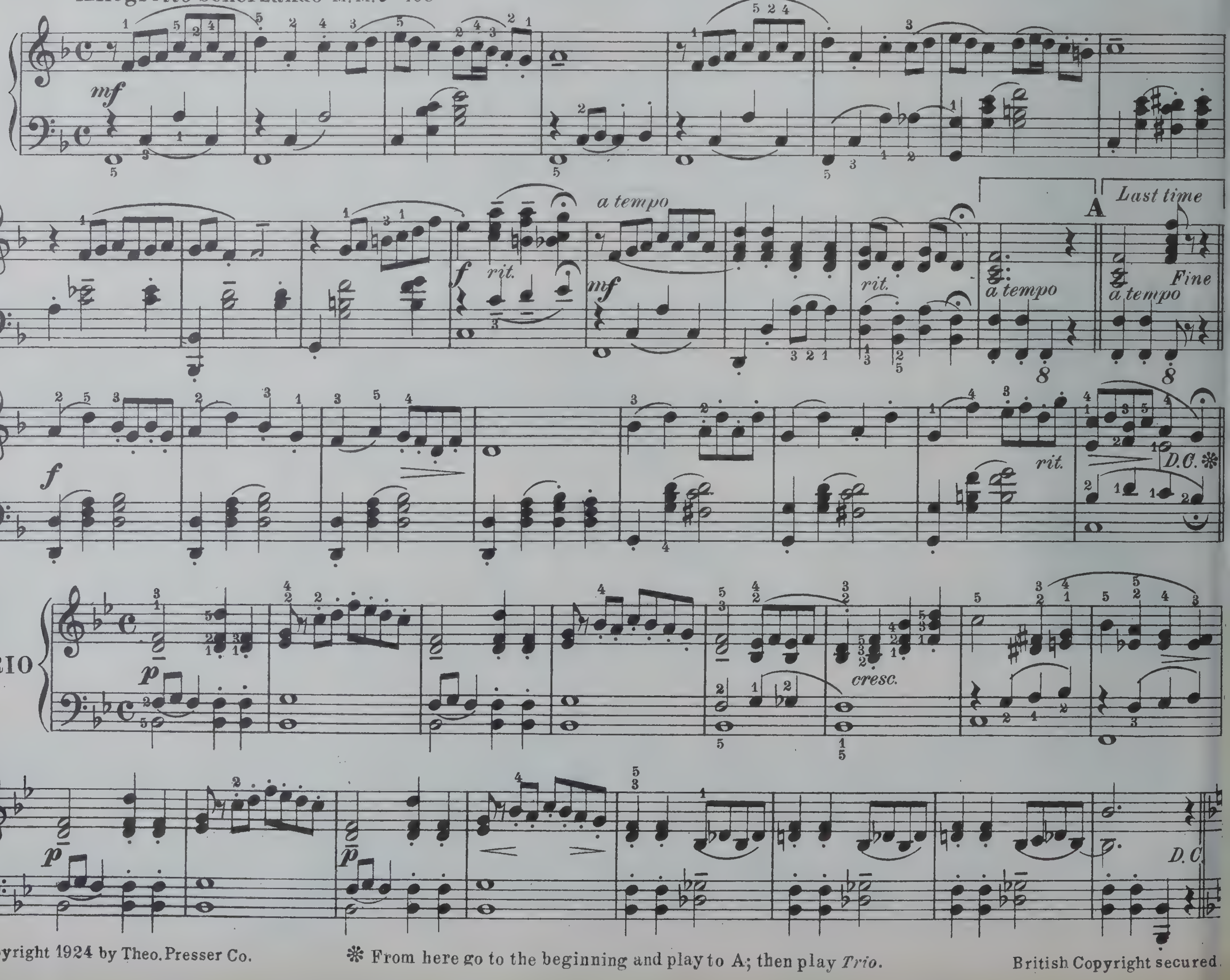


JAPANESE TEA PARTY

A lively little teaching number, with some quaint harmonic effects. A good study in phrasing. Grade 3.

FREDERICK KEATS

Allegretto scherzando M.M. ♩=108



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❋ From here go to the beginning and play to A; then play *Trio.*

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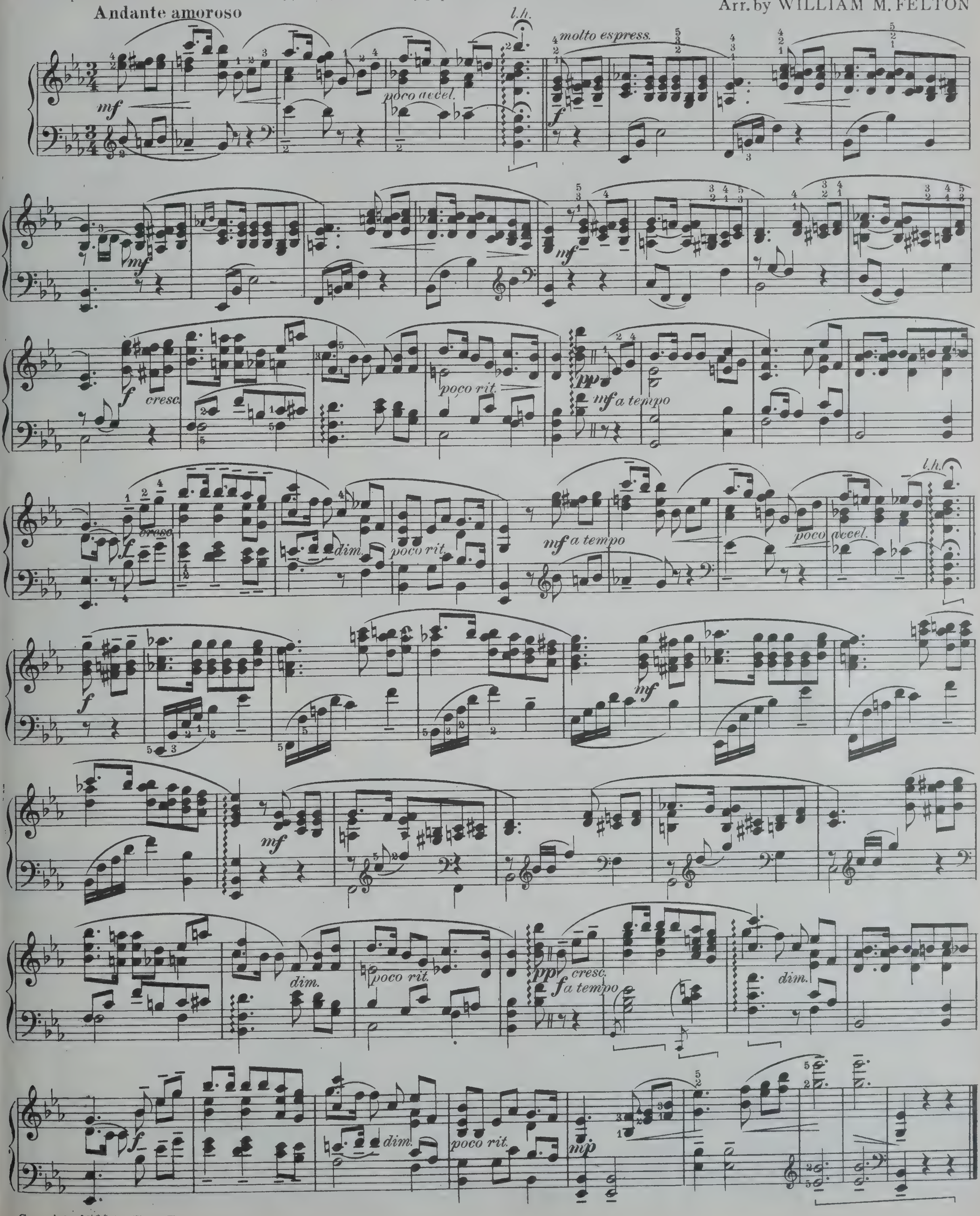
VIENNESE REFRAIN

Based upon a beautiful old-world melody, having become very popular in recent times. Grade 4.

Arr. by WILLIAM M. FELTON



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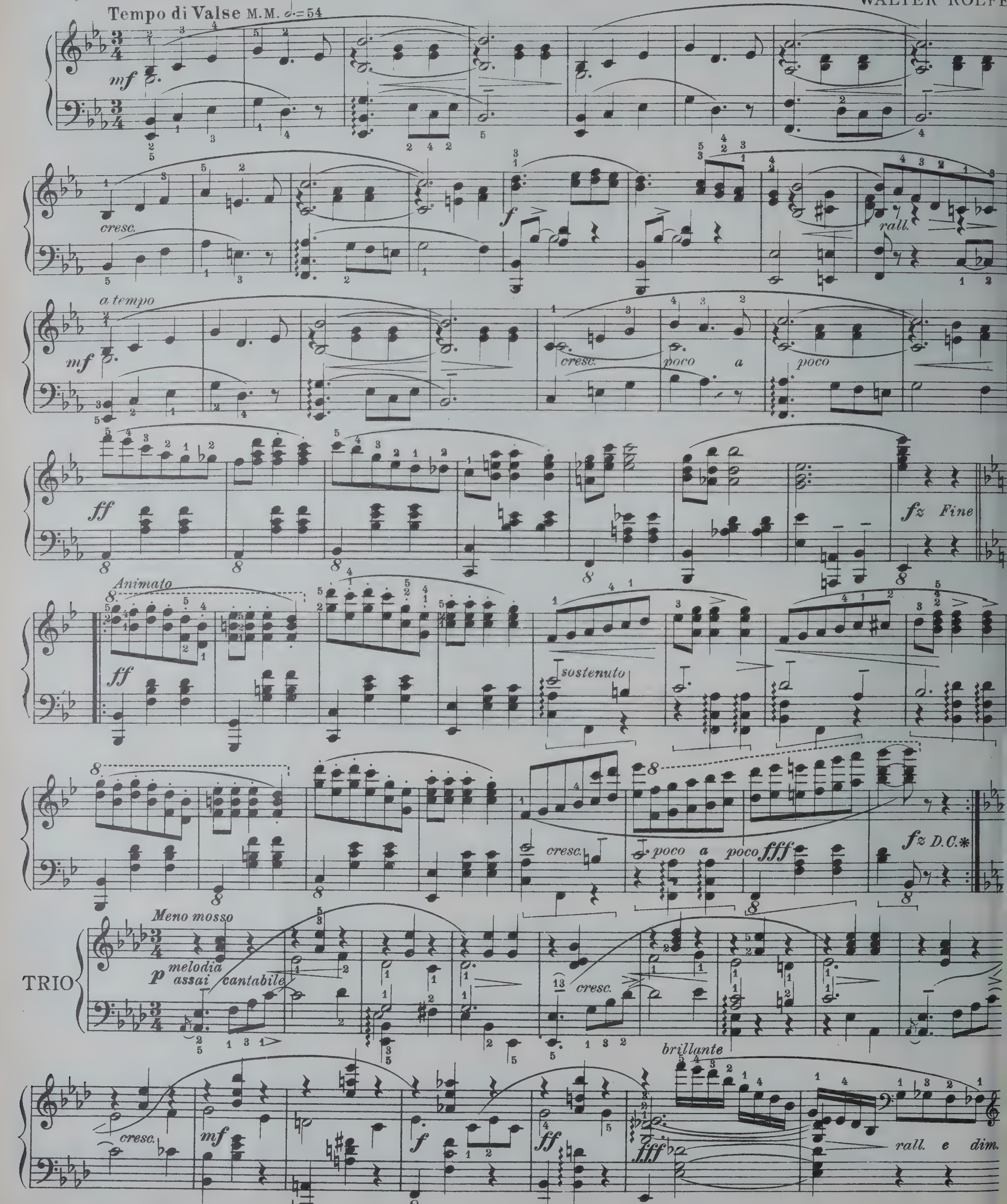
HAUNTING DREAMS

WALTZ

A showy waltz movement for study or recital use. Grade 4½

WALTER ROLFE



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* From here go back to the beginning and play to *Fine* then play *Trio.*

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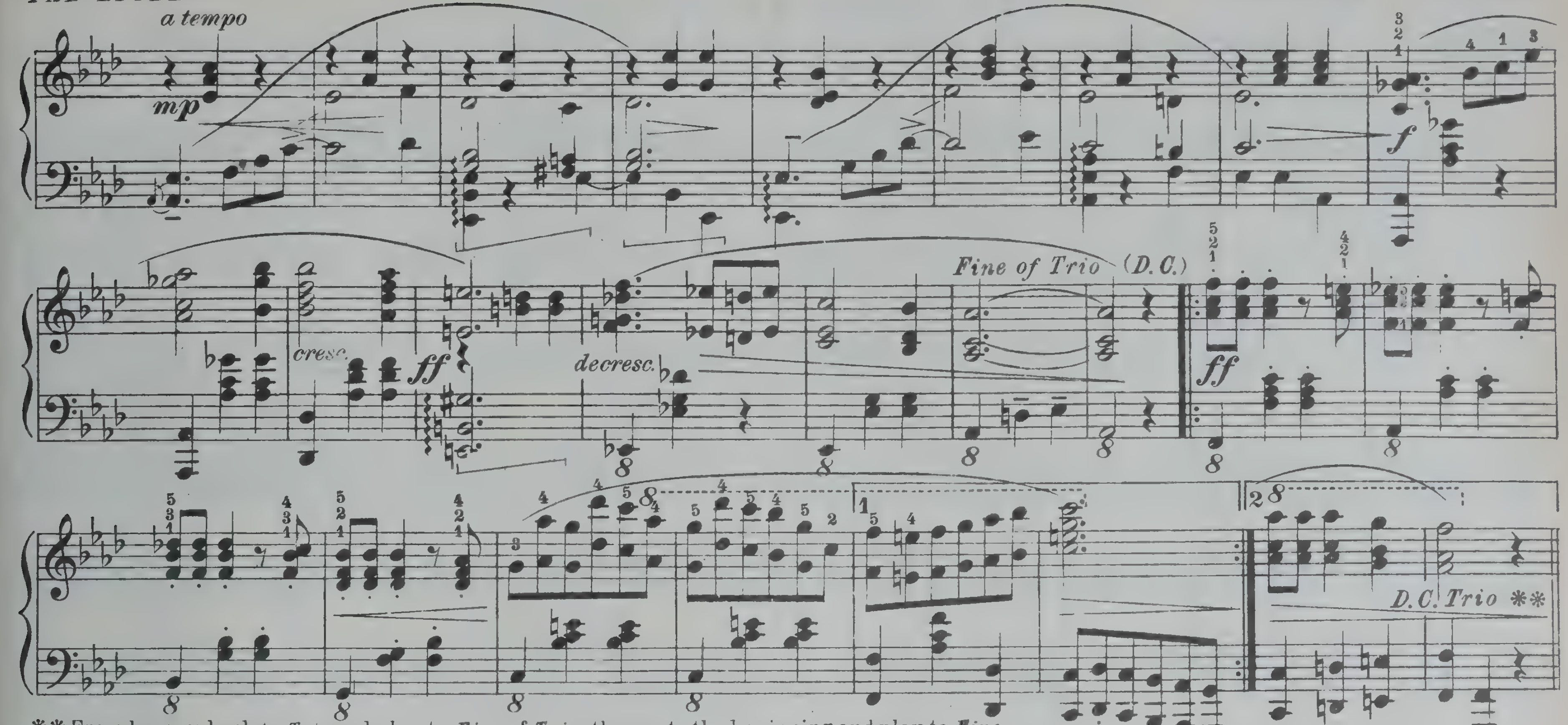
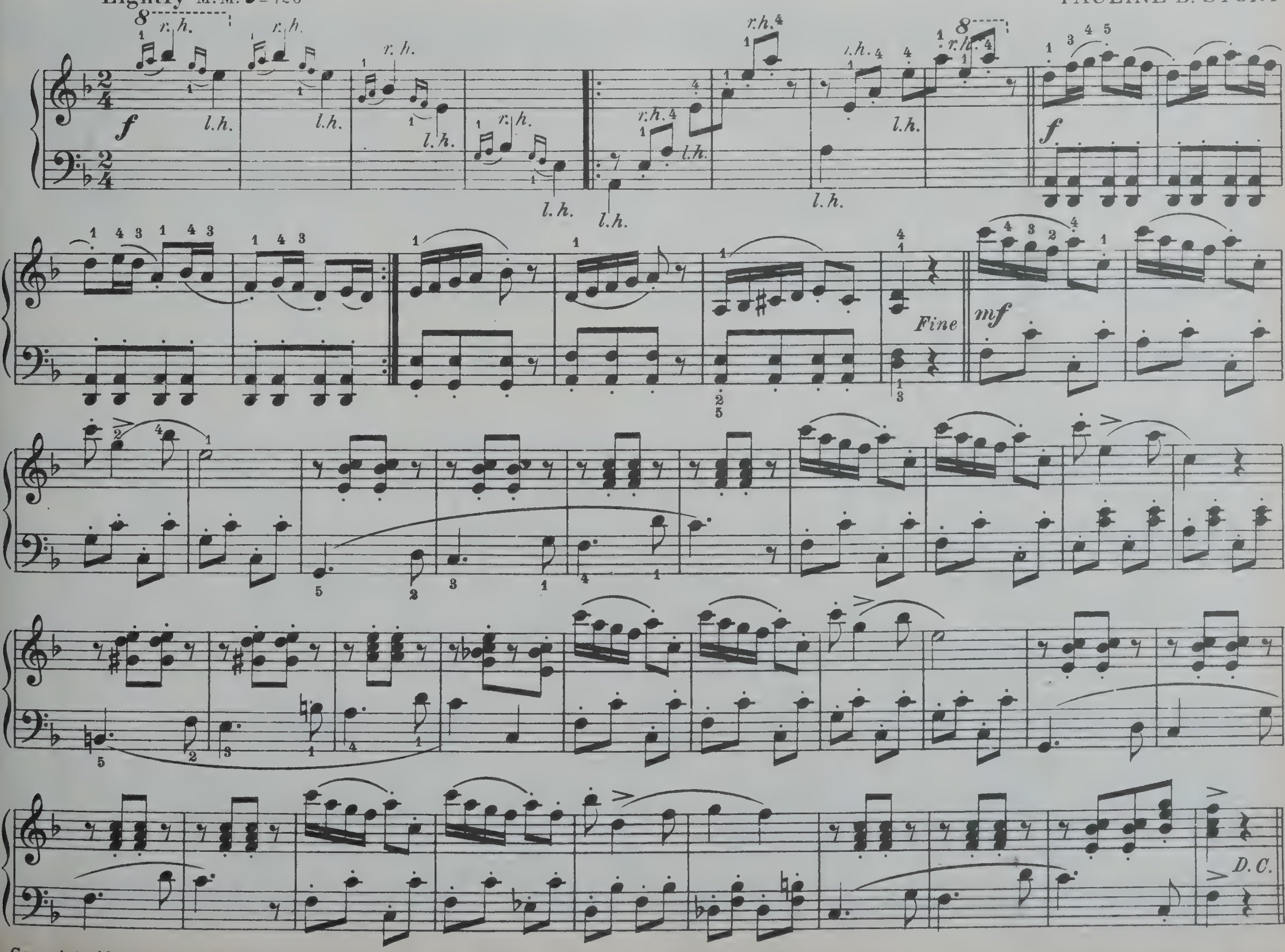


** From here go back to *Trio* and play to ***Fine*** of *Trio;* then go to the beginning and play to ***Fine.***

DANCE OF THE ELVES

A rollicking caprice. This number may be used as a study in touch and in the even alternation of the hands. Grade 3.

PAULINE B. STORY



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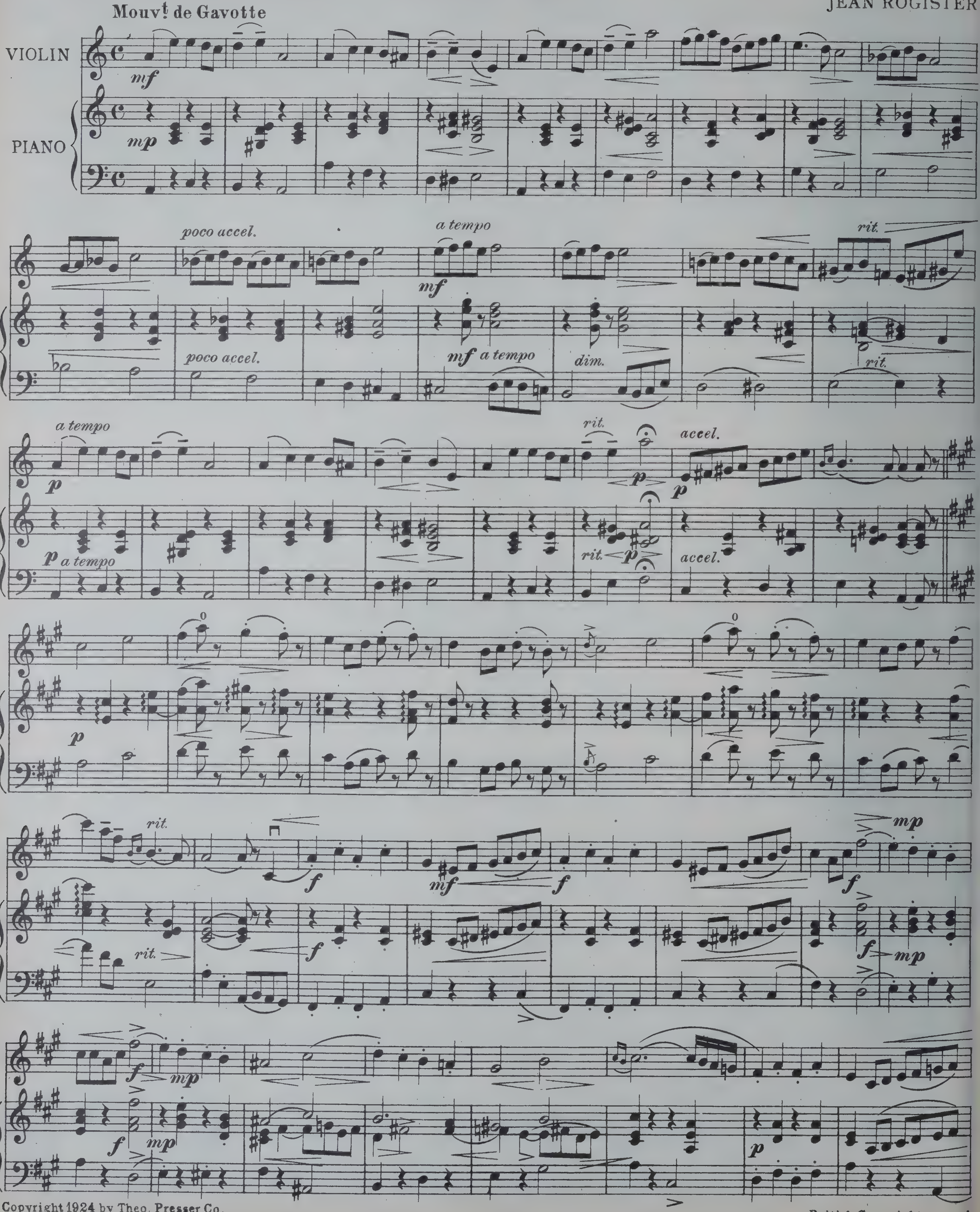
CHANSON D' AUTREFOIS

A charming number, in the manner of the olden days, by a contemporary Belgian composer.

JEAN ROGISTER



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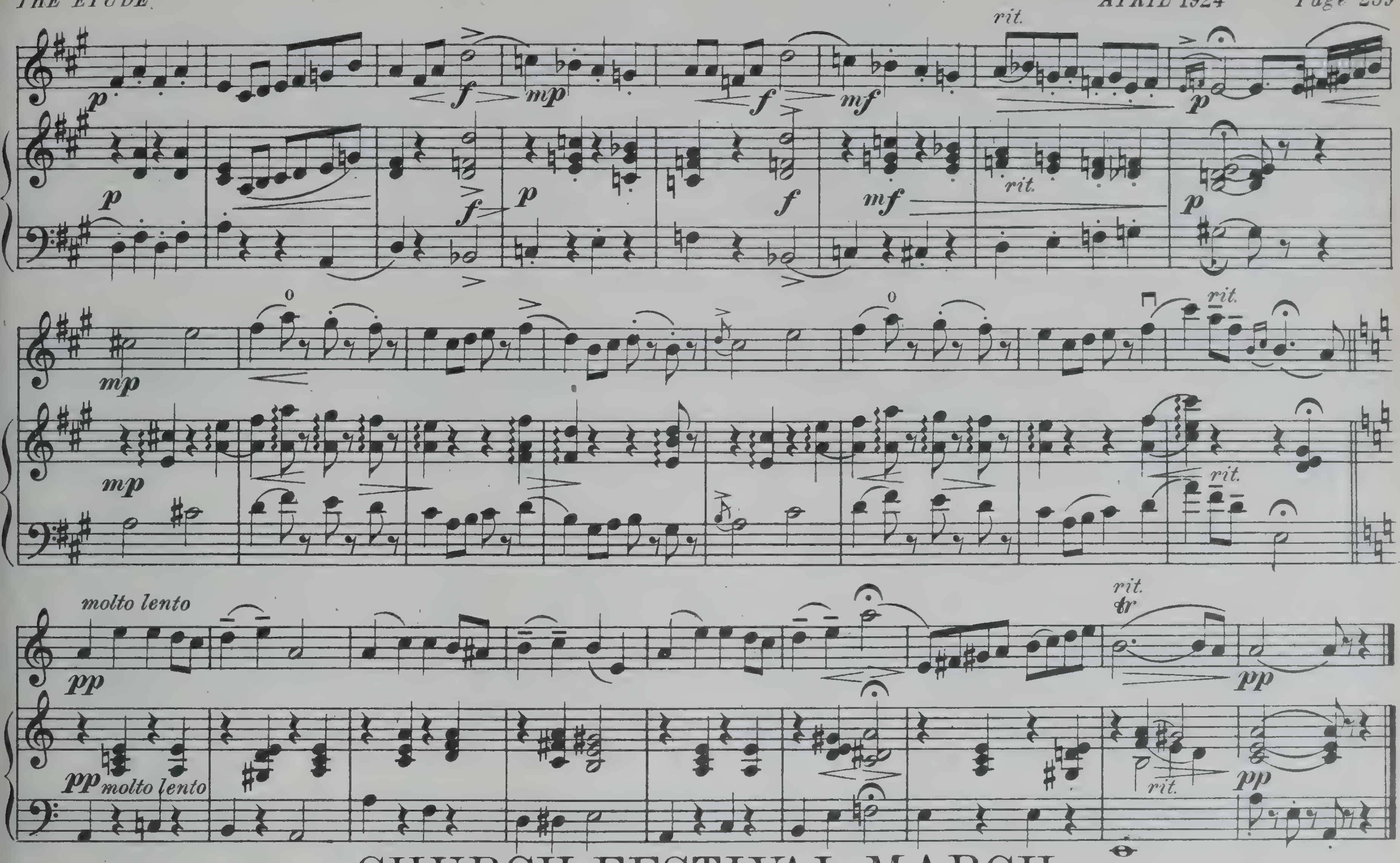
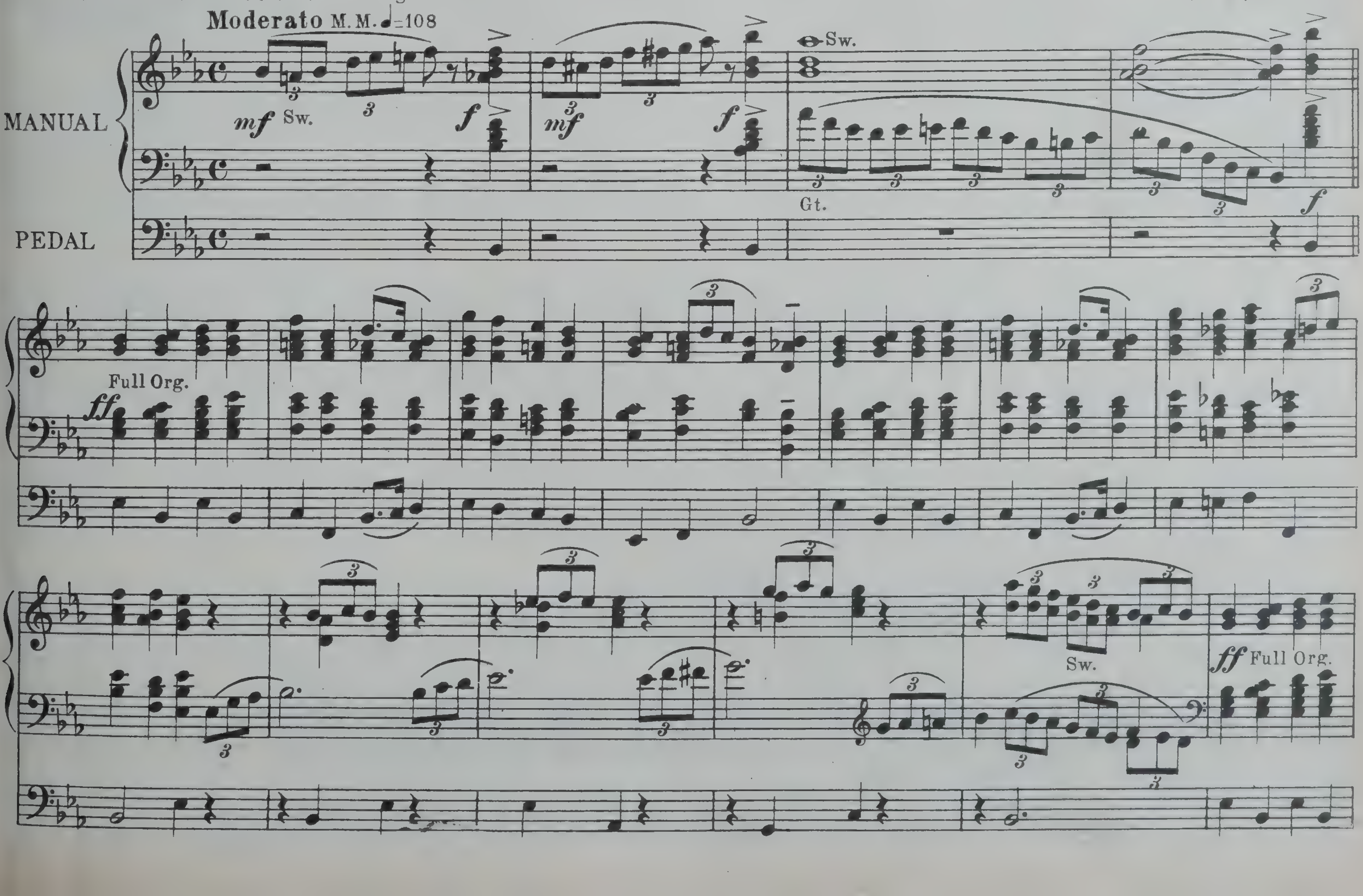
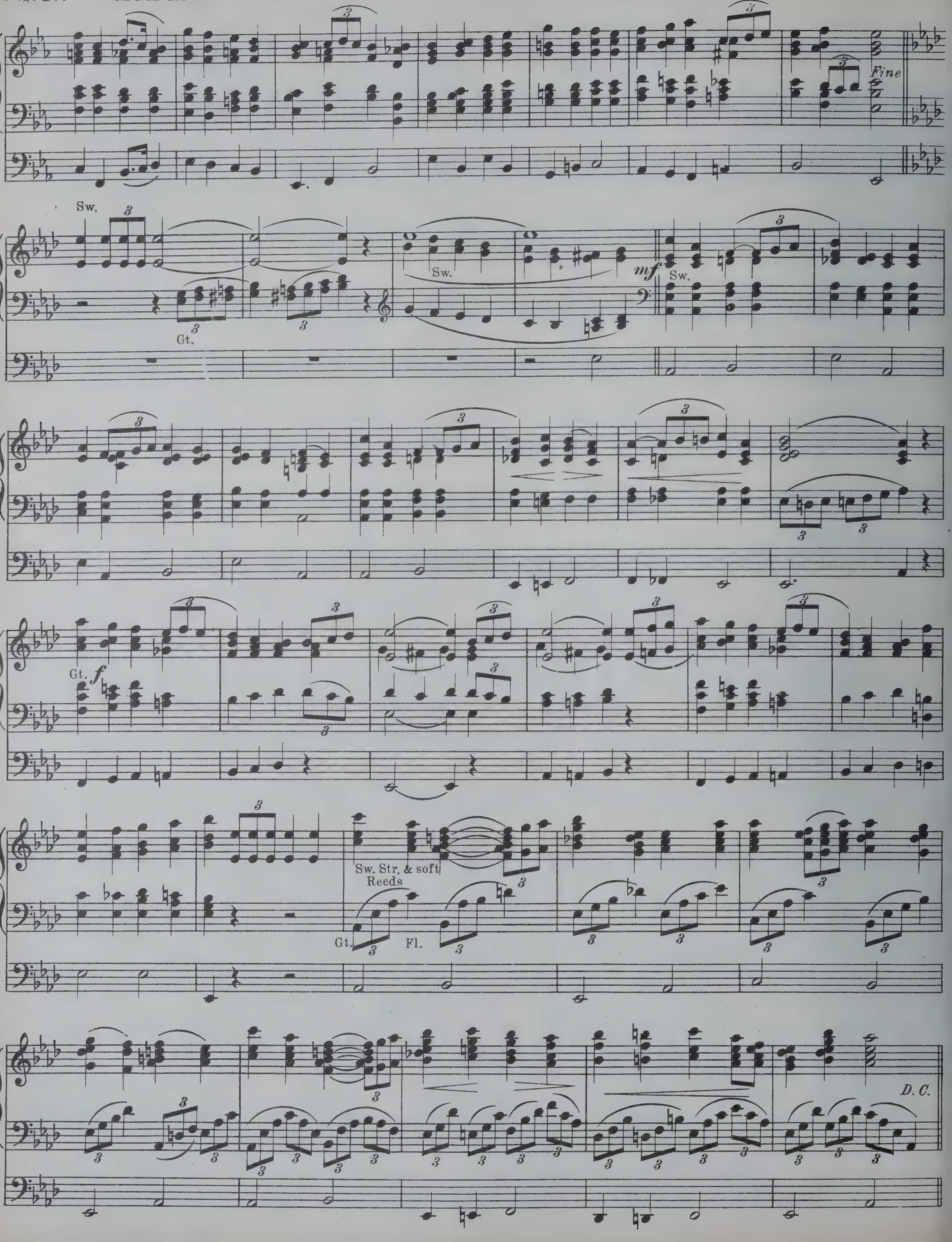


CHURCH FESTIVAL MARCH

Useful as a Postlude or for indoor marching.

R. M. STULTS




Fine
Sw.
Gt.
Sw.
mf
Sw.
Gt.
f
Sw. Str. & soft Reeds
Gt.
Fl.
D. C.

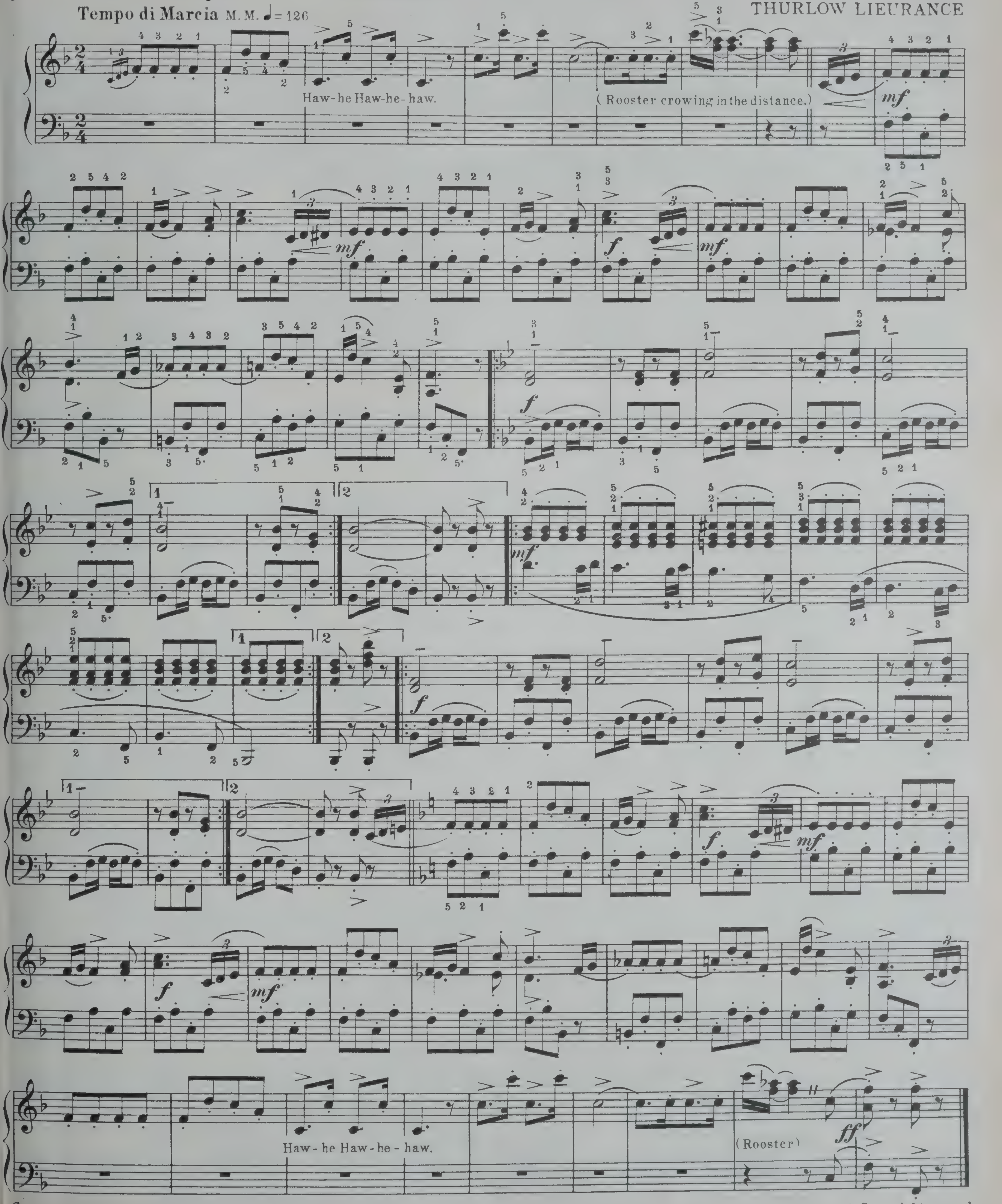
THE DONKEY TRAIL

from "BRECKINRIDGE PARK"

A humorous characteristic number based upon a familiar theme. Grade 2½

THURLOW LIEURANCE

Tempo di Marcia M. M. ♩= 126



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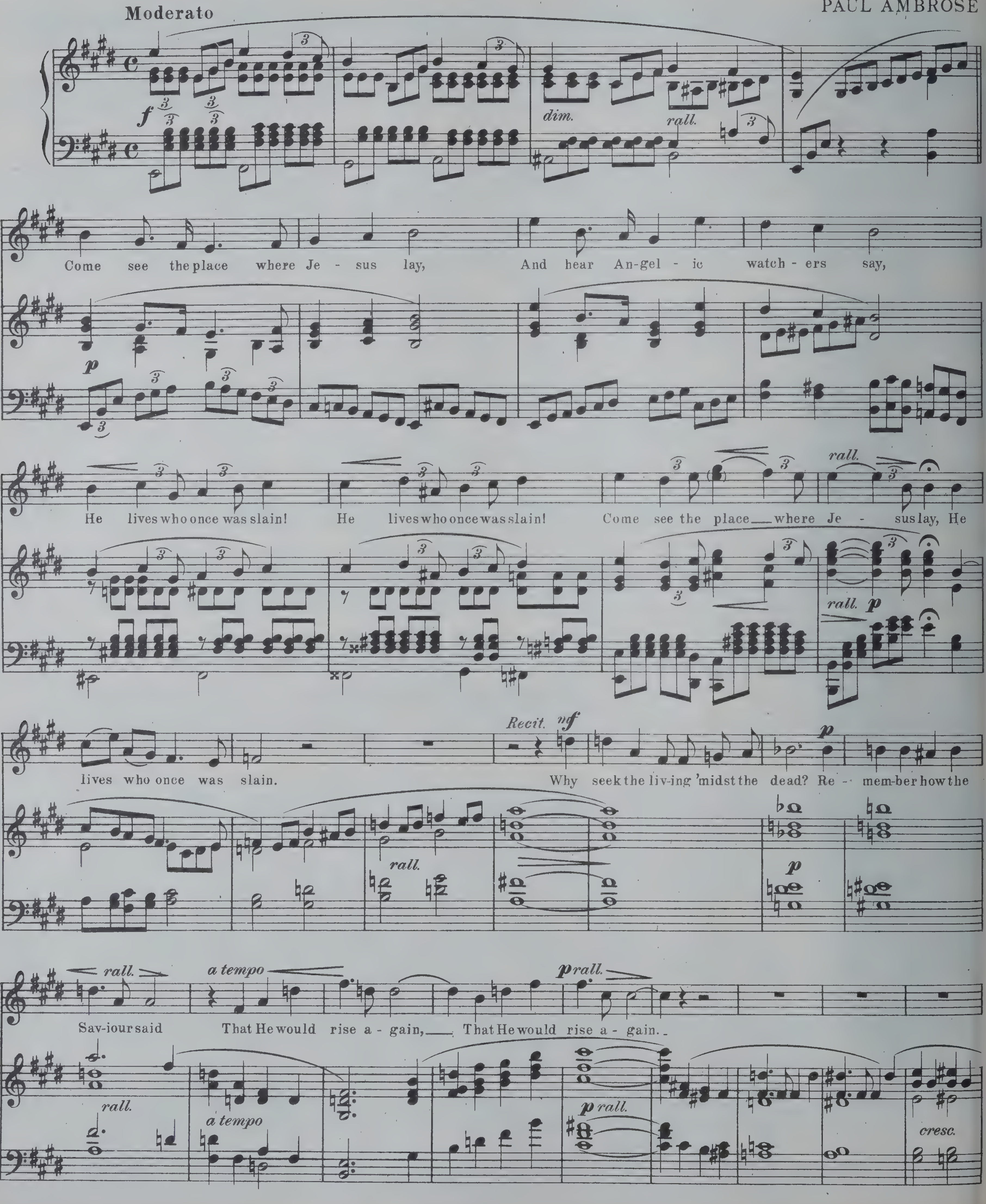
COME, SEE THE PLACE WHERE JESUS LAY

EASTER SONG

PAUL AMBROSE


Moderato
f
dim.
rall.
p
Come see the place where Je - sus lay, And hear An-gel - ic watch - ers say,
He lives who once was slain! He lives who once was slain! Come see the place where Je - sus lay, He
rall.
lives who once was slain.
Recit. mf
Why seek the liv-ing 'midst the dead? Re - mem-ber how the
Sav-iour said That He would rise a - gain, That He would rise a - gain.
rall.
a tempo
p rall.
cresc.

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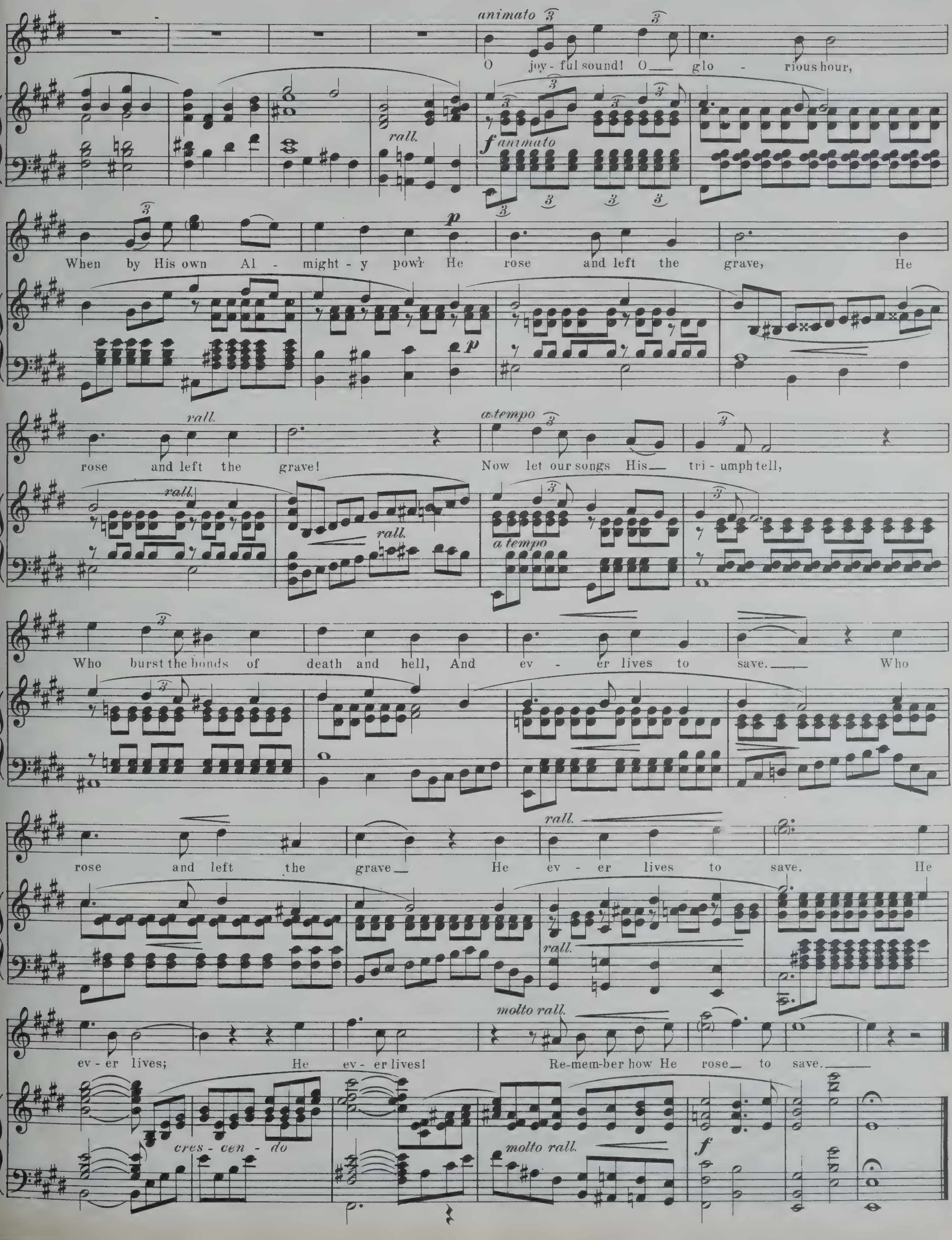
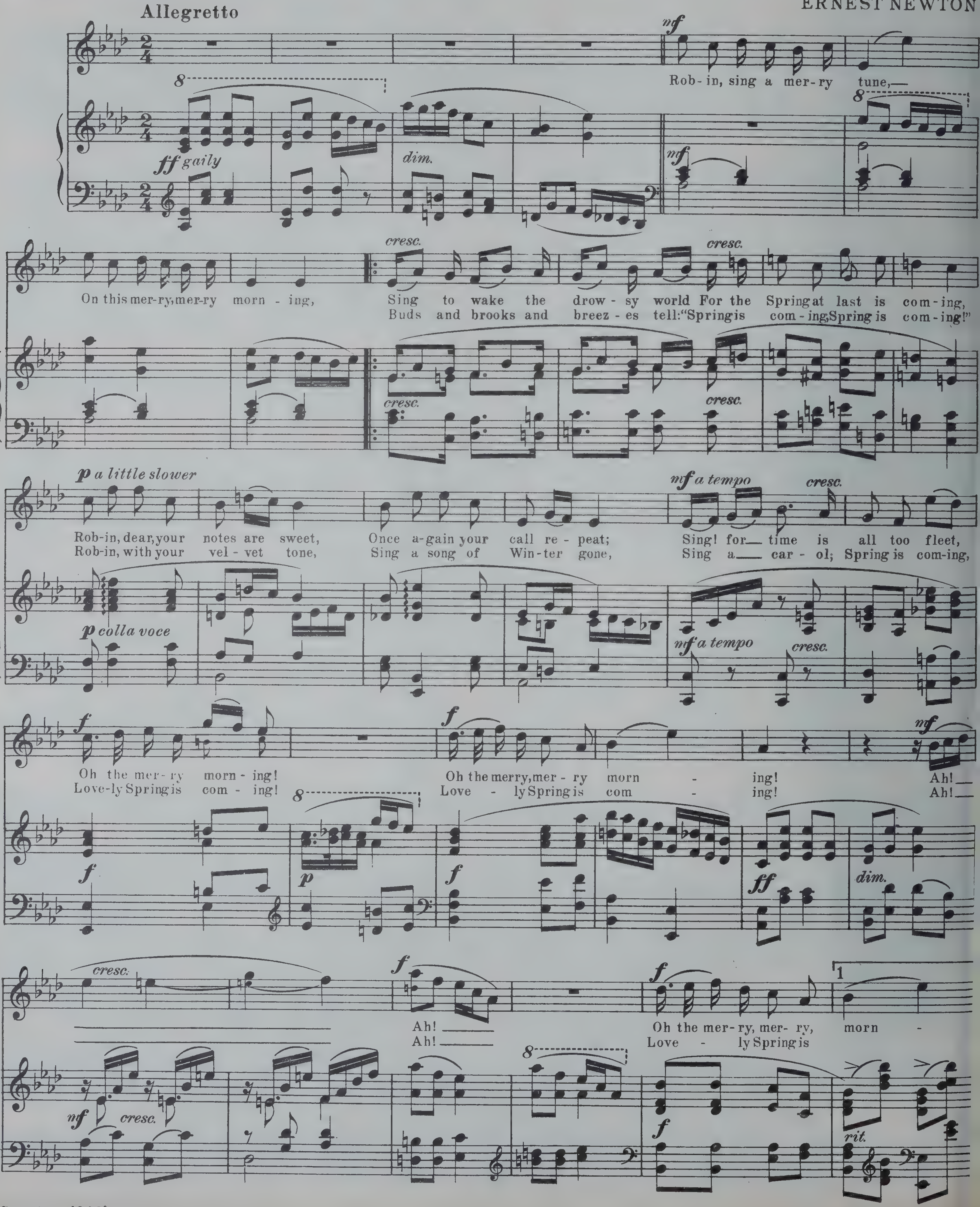

animato
rall.
f animato
O joy - ful sound! O glo - rious hour,
When by His own Al - might - y pow'r He rose and left the grave, He
p
rose and left the grave!
rall.
a tempo
Now let our songs His tri - umph tell,
Who burst the bonds of death and hell, And ev - er lives to save. Who
rose and left the grave He ev - er lives to save. He
rall.
ev - er lives; He ev - er lives! Re - mem - ber how He rose to save.
cres - cen - do
molto rall.
f

ROBIN, SING A MERRY TUNE

Paul Bliss

ERNEST NEWTON


Allegretto
mf
ff gaily
dim.
Rob-in, sing a mer-ry tune,
On this mer-ry, mer-ry morn-ing,
Sing to wake the drow-sy world For the Spring at last is com-ing,
Buds and brooks and breez-es tell: "Spring is com-ing, Spring is com-ing!"
cresc.
p a little slower
p colla voce
Rob-in, dear, your notes are sweet, Once a-gain your call re-peat;
Rob-in, with your vel-vet tone, Sing a song of Win-ter gone,
mf a tempo
Sing! for time is all too fleet,
Sing a car-ol; Spring is com-ing,
f
Oh the mer-ry morn-ing!
Love-ly Spring is com-ing!
p
Oh the merry, mer-ry morn-ing!
Love-ly Spring is com-ing!
ff
Ah!
Ah!
mf
cresc.
Ah!
Ah!
Oh the mer-ry, mer-ry, morn-
Love-ly Spring is
1
rit.

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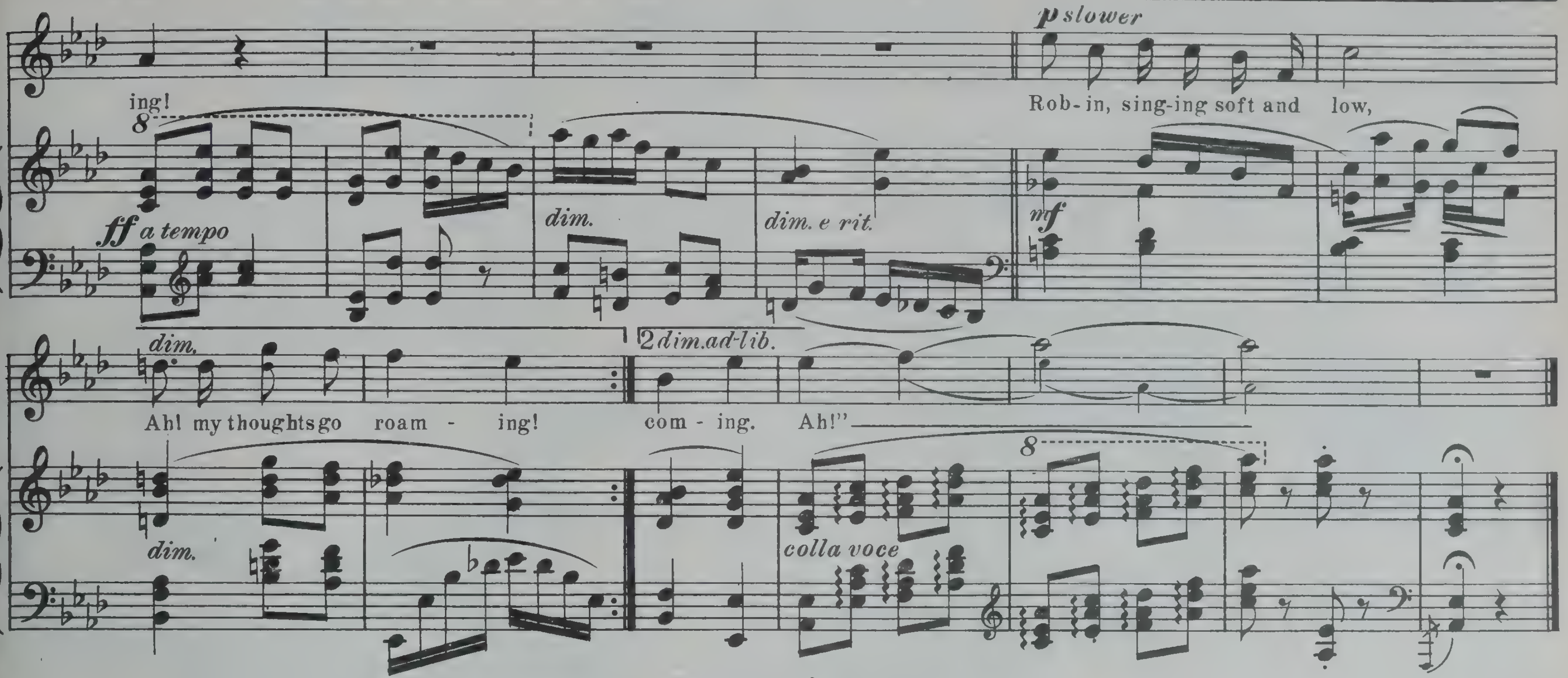
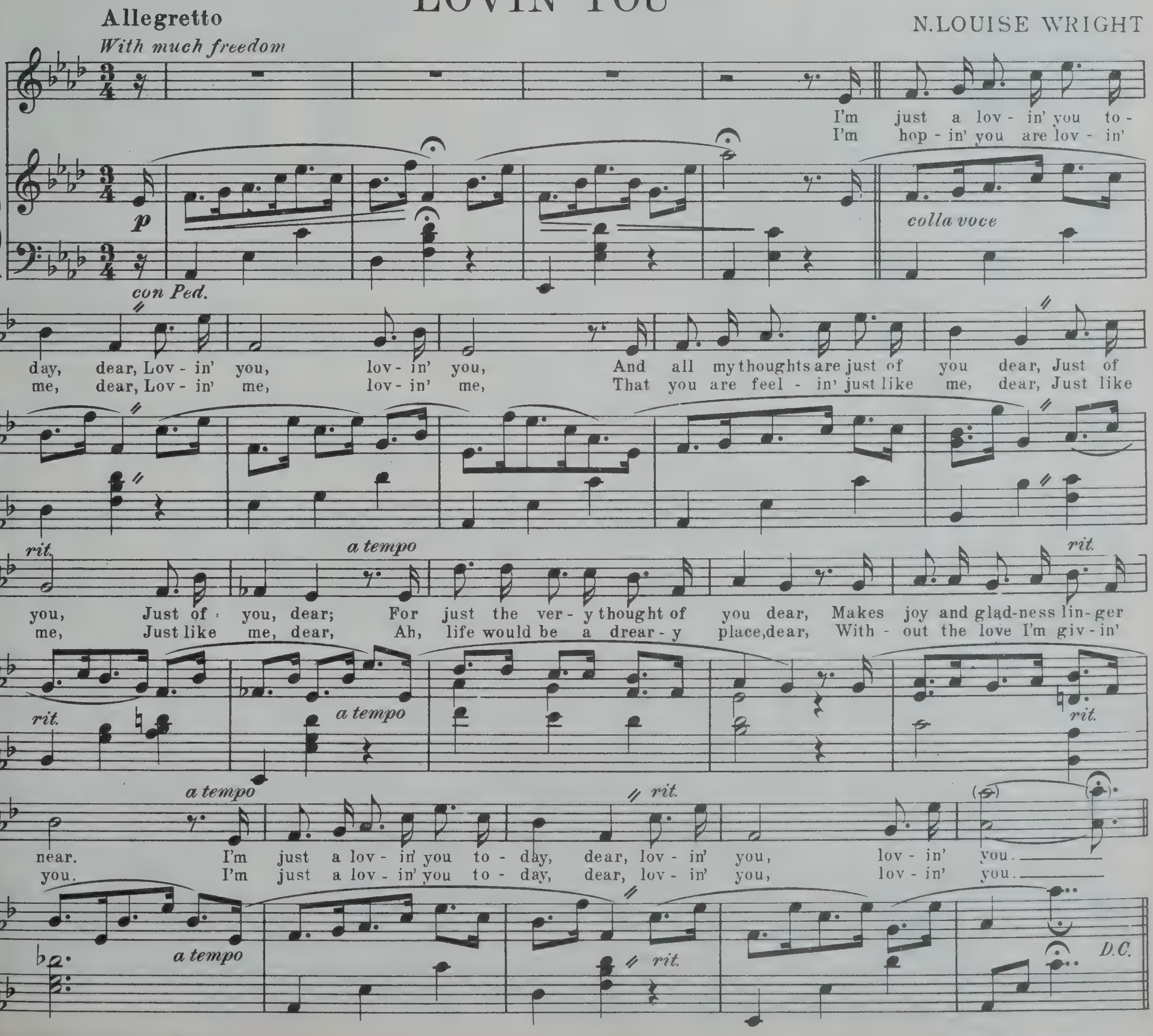


LOVIN' YOU

N. LOUISE WRIGHT


Allegretto
With much freedom
p
con Ped.
I'm just a lov - in' you to - day, dear, Lov - in' you, lov - in' you,
I'm hop - in' you are lov - in' me, dear, Lov - in' me, lov - in' me,
colla voce
And all my thoughts are just of you dear, Just of you, Just of you, dear;
That you are feel - in' just like me, dear, Just like me, Just like me, dear,
rit.
a tempo
For just the ver - y thought of you dear, Makes joy and glad-ness lin-ger near.
Ah, life would be a drear - y place, dear, With - out the love I'm giv - in' you.
rit.
a tempo
I'm just a lov - in' you to - day, dear, lov - in' you, lov - in' you.
I'm just a lov - in' you to - day, dear, lov - in' you, lov - in' you.
rit.
D.C.

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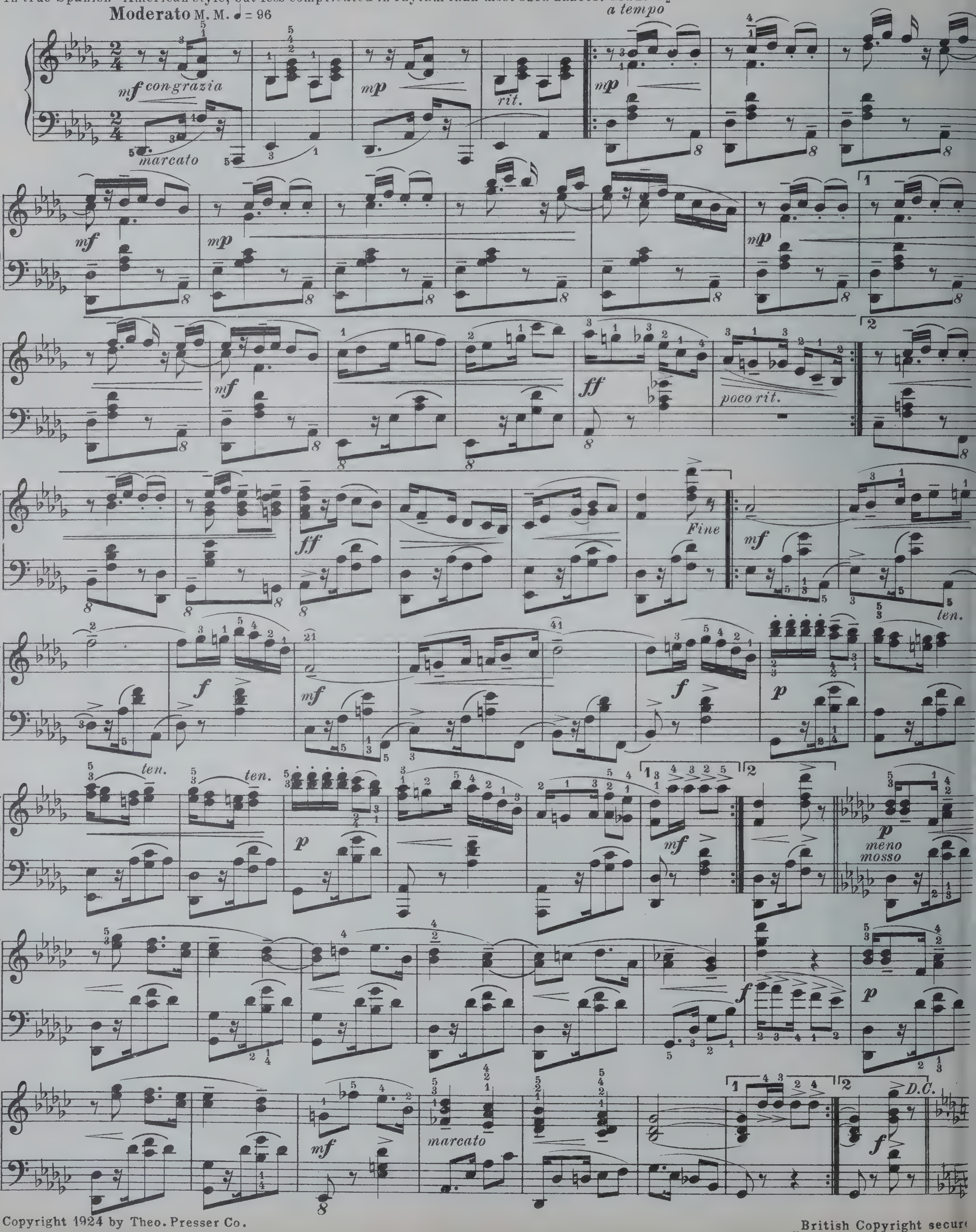

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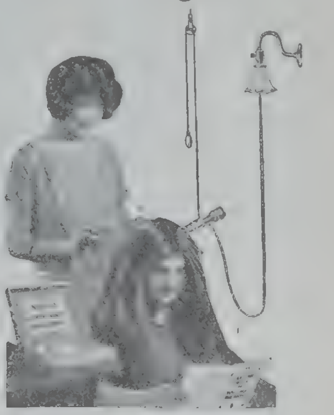

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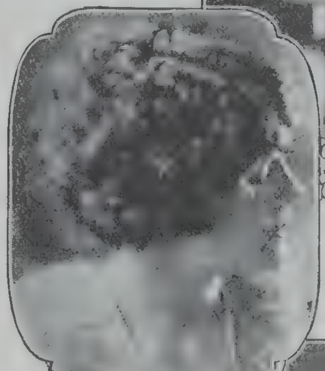

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The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Church Singer's Musical Opportunity

By Frederick W. Wodell

TWO professional singers of wide experience were talking shop. Said the elder, "You have only to hold fast to your present ideas and practices with regard to singing without rigidity of the tongue, jaw and neck, and with a determination that your tone shall always be of a musical quality, to be certain of a long career. You will sing well until you are sixty or over. Look at Battistini, the Italian baritone, singing at sixty-four this year, in Berlin and London, with the severest critics giving him high praise for his beauty of tone, wide compass and artistic expressiveness. But you must be careful that your church work does not upset your voice. Church singing is dangerous for a young singer; he is so likely to get into a vocal ditch; to fix upon his voice and style one tone color and one general type of expression."

"Is not that true?" returned the younger. "We have one rehearsal weekly for our two services on Sunday; and, to tell you the truth, we do not half work when we do rehearse. We are singing the same old selections in the same way, year after year. I am tired of it. I cannot get anything out of it."

"And your quartet choir is one of the most highly placed and paid in your section of the country?"

"Yes, and that is the shame of it; but, of course, I am not the director of the choir, as you know."

"You must certainly guard your voice and your style against a 'churchy' monotony. Keep up your work on a concert and operatic repertoire. That is the practical thing to do."

Operatic Antidotes

"I have committed to memory five operas of the modern school within the last two years. And some day I intend to go to Europe, where I hope to get an opportunity in one of their Municipal Opera Companies, to appear in them. Meantime, as you have suggested, I am using them as an 'antidote' to my church singing."

The above is a truthful report, in substance, of a conversation between two American musicians.

The points made are worthy of careful consideration by professional singers, choir directors and also by the Church Music Committees, if only such could be induced to take an interest in them. It would be worth a great deal to chairmen of Church Music Committees throughout the country, were they to read regularly THE ETUDE'S Voice and Organ and Choir Departments.

Meantime, let the professional solo singer consider the real responsibility in connection with the subject under discussion. Church music is worthy of the serious attention of the church singer, or it is not. On what ground does a professional choir singer accept anywhere from ten to fifty dollars a week for singing at Sunday services, and give to the rehearsals for such services the "fag end" of his week's time, often just before service on Sunday morning, and what is left of his strength and interest, after a strenuous week's travel and employment in other forms of professional singing?

Why should a Music Committee pay one member of the choir more than the other members receive, to hold the position of "Director," when he does not "direct" with intelligence, skill, and, above all, with interest and industry. Is it, in fact, "honest" to accept a salary for "directing" and at the same time do the director's work in a more or less indifferent and slipshod manner? It may be said, "That is up to the Music Committee." No, no. It is first "up" to the director who accepts the position, and calls himself an "artist." Now let the singing member of the choir who is paid for his services read "soloist" for "Director," and consider seriously where he stands today in the light of that which he has done in church singing for the last few years.

An "artist" who appears upon the concert or operatic stage without the fullest possible preparation, and the determination always to do his very best, is foolish. The same holds good with regard to church singing. There is always, in every congregation, some persons who "know," persons who have knowledge and experience as to good singing, and the correct manner of setting forth the truths of religion in song. And it is the part of wisdom for the professional singer always to prepare to satisfy first his own artistic and religious standards, and second to satisfy the "knowledgeable" persons of the group listening to him.

The truly "great" ones in Grand Opera, as for instance Gigli, the Metropolitan tenor, make a deep and comprehensive study of the rôles they are to take. See the article regarding Gigli's method of operatic study in the July ETUDE, Vocal Department, for the present year. In the same way, the professional singer who claims to be an artist should prepare his part in his church work. And this not only for solo singing, but for quartet or ensemble singing as well.

Presupposing that the singer has a good vocal technic, such as will make it possible for him to depend upon it in the interpretation of varied styles of music, it is his business then to dig into the meaning of the verbal of the church compositions he is to sing, and into the musical content of the solo or ensemble piece, and then so to sing as to bring out the meaning of both text and music.

The Inner Meaning

The "Anthem" in the church service may be a solo, duet, trio, quartet, or piece in which any desired number of voices may be used; but the duty remains upon director and singers to get at the inner meaning of text and music, and to bring it out in the singing, as much when twenty singers are engaged as when there is but one.

Church singers are sometimes willing to take much trouble with a "solo," but will not take the same trouble with their part in an ensemble piece. Why? As "artists" and as conscientious singers, the duty is as obvious in the one case as in the other.

Given the necessary vocal technic, as stated, the church singer owes it to himself and to his congregation to "interpret" truthfully and as adequately as possible the message of the words and the music used.

To accomplish this it is necessary to study and so to discover what the words mean. It must be evident to even the least intelligent among church singers that "Bless the Lord, Oh My Soul" means one thing, and "Comfort Ye My People," something quite different. Yet there are many so-called trained church singers who sing everything they undertake with the one type of tone, the so-called "church music" voice. Some imagine they have done all that is possible in the way of "expression," when they have modified the strength and volume of the tone used, as did a certain quartet, upon every occasion, in an anthem, when the phrase "the Holy Spirit" occurred. Not at all. Back of all the accentuation, shading, and all the rest of the mechanics of expression in singing, comes the subtle, yet true, "expression" or "giving out" of the actual spirit of words and music which arises when the singer knows and feels what is the full content thereof and sincerely desires that those who hear shall come to understand and feel in like manner with himself.

The Spirit of Appeal

What is the well-known quartet by Pflueger, "Consider and Hear Me, O Lord, My God?" Is it that which so many singers and quartet choirs think it to be, as they indicate by their rendition of it, namely, a show piece for a deep contralto solo voice, and for a choir which has learned to shade so as to sing an effective obbligato? By no means. It is a genuine prayer; a particular prayer. It should be sung in the spirit of appeal to the Almighty. With that spirit animating all the singers, given the vocal control already referred to, and sufficient training in the mechanics of good singing, whether solo or ensemble, there will be a giving out in this selection which will take hold of the hearts of most of those who listen.

In other words, beautiful voices, sufficient vocal technic, training in all the mechanics of ensemble choir singing—all good—nevertheless are nothing without the informing spirit of song which comes from a deep knowledge of the real content of the words and music and a sincere desire to make that content known to the auditors.

In preparing an opera, one naturally studies the times and manners in which the "story" is set, the particular character to be taken, the relation of that character to other characters in the play, and so on. Would it be asking too much of the singer of anthems that he also should study the words of the selections, do collateral reading and try to understand the "situation" in which they were uttered, or something of the circumstances under which they were written, and so on?

This sort of comprehensive preparation for the Sunday services, by singers as well as by choir directors, is that which they in reality owe to themselves as artists, and to their congregations, as honest men. And if it could be obtained, generally, throughout this country, there would be such a change for the better in the character of choir services as would amaze and delight many a hard-pushed minister and tired congregation. And without doubt many a solo and anthem now in use would be consigned to the rubbish heap as unworthy.

Those Who Sing Off Key

By Charles Tamme

THE only persons who sing off key, and who cannot correct themselves, are those who lack a sense of pitch. These are never singers, for they cannot carry a tune; and they are comparatively rare, like persons who are color blind.

However, many persons with normal pitch sense still sing off key; and among them are even professional vocalists. Singing off key is a fault which may or may not be difficult to correct. All depends upon the cause. If the trouble lies in a faulty method, the right one must be learned and applied before singing off key will yield permanently to correction.

Sometimes the cause is purely psychological. This must be carefully studied and understood before the singer can be taught to remain on key. A vocal student was of a highly sensitive disposition. When a child, somebody ridiculed him for singing; and his subconscious mind set up a complex which told him he could not sing. Now that he is mature, his conscious intelligence tells him that he can sing; but the wrong complex which was started far back in his childhood, keeps trying to prove itself by making him sing off key. Not until this singer's mature intelligence was guided down into his subconscious, and there supplanted the wrong complex entirely, was he able to sing correctly on pitch.

Among mechanical causes, excessive breath pressure is one of the most frequent for singing off key. Corresponding with the amount of breath used in setting the vocal chords into vibration, a tension is set up above and about the vocal chords to keep them from being forced apart. Excessive breath calls for excessive tension and strain, which in turn, tends to close the throat. Those who sing with excessive breath pressure have a tendency to sing flat, although, occasionally, the result is sharpness. They must learn to sing freely and with a nicety of the balance of breath pressure, before they can be certain of singing on exact pitch.

The wrong formation of vowel sounds is another frequent cause for singing off key. When vowels are improperly sung, they disturb the resonance or the overtones of the voice, and cause what is spoken of as poor intonation. When poor intonation is carried to extreme it is a case of singing off key.

Those who sing sharp usually do so because of extreme anxiety or nervousness. Some of this may be due to inadequate practice or study, the singer, therefore, not being sure of himself. More time to his art and more thorough work are the recommendations here. Or nervousness and consequent sharp singing may come from various other sources. Whatever these are, they must be traced and removed before the singing off key can be corrected permanently.

Lowered vitality often brings flat notes in its wake. A singer should never attempt to render a program unless physically up to the mark.

Many singers lack the ability of coördination between mind and vocal mechanism. This is usually due to having learned an improper method of singing. When a singer becomes aware that the voice refuses to carry out the wishes and direction of his mind, he must change his method until the voice will obey the mind. Perhaps, too, it will be necessary to revise some of the ideas of his mind. But, whichever way it is brought about, perfect coördination between mind and voice must be established before the singer can trust himself to sing correctly and on key.

If singers would only listen to themselves, much singing off key would never occur. The mind readily conceives correct pitch, and singers should train the ear to stand guard, insisting upon correct pitch from the voice. By this simple solution of the problem of singing off key, many mechanical faults and difficulties would clear up automatically.

The writer has never known a person whose ear proved defective and became the offender in producing notes off key. Unless absolutely lacking the pitch sense which is in the brain, nobody need sing out of tune. If a person can sing a phrase of reasonable length, carrying the melody, and thereby proving his faculty of normal pitch, he can be taught to sing all the phrases, in all songs, exactly in tune. There should be no flat notes or sharp notes either in the ascent or the descent of the scale.

Kinetics and Feeling in the Vocal Art

By Charles Tamme

ALTHOUGH its importance is often exaggerated, the kinetic sense, or the sense of movement, does hold a place of considerable importance in singing.

A knowledge of kinetic sense is valuable, especially, in the teaching of singing. For, by whatever method a pupil has been taught to sing, his teacher can always check up results through the kinetic sense, if not by any other means. There is a definite movement for the tongue, the teeth or the lips, in the articulation of every consonant, and in the enunciation of every vowel sound; there is a definitely correct shape that the mouth should assume for every note which is sung; and even the larynx can be partially controlled by the kinetic sense.

The consonants P, B, W, M are articulated by the action of both lips; F and V, by the lower lip and upper teeth; TH, by the tip of the tongue and the teeth; T, D, L, N, initial R, by the tip of the tongue and the upper gums; S, CH, Z, ZH, final R, by the front of the tongue and upper gums; K, G, NG, by the back of the tongue and the soft palate.

For the vowels E (eve), I (it), A (ate), E (end), A (at), A (ask), the front of the tongue is raised; for the vowels OO (ooze), U (book), O (oak), U (up), O (orb) the back of the tongue is raised; and for the vowels A (arm), U (urn), the middle of the tongue is raised. In accordance with the various vowel sounds, too, the different parts of the tongue are raised high, medium or low, whether the front, back or middle.

Another phase of the kinetics of singing is the change of movement which takes place when the singer goes from one vowel to another. For instance, in going from Ah to EE a distinct change in the position of the mouth and tongue takes place—or should take place. Ah requires an open mouth; for EE the mouth should be nearly closed; the tongue's position, too, is changed from the middle, medium position for Ah to the front, high position for EE.

It is the kinetic sense which must teach the beginner to change the tongue, the mouth, the lips and sometimes the throat for the various sounds in even the simplest songs. This is far different, however, from facial contortions which should be avoided like a pest; only those changes in the muscles of the vocal mechanism should be permitted which have been learned as absolutely necessary to convey the difference in sounds.

The kinetic sense is often a great help in teaching high notes. Personally, I prefer to teach the singing of high notes entirely through the use of the imagination, most pupils gaining confidence and freedom rapidly by this means. But there are some pupils whose imagination refuses to help them with their high notes; and they usually respond to instructions to "drop the larynx" in ascending the scale or "retain the vowel sound" or "sing the vowel" as the case may be.

The logical way to teach singing is by instilling correct mental conceptions and then insisting that these correct conceptions are carried into actualities by the voice. However, in addition to this it is usually necessary to teach the kinetics of singing. In the first place, most pupils expect it and would, therefore, feel as though something in their vocal career were missing without it. Then, too, the teacher's own work is greatly facilitated by sharing with the pupil his means of checking the pupil's results.

The kinetics of singing are taught best by persistence, patience and the mirror. Not only during vocalizes and exercises must the mirror be in constant use in the studio, but also in songs, especially in those passages which give trouble. And the pupil should be often and earnestly enjoined to practice at home with the mirror.

The sense of feeling, too, like kinetics, is excellent; but likewise its importance is often overestimated. It is good, especially for the beginner, to feel consonants, to feel that they are all crisp and clean, to feel that all vowels are as vitalized as possible. It is also excellent for the beginner to obtain resonance by feeling it through the anterior portion of the nose. And, by the way of review, the advanced singer cannot but benefit by consciously feeling, too, every now and again, his consonants, his vowels and his resonance.

Both the kinetic sense and the sense of feeling are truly important in gaining as well as in teaching vocal knowledge; and they should be granted their place of importance. But unless both these phases of vocal study pass into the subconscious, later on, as the pupil advances, they will make for selfconsciousness and mediocrity. Their importance, therefore, should remain in correct proportion; it should never be exaggerated into super-importance.

Diagnosis and the Vocal Teacher

By Harry Hill

THIS age is of the specialist. Most of the professions have divided and subdivided into various branches. And the same influence is operating in music. The teacher who used to teach piano, organ, violin, banjo, mandolin, guitar, theory and singing, is being replaced by the specialist.

In the larger cities we have the specialist in piano technics, the specialist in theory, and the specialist in voice culture. This latter branch is sometimes divided, as one teacher will teach voice production alone, and another the interpretation and rendition of songs. Another only coaches for stage work.

This article is for the vocal teacher who teaches both tone production, or the mechanical or technical part of singing, and also the application of this to the singing of songs. To draw an analogy between the medical and vocal profession, the medical specialist when approaching a case makes first of all a diagnosis. Why not a diagnosis by the vocal specialist of each new pupil? The diagnosis of the medical specialist determines the treatment that

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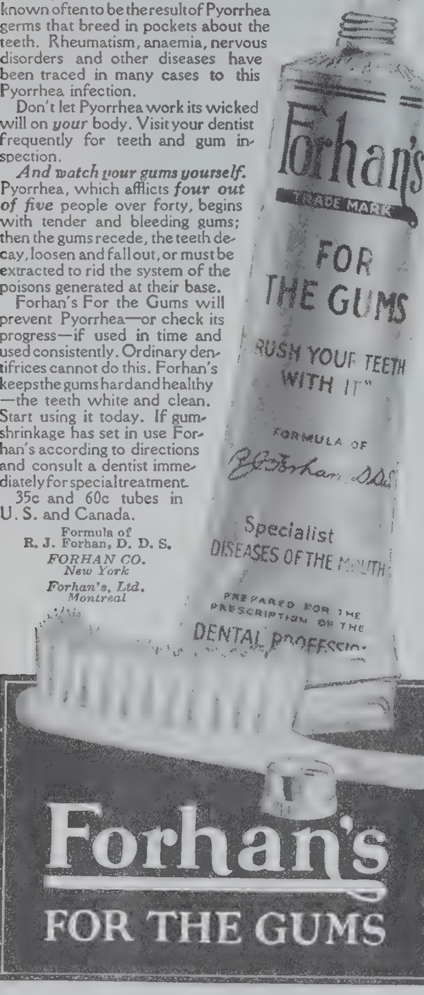

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should be prescribed for that particular case. No doctor who valued his reputation would prescribe the same treatment for a case with bronchial trouble and a case with stomach trouble. Then why should the vocal specialist prescribe the same treatment, *i. e.*, scales, exercises, and vocalizes for all cases?

The medical specialist takes note of the general physical condition of the patient and knows that very often two cases of the same kind must receive quite a different course of treatment. What would help one may harm another. The old saying, "One man's meat is another man's poison," is true in more ways than one.

So the vocal specialist should know that an exercise that will have a certain result with one pupil may have the opposite effect on another.

When the vocal specialist has a new case he should be able on hearing the voice to diagnose the trouble with that voice. Mind you, I did not say classify the voice. Some so-called altos are sopranos, and some so-called sopranos are contraltos, some baritones are tenors and some so-called tenors are high baritones.

Very few people who take vocal lessons produce the tone freely and naturally at first, and it is the interference or fault in production which the vocal specialist must learn to diagnose correctly.

One voice may be white and thin, that is, produced too far forward in the mouth; another may be thick and because produced too far back in the mouth may be sombre. There we have two common faults which demand different treatment.

Then again we have the nasal voice and the throaty voice, each demanding different treatment. Of course there are fundamental principles which apply to all good singing; but the application of these principles must be varied to suit the case in hand. Then again the physical build and the age must be taken into account. Some people are naturally deep chested and breathe well while others are narrow chested and need special exercises to set up the chest and develop the breathing capacity.

The day of the vocal teacher who expected all pupils to sing according to their own pet theories is past or rather is passing; and the vocal teachers and singers of prominence are recognizing that any method must be elastic enough to adjust itself to the individual. Unfortunately, we still have with us those teachers who use the Italian syllables in a blind way, hoping that because they are Italian they will place the voice and in some mysterious way develop a good voice. With a correct diagnosis of the voice of the individual and applying a remedy to eliminate the faults, many months of hard and useless work may be saved, and the voice will be found to gradually unfold so that there will be no doubt as to the class of voice to which it belongs, whether soprano or contralto, tenor, baritone or bass.

New Musical Books

The Choir-Boy in the Making. By Charles H. Moody. Paper bound; 43 pages. Oxford University Press, American Branch; at 85 cents.

Written by a man who not only has had long experience, but also has been one of the most successful trainers of Choir-boys of England, this book should be of the greatest interest and value to others engaged in the same work. With no attempt to pad it out to a pretentious size, the author has given tersely about all that would seem necessary as a guide to the selection of singers and the development of their voices for a Boys' Choir.

Love Affairs of Great Musicians. By Rupert Hughes. Published by the St. Bodolph Society. 610 pages bound in cloth. Numerous excellent half tones. Price, $4.00

This very entertaining musical work was formerly issued in two volumes at a much larger price. Mr. Hughes, since the days when he was a musician and composer by calling, has won great fame as a novelist, dramatist and producer of moving pictures. All of his literary charm can be traced at the beginning in this very delightful portrayal of the heart affairs of the famous musicians of the past.

A Handbook of American Private Schools. By Porter Sargent. Published by the Compiler. 980 pages. Bound in cloth. Price $7.00.

The eighth edition of this most useful handbook contains lists of schools and excellent articles upon the development of the summer camp, recent educational books, comparative tables. The book is invaluable for those who require a comprehensive grasp of the needed, concise information of the better class of schools (including Music and Art Schools) in America.

William Byrd. By Edmund H. Fellows. Bound in cloth. 123 pages. The Oxford University Press, at $2.00 per copy.

A short account of the life and work of one of the real musical lights of the Elizabethan period of English music. Chapters on the Personal History of the composer, Latin Church Music, English Church Music, and Mardigals and Songs will furnish interesting reading to all students of music who have a bent for knowing the ins and outs of the development of the art. Careful research has brought to light materials well worth the knowing; while Byrd's will as well as his printer's license from Queen Elizabeth will especially attract the antiquarian.

A Dictionary of Old English Music. By Jeffrey Pulver. Cloth bound. 247 pages. Published by E. P. Dutton & Co., at $5.00 per copy.

The author has produced a book rich in the lore of the earlier period of English music, than which no other national music has more interesting annals. Profuse illustrations give the reader, through the eye, a vivid picture of the development of many of our present-day instruments as well as those which have become obsolete. The history of notation is also clearly portrayed. In all, the book is a ready compendium of many bits of knowledge that are often a puzzle in their finding.

A Century of Welsh Music. By John Graham. Cloth bound. 147 pages. Published by E. P. Dutton & Co., at $1.25 per copy.

An interesting and compact history of the musical activities of the "Singing Welsh." Starting with the foundations of the nation's music in its folk-songs, throughout the pages of the modest book there is a continuous thread of the growth of the singing spirit of the little nation till its choral societies have become one of the wonders of the world of tone. A book well worth the perusal of the student of musical history.

The Working of the Mind in Piano Teaching. By Hans Schneider. Cloth bound; eighty pages. Published by Schroeder and Gunther, at $1.50 per copy.

This little volume is of value to those who are interested in the study of the fundamental principles of piano teaching. "Physiology of Piano Playing," "The Central Nervous System," "The Senses," and other physical and esthetic properties involved in piano playing are analyzed and made clear to the earnest inquirer. It should be especially welcome to teachers.

Vocal Study of Fundamental Harmony. By Lena Steibler. Paper bound; twelve pages. Published by Peabody Conservatory Preparatory Department, at 50 cents per copy.

An interesting and instructive booklet dealing with the development of the harmonic sense in connection with singing as usually employed in ear-training, sight-singing or in the public schools. Any teacher engaged in either type of this work will find valuable help herein.

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The Master-Operas

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Meyerbeer's "L'Africaine"

THE spectacular talent of Meyerbeer found in "L'Africaine" an exceedingly fine vehicle. The opera was not produced until 1865, one year after the death of the composer. It is thus contemporary with Wagner's "Tristan and Isolde," which was first given in Munich in that year.

The rivalry between these two composers was for a time intense. Both of German birth and cosmopolitan tendencies, they came together in Paris, but at a time when the character of Meyerbeer's music and the books he selected met with amazing favor, while Wagner received a shower of insults and cat-calls at the few performances he was able to secure in the "city of light."

That Meyerbeer thought "L'Africaine" his greatest work was not concealed from his friends. He saw the rising tide of Wagner and perhaps realized that the more or less cycloramic canvases he employed for his compositions would not meet with as permanent favor as those of his rival, whom he once feared but slightly. Wagner, on the other hand, with his intense Jew hatred, was unforgivably rude and ungrateful to Meyerbeer, who had very generously gone out of his way to help the younger composer.

Meyerbeer was born Jakob Liebmann Beer, in Berlin, in 1791. A wealthy relative made him an heir, provided the musician would annex the name of Meyer. Giacomo is Italian for Jacob and thus we have Giacomo Meyerbeer. Zelter and Anselm Weber were his teachers, and among his fellow-pupils was the great von Weber. He was a brilliant pianist, but he decided to devote his life to composition. After the failure of his early works in severe style, he craved success, and felt that it laid along the lines of Italian melody. Therefore, he went to live in Italy and produced some works in the Rossinian style. In 1826 he went to Paris, where he immediately commenced an exhaustive study of French opera. His first opera in French style, "Robert le Diable," was given in Paris in 1831. It became the sensation of the hour and Meyerbeer found himself the hero of Paris.

"Les Huguenots" was produced in 1836 and was instantly identified as an advance upon his former achievement. Almost immediately Meyerbeer got in touch with the dramatist, Scribe, and began work upon what he expected would become his magnum opus, "L'Africaine." Scribe, however, was constantly annoyed by the changes that Meyerbeer elected to make in the libretto and wanted to drop the work. Meanwhile, Meyerbeer wrote "Le Prophete." In 1842, Meyerbeer was called to Berlin as General Music Director and produced the "Feldlager in Schlesien." This opera was a great success, with Jenny Lind in the title rôle. In 1854 came "Star of the North" ("L'Etoile du Nord"); and later, in 1859, the charming "Dinorah."

The first American performance of "L'Africaine" was given in the same year as its premiere at the Opera in Paris. In all, Meyerbeer was engaged upon the opera some twenty-two years. At its original performances Faure was the only singer in the cast now known to fame. The early productions of the opera must have been a peculiar ethnological hodgepodge, inasmuch as the leading characters were Portuguese and African, the scenes laid in Portugal, the high seas and India, while the contemporary pictures indicate that the costumes of the Indians were modeled after the American Indian natives and not after the East Indian types. This, however, was a slight matter in the opera of yesterday.

Story of "L'Africaine"

The text is by Scribe, and the action occurs in Portugal, at sea, and in India.

Act I—Council Chamber of the King of Portugal. *Vasco di Gama,* a Portuguese naval officer and explorer, is before the Royal Council to tell them of his discoveries and to solicit aid for their prosecution. As proof of his claims he produces two slaves, *Selika* and *Nelusko. Don Pedro,* President of the Council and rival of *Vasco* for *Inez,* influences the Council to throw the explorer and his slaves into prison.

Act II—Prison of the Inquisition. *Selika* reveals to *Vasco* the location of a land he seeks to discover. He embraces *Selika* in gratitude, to be surprised by *Inez* who has brought his pardon. *Vasco* convinces *Inez* of his fidelity, is released, but *Don Pedro* has already sailed with *Vasco's* private papers, maps, Inez and the two slaves. *Nelusko,* who loves *Selika,* and knows her love of *di Gama,* offers to guide *Don Pedro* to his country.

Act III—Deck of *Don Pedro's* Ship. In a threatening storm *di Gama's* ship approaches. *Di Gama* comes aboard, is seized by *Don Pedro* and about to be executed when *Selika* draws her dagger and threatens to kill *Inez* unless her lover is released. *Don Pedro* yields but orders *Selika* flogged; the storm breaks and the ship is boarded by *Nelusko's* countrymen who either kill or imprison the ship's entire company.

Act IV—A Temple of Brahma. The Priests crown *Selika* and announce the immediate execution of all prisoners but *di Gama* who is to die on the morrow. Soldiers arrive to kill *di Gama* who is saved by *Selika, Nelusko* being forced to silence by *Selika's* threat of self-destruction. *Vasco* and the *Queen* are wedded.

Act V. Scene I—The *Queen's* Gardens. *Inez,* who has escaped from prison, is brought before the *Queen,* who generously assists the lovers to escape.

Scene II—A Promontory. *Selika* watches the ship bearing *Vasco* and *Inez* to Portugal. She approaches the deadly mancanilla tree, gathers its fatal flowers, breathes their perfume, sings "Farewell, my *Vasco,* I forgive thee!" and sinks senseless. *Nelusko,* seeking *Selika,* finds her dying, inhales of the deadly blooms and falls lifeless at her side.

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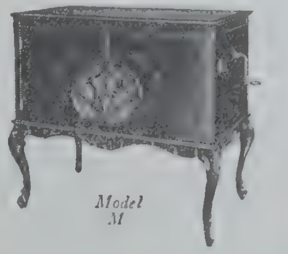
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Music and the Other Fine Arts in Worship

By H. Augustine Smith

Director of the Fine Arts in Religion, Boston University; Director of Music and Pageantry, Chautauqua, N. Y.

The following excellent address was delivered at the Sixteenth Annual Convention of the National Association of Organists in Rochester. It provides the Organist with excellent material wherewith to interest those members of his congregation who fail to realize the importance of music in the service of the church. Progressive church leaders need this article.

WE are entering a new day in the use of the fine arts in church and church school. Once organ playing, choir music and hymn singing constituted the total music program of the church. This new day demands much more: A minister of the arts rather than choirmaster, a musical statesman plus the simon-pure organist. Where once the Ph.D. signified impeccable learning within restricted areas, a mastery of minutiæ incontrovertible, it now means breadth as well as depth of learning, extensive research quite as much as microscopic findings. The choirmaster who goes to his task without mastery of poetry, drama, liturgics, hymnology and the principles of pedagogy is poorly prepared for his task. He may know pure music, interpretation and expression, voice production, and the history of music, but this is not enough, nor will engaging personality make up for deficiencies in general education.

Conservatories of music, organ schools, fail to note the handwriting on the wall and continue to turn out graduates who are performers but not pedagogues, singers and players but not citizens of the world. Surely there ought to be a breed of church musicians—sure footed in applied music and underpinned, equipped, eloquent in the history and science of worship and hymnody, English literature and poetry, Biblical drama, poetry and song, church history, art and architecture, and psychology. The graduate of the average conservatory is as illy equipped for his task in the church as is the minister graduating from the seminary without music appreciation, hymnody, liturgics and the organization and administration of the fine arts programs through a cycle of three to five years. Not less training in specialized fields, but more training in correlated fields is the immediate demand.

If the prophet's dream comes true that twenty-five years from to-day it will be impossible to find an American without the equivalent of a high-school education, will it not be likewise true, then, that every musician of standing must be college or university trained and master of music?

Organist Should Be Bible Student

No organist or choirmaster is fitted for his task unless he be a thoroughgoing student of the Bible. Can he teach the Psalms, the canticles, Psalmody, without a thorough knowledge of singing in David's time, and the antiphonal use of choirs and orchestras at the dedication of Solomon's temple? The temple service, the processionals, the instrumental flourishes and interludes such as the Storm Selah, the War Selah, the parallelism of choir with choir, and soloists with choir, the magnificent marching strophes in Cantata-Psalms 95 to 100 or Cantata-Psalms 145 to 150. This is knowledge that makes us more than conquerors. Poor Elijah must suffer, as also Mendelssohn's music, in the hands of a chorister who knows nothing about the rugged prophet or Baal worship, or Jezebel, or the outdoor wanderings in those far-off days. Jeremiah, most neglected of prophets, most stirring and gripping of all, awaits the composer, the dramatist, to build the greatest Biblical music. Do you composers count Jeremiah a good text?

How are our choirs to enter, open eyed and wondering, into the Sanctus or the Gloria in Excelsis unless the early church, the high mass, the holy communion through 1500 years are sketched with telling strokes? Fill in the backgrounds, the correlation—and the Te Deum will live forever and be sung 60 per cent. better than usual on a certain Sunday because the all of each choir singer has been galvanized into action—body, mind, imagination, emotions, spirit, superman, through wonder stories (true) of this ancient hymn.

The church of the living age is once more to become the workshop for musician, dramatist, ritualist, artist, architect. Churches are hungry for this new leadership back to the arts, back to beautiful music, pictures and drama, back to worshiping the Lord in the beauty of holiness, not in the ugliness of penny collections, hip-hurrah procedure, whitewashed walls and little red chairs. Religious education is bringing the fine arts back into church and church school.

The childless church has no future—without children, without a healthy growing Sunday-school. Without mid-week activities and the church plant as a community center, without choirs and dramatic club and visualization equipment the church of tomorrow is requiem in æternam. We might as well recognize at the start that an inch of boy is worth more than a million yards of carpet, that a flapper as against a mahogany communion table—there is no comparison! Save the girl! Yet adult Christianity goes blindly on its death march. Some fair day children and youth, keen, bright, ofttimes wild and reckless, will crowd the churches and find here light and love, a New Jerusalem set down from above, the city beautiful undimmed by human tears—for religious education will have worked her miracles.

Repopulating the Churches

For the repopulating of the churches Sunday nights, for the strengthening of the church as a community center, for the enrichment of Christmas, Easter, children's week, Armistice Day and other festivals and commemorations, for the educational and spiritual growth of Sunday-schools, for the redemption of childhood and youth, let me introduce to you at this time five wonder workers, five agencies of transformation—not more preaching, not more church suppers, not more grand opera stars nor symphony players, not more forums, not more tabloid young people's socials—but these five fine arts in a series of master church programs:

1. The fine art of congregational singing and hymn interpretation. Many churches are trained to sing with the blood of beasts, yelling, jazzing along like a band of circus riders, hitting the high notes with the crack of doom, sliding up and down like a roller coaster in its giddiest flights. We sing black notes, white notes, notes with stems, notes without appendages, and sometimes we sing rests, missing thereby the meaning of every word—nouns, verbs, adjectives, pronouns, prayer and praise, noble English lyrics! When will the American public stop shouting notes and take gracefully to singing thoughts? Vandals are we in the use of this tender, sensitive, quivering material, racking it out, cutting and clipping, smothering hymns. There ought to be a prison for hymn snippers and contortionists who omit stanzas without thought or conscience, who roar out "O Cross that Liftest Up My Head" and tinkle, ukulele-like, such mighty sweeping lines as "Ancient of Days" or "Faith of Our Fathers, Living Still." Paul admonished the excitable Corinthians to sing not only with spirit, but to sing also with understanding. Our singing with understanding is pretty much with shoe leather and the up and downness of college cheer leaders. Many organists are woefully at fault in not encouraging congregations to sing and to sing with appreciation of the meaning of the hymn. Every hymn has its own tempo, stresses and niceties of expression, but we are more likely to grind out all hymns at the same dying rate or at a breathless hop, step and jump.

The Church That Has Sold Itself

Many an American church has sold itself to cheap evangelistic song; drivel, doggerel, saccharine melody with loving fifths and octaves, sparsely settled with thought (nothing beyond the first line or the first stanza). Gospel songs have to do with adult sin and the need of a Savior. There is little here but introspection, a stock-taking of sins, a morbid self-analysis—no growth in Christian living, no social service, no world-wide kingdom of brotherhood and peace. Every Tom, Dick and Harry (boys of 10, 12 and 14 years of age) must sing from this book "Sinking Deep in Sin," or "O Think of the Home Over There," or "His Blood Cleanseth Me from All Sin." Now everyone knows that if boys sing such hymns with evident relish, something is the matter with them.

We have thus far analyzed two types of hymn-singing churches—the church with good hymnals but no knowledge of the hymns within—no interpretation, no judicious selection, no conscientious fitting together of worship. The other church is the yellow jazz song church that lives by pep rather than poise, that worships jargon rather than Jehovah, that makes of the evangelistic song a competing tournament—men against women, girls against all over 80. The lack of decency, coherence, reverence is evident in all that is here sung. There is a third type of church that sings not at all—that glories in its hired technicians—the ushers seat ye good people, the preacher harangues them, the choir sings for them, the Sunday-school teacher rears their children for them—this is the church of the 365-day sleeping sickness. This type of church buys all its expert service and pays well for it. Worship here is entirely by the hierarchy; the voice of the people is not heard in the land. There is no self-expression on the part of the worshipers, no real hymn singing, no deep-voiced Psalm unisons, no up-springing Glorias or Doxologies. Hymn books in the pew racks are for ornamentation and the binding and gilt lettering are part and parcel of the interior decorating. It is alarming how the American people have stopped singing. It is so much easier to buy music all prepared and put up in rolls and records, to engage an hour of it through the box office, to clap it on and off the stage, but as for the purchasers, please do not disturb these darling auditors; don't ask them to create music, to enter the production end of it, to sing off and play off any pent-up emotions. I do not hear America singing nor playing. Organists, what are we going to do about it? Is it our responsibility to arouse wartime interest and enthusiasm for community, mass, congregational singing?

Volunteer Choirs

2. Volunteer choirs, orchestras, glee clubs, quartets within the church and church school is our second fine art. Let us challenge the church to hearten the young people through a volunteer chorus choir in the church service and an orchestra at Sunday-school and church socials. Let us go farther and advocate the use of children—a boy choir of unchanged voices in the Sunday night services, a choir of junior girls. Let there be a glee club for those changing voices of the adolescent boys, thus holding them to music and the choir and the church during these difficult years. We challenge every organist-chorister to become a master in the field of the volunteer choir. Can he gather together the best singers in the parish, enough tenors and basses, hold them week after week through fascinating rehearsal hours, through choral plans reaching far ahead, through varied appeals of anthem, cantata, oratorio, through plenty of secular singing at week-night festivals, through dramatizations, through visual art with the choirs furnishing music in the gloaming? Intensive organization, limited membership, close corporation, adequate equipment novelty and surprise at rehearsals, adequate social life, scouting all the time for new singers? Need I add that vestments, processionals, summer camp, yells, badges awards, dues (not weekly stipends) wil all build up the esprit de corps. The singing church must come through congregational singing and the masses of children and young life organized into singing unit around the Sunday night service in particular.

Ritual and Worship

3. May we now enter the unoccupied field of ritual and worship—a third fine art of inestimable value in restoring strength and beauty to the sanctuary. We have had enough of sacerdotal monologues of priestly chants, of pagan wailings an vain repetitions in the imprecatory Psalms There should be new readings to take the place of some of the old. Extra-Biblical material should be introduced; not all the prophets died with Malachi and John the Baptist. We need new prayers, new call to worship, new antiphons, new ceremonials. The old forms have been to long venerated for their icy skin-tightnes not for their historic values. Creeds, doctrines are still needed, but let them be expressed in the most forceful and eloquen English possible. I would call on certai prophets—Jeremiah, more of Isaiah, Micah Consider well John Wright Buckram Psalms, and Edward Everett Hale's 101

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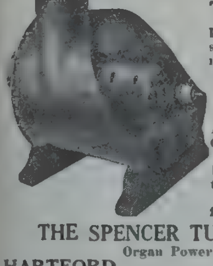

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Psalm. Scan the poets of nature, state documents and addresses. What better can be found for Christian patriotism than Washington's second inaugural address and Lincoln's Gettysburg address?

I would ceremonialize everything worth while and run counter to adult blindness which cries out in its selfishness for a simple service with nothing ornate. What is such a service? No flow of line, no surge of feeling, no peak of sublimity. It is more often the simpleton's service—angular, rattling with words, cold, a thousand miles from the zone of imagination. This is the blind pedagogy of the theological professor and the schoolmaster, of convention chairman and university chaplain—masters in the field of teaching and eloquent discourse and exegesis, but hopelessly stuttering in the field of the training of the emotions through worship and ceremonial.

Pageantry and Drama

4. Another unoccupied area in church and church worship is the field of pageantry and drama. Drama is but one of the five fine arts in the service of religion and in ranking should come fourth in order of importance, for congregational hymn singing, special music of organ, choirs, orchestra, soloists, and the use of worship, ritual and ceremonial precede drama in bodies of material available, in appeal to emotions, in universality of use. Yet many a religious body has done nothing else in the fine arts but drama. It is unfortunate to become intoxicated on drama and thus be incoherent in music, in visualization, in worship. Pageantry has been known again and again to overrun choirs, stifle art appreciation, break up periods of worship. It is, in some centers, digging its own grave, because of its pretense, its illogical procedure, its entire lack of spiritual dynamics. Beware of any church or community center that plays up drama, and only drama, in the field of the fine arts.

When correlated with the other arts, however, drama and pageantry become genuine pedagogic and liturgic helps in church and church school. Will the organists not receive the pageant queen kindly? You can help make her musical settings more chaste and appropriate. You can build into drama's upper curve the cope-stone of musical climax that will "curl the hair." Certain seasons of the year lend themselves to pageantry, such as Christmas, patriots' days, Thanksgiving. May I call your attention to the box office resources of pageantry. It brings the crowds, it pays the bills, it challenges the "movies" as a drawing card. Drama will repopulate the churches with youth.

Moving Pictures

5. Let us now look at the last unoccupied area of art in the church—that of still and moving pictures. The non-theatrical world of 40,000 machines in church, educational institutions, industrial plants and welfare organizations is larger than the organized "movie" business under Will Hays. No, not actively, but potentially. Church machines remain unused because there is no film program, no reels, no synchronized music. It is this lack of understanding how to interpret a feature film, how to build spiritual atmosphere through music and picture, that has made the "movies" of questionable worth as a Sunday night asset. There are immense possibilities in religious films and religious music, preceded by the explanation and appeal of the minister. Many churches are unquestionably successful in drawing crowds and preaching the Gospel at the same time.

The still picture or stereopticon slide is another popular church asset, provided the technic is as smooth and unerring as a Burton Holmes travelog—perfect machine, perfect operation, finest slides in color, backgrounds of music intermingling with ex tempore speech. With hymns thrown on the screen, prayers, verse, etc., the congregation enters into delightful and spontaneous self-expression.

Visualization has come to stay; it is sound educationally; it is also evangelistic. May I urge every pedagog to know pictures. No true teacher is fully equipped for his task unless he uses the graph or picture method.

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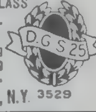

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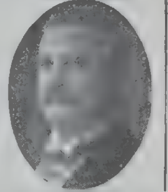

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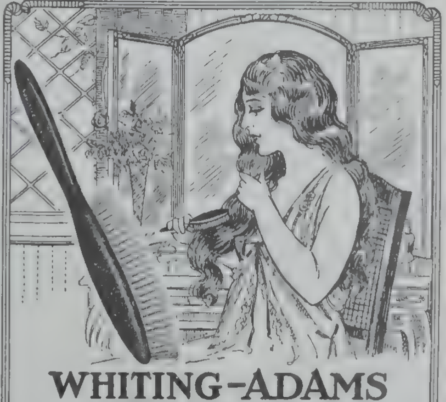

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Mrs. H. H. A. Beach Sets an Example

EVERYBODY realizes the great work done by musical clubs in America. The need for activity in the musical club field is not nearly so much with the adult who employs the music club at times as a kind of social pasture in which to get away from the problems of business or the home, as it is for the child who is just beginning to get an acquaintance with music. Mrs. H. H. A. Beach, who doubtless ranks as the greatest living composer of her sex and is certainly one of the comparatively few "great" American composers, has found time and enthusiasm to assist in many ways a club formed in her honor in her home, at Hillsboro, N. H. THE ETUDE has made it a more or less strict rule not to publish pictures of clubs, because we have so many hundreds of applications to do so that we can not accommodate all. But the instance of an extremely busy woman, standing at the top of her profession, finding time to promote the interests of a children's club is so noteworthy that we desire to call Mrs. Beach's example to the attention of others. Do not say that you are "too busy to form a children's music club." If you really want to do it you will find a way. The following report of the activities of the club coming from one of its supporters will be interesting to our readers:

TO THE ETUDE:

Here we are! The Beach Club, of Hillsboro, New Hampshire, and the happiest group of children in the whole State. We had this picture of ourselves taken on purpose to give to our dear Mrs. Beach, for a Christmas present.

We are very proud of our Beach Club, and think we have reason to be, for we are the only Federated Juvenile Music Club in New Hampshire. And then, as Mrs. H. H. A. Beach, the most noted woman composer in America, lives in Hillsboro, we have her present at all our meetings.

We all love Mrs. Beach; she is so jolly and kind to us; we are not a bit afraid to play before her. She seems to enjoy it and then she always plays for us.

As we are too young and do not play well enough to belong to the grown-up Music Club, our piano teachers helped us to organize the Beach Club. There are nearly thirty members in all; and most of us are under twelve years of age. We have one drummer, a violinist, and a singer; all the rest play the piano.

We have officers just like the grown-up club. When we elected our first president by ballot, some of the boys voted for themselves. They said afterwards, they really wanted Marguerite, but did not know how to spell her name. The president we have now can not talk plain, but she is very dignified and we never think of whispering.

After the business part of the meeting is over, the president announces our names and each one tells the name of his piece and its composer. Some of the names are hard to pronounce, but we have to learn to say them correctly. We do not sit in the room with the piano; but when Mrs. Beach plays she lets us all stand around her.

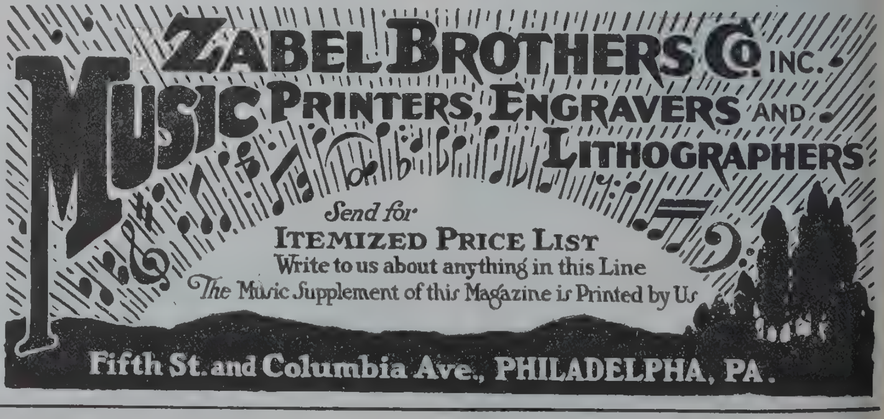
One day we had a Bach and Beach program and one of the boys, knowing that Mrs. Beach would be at the meeting, asked his mother if Bach would be there, too. He knows better, now, for in December we gave a Bach play and learned many things about him. We played some of Bach's music and Mrs. Beach played two pieces of his she learned when just a little girl. There is a whole book of these plays written by Mr. James Francis Cooke. We are glad, for we think it is more fun to act plays than to read about the composers.

We wish all children could have a Beach Club, and of course they can, but there is only one Mrs. Beach and she belongs to us.

LISABEL GAY

THE BEACH CLUB

If Mrs. H. H. A. Beach, the most distinguished woman in American music and also one of the busiest, can take time to foster a musical club, should not others follow her example and fine initiative? There are hundreds of clubs like this in various parts of the country. Unfortunately this one picture must remain as the prototype of many, many similar pictures simply because THE ETUDE has not room to print such pictures regularly. The Young Folk's Musical Clubs are the real foundation of all American musical club activity. Why not follow Mrs. Beach's example and found a club?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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Musical Inspiration or "Rule-of-Thumb" for a Composer?

Q. *Just* HOW *is music composed? Can a piece be composed without inspiration? Does one have to be advanced in Harmony, Counterpoint, Canon, Fugue and Composition, in order to compose? If so, can one study these subjects successfully by oneself?*—L. P.—19, Amarillo, Texas.

A. Music is composed in just the same manner that literature is written, or any other language, for that matter. For music is a language, universal as speech, having differences of styles, scales and idioms, as practiced by different nations. It has its scales or alphabet, its laws of Syntax, Prosody, and so forth. Before attempting composition, a fundamental working knowledge of Melody, Harmony and Counterpoint must be acquired—Canon, Fugue, Instrumentation and the higher forms of composition can be studied later, but upon that foundation. These subjects form a Grammar of the musical language, without which the musician's language cannot be correctly conveyed, any more than can the story-teller's anecdote be related in grammatical and attractive style, without a thorough knowledge of the working principles of grammar and rhetoric. A species of piece can be constructed without inspiration—the species described by a pupil as "a sort-of-a-kind-of-a-piece that tells you nothing!" To compose a "piece," or a story, there must be a story to tell—original for choice; and originality means inspiration. By a specially gifted intellect, the subjects named may be studied successfully by oneself. But experienced advice and example are of the greatest assistance and will shorten the novice's initiation materially.

Sonata—Concerto.

Q. *(i) What is the chief form of classical composition? (ii) What is a Concerto, and for how many instruments should it be written?*—BERTHA, Kalamazoo, Mich.

A. (i) The chief form of instrumental (classical) music is the sonata form; the sonata, string quartet, quintet, sextet, septet, classical overture, concert overture, concerto and symphony all belong to the Sonata form. (ii) A concerto (in concert with) is a composition in sonata form for one or more solo instruments with an orchestral accompaniment.

Pitch—How Determined—Various Kinds.

Q. *What is it that determines the pitch of a note? Are there various kinds of pitch to-day, or is there one universal pitch? How does the pitch now in use compare with that of the time of Handel and Bach?*—A. C. D., Providence, R. I.

A. The pitch of any given note is determined by the number of vibrations per second necessary to produce the note, and as related to the accepted standard of pitch. The different pitches in use are: For the note C (third space, G clef): English (or Concert), 540 vibrations; German, 528 vibrations; French, or International (generally adopted in this country), 517 3-10; Classical (as used by the classical composers, Haydn, Mozart, Beethoven, Schubert, &c.), 512.

Different rhythms combined simultaneously.

Q. *Does it ever occur that two different times, or rhythms—such as duple and triple measures—are combined and heard simultaneously? Will you kindly mention some composition as an example?*—EAST KEARSLEY ST., Flint, Mich.

A. About the best example of this clever witticism is to be found in Mozart's "Don Giovanni," first act finale, consisting of a *Minuet* in 3-4 time, a *Gavotte* in 2-4 time, and a *Danza Tedesca* in 3-8 rhythm, all heard simultaneously.

The Ancient "Barytone" Instrument.

Q. *While reading some music of the seventeenth century, I have come across the word "Barytone." Is this meant for the voice or for an instrument, and, if the latter, does it refer to the brass instrument like the euphonium?*—ORCHESTRA, Hamilton, Ohio.

A. It could not refer to the last named, which is spelled "baritone," because this belongs to the althorn or Saxhorn family and Sax, the inventor of the instruments bearing his name, belongs to the first part of the nineteenth century. Nor does it refer to the voice. The instrument here meant is described by Grove as "a Viola da Gamba, having sympathetic strings of metal passing under the fingerboard." It dates from about the year 1620. Grove gives a picture of it. The following is a better description of the instrument: A Bass-Viol strung with six or seven strings played with a bow, and having a variable number of metal strings which pass under the others and through a double neck. These last mentioned vibrated sympathetically with the bowed strings, and they were also sometimes plucked with the left thumb. It was a very popular instrument.

B-fa—B-mi—Cliff—Clef.

Q. *What is the meaning of the terms "B-fa," "B-mi," and "Cliff"?*—Q., Jenkintown, Pa.

A. "Cliff" is an old name for "Clef." In an old work "On the Skill of Music," there occurs mention of a "B-Cliff." It was used as a key-signature is to-day. When employed to sharpen a note it was known as B-mi or B-sharp; when employed to flatten a note it was known as B-fa or B-flat. Used in this manner the word Cliff was the forerunner of the key-signature.

Some Obsolete Terms.

Q. *Will you please tell me the meaning of these terms which I am unable to find in my dictionaries? "Triplex," "Tut," "Regal"?*—M. R., Denver, Colo.

A. "Triplex" is an old term for triple time. Shakespeare uses it in "Twelfth Night": "the triplex, Sir, is a good tripping measure." "Tut," in lute playing, was the sudden deadening of a note just played, by damping or stopping the vibration of the string with the next finger. "Regal" was a small, portable organ, with a single set of pipes and, occasionally, with a double set, termed "a pair of Regals," producing its music by means of reed-pipes set in vibration by air from bellows at the back of the instrument.

Saint Cecilia, Patroness of Music.

Q. *Who was Saint Cecilia? Why is she considered as the Saint-Patroness of music? When did she live? Any particulars about her will be welcomed.*—CORA W., Boston, Mass.

A. Saint Cecilia was a noble Roman woman martyrized as a Christian about the year 230 A. D. Her house in Rome was converted into a church where, after many years, her remains and those of her family were placed (821 A. D.). Her history is so obscured by legends that it is impossible to give any positive information concerning her. Tradition has it that the charm of her singing attracted an angel to earth; but nothing further is known as to the reason for making her the patroness of music. The first known authentic mention of her as such was in 1502, when a musical society at Louvain (Netherlands) was given her name and placed under her saintly protection. Thereafter followed a musical association at Evreux (Normandy), in 1571; another in England, in 1683, and so forth. It is still the custom in the cathedrals and churches, notably of France and England, to hold musical festivals in honor of the Saint, on her day, November 21-22. Odes and Masses have been written for these occasions by the most celebrated composers and poets of the different periods, including Dryden, Purcell, Handel, Congreve, d'Urfey, Greene, Blow, Pepusch, Boyce, Addison, Adam, Niedermeyer, Gounod, Ambrose Thomas, and a host of lesser lights, poetical and musical.

Cebell or Gavotte—An Old English Dance.

Q *Was the "Cebell" only another name for the Gavotte, or was it a separate dance-form? Whence comes its name? Grove's Dictionary says, "It was a name . . . for the dance-form now generally known as the Gavotte." Was it French or English?*—VIOLINIST, Back Bay, Boston, Mass.

A. The dance was English, very similar to the Gavotte; but the name appears to be of French origin, although its derivation is unknown. It may have been a variation of the French Gavotte, or an independent invention. Then, again, while its musical construction was similar, its dance form and steps may have been different. It was danced quicker than the Gavotte. It is worthy of note that Lully, the court musician to Louis XIV, the French King, contributed some compositions both for the Cebell and the Gavotte, to an English book of "Lessons for the Harpsichord and Spinet," both compositions similar in style. In passing, it may be said that the name "Gavotte" is derived from the natives (*Gavots*) of the Gap country (Dauphiné, France). The origin of this dance dates back to the sixteenth century.

A Biographer of Wagner.

Q. *Can you inform me as to the Chamberlain who has written extensively about Richard Wagner? Who was he? Was he a musician?*—L. M. N., Troy, N. Y.

A. Why the past tense? Mouston Stewart Chamberlain is the son of an English admiral, educated in England, France and Germany; intended for an army career, but prevented by a long illness; he then studied natural science, medicine and the theory of music. His knowledge of the last-named subject in conjunction with special critical work in philosophy and art equipped him for his special investigations and notices of Wagner and his compositions. Since his marriage, in 1909, to Wagner's daughter, Eva, he lives in Bayreuth, Germany.

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Plenty of Strads

A WELL-KNOWN American firm dealing in old violins recently acquired an historic collection of old violins, made by the Italian masters. The violins were purchased in Europe, and among the number was a very fine Stradivarius—one of the most famous the master ever made. The purchase of this collection attracted much attention, and the press associations sent accounts of it to all the newspapers of the United States. No sooner did these articles appear than the firm which bought the violins was simply deluged with letters from all parts of the country, from people who announced, "Yes, we have some Strads, too," and evincing a willingness to part with the same at prices ranging from $10,000 to $50,000.

The letters came not only from butchers and bakers and candlestick-makers, but from bankers, lawyers, clergymen, hard-headed farmers, business men, and people who might be supposed to have more common sense. The reason for all this outpouring of correspondence was that the owners of the violins had looked into the left hand sound-holes of their violins and had caught sight of a label printed on dirty, faded yellow paper, inscribed with the well known magic words "Antonious Stradivarius, Cremonensis Faciebat, Anno, 17." That settled it. If the label said so, the violin must undoubtedly be a genuine Strad and worth a fortune. This is only another evidence of the child-like confidence which people put in labels pasted in violins.

It never occurs to the owners of violins who find labels in their violins that these labels may be counterfeits. The fact is that the label in a violin is the last thing a real violin expert looks at. He knows too well that well-executed counterfeit labels of any of the great violin makers can be obtained for a few cents and pasted in any violin. The general public is very slow in learning this fact and it is probable that people will continue to make these valuable "finds" of genuine (?) Cremonas until the last Cremona has crumbled into dust.

U. S. Army Has Music School

FEW people know that since 1911 the U. S. Army has had a flourishing music school, formerly located at Governor's Island, New York, but now situated in Washington, D. C, under the direction of William C. White. This school is the technical advisory head of all musical activities of the U. S. Army. Its function is to train bandmasters, soloists and bandsmen for the army. For a time the school was under the supervision of Dr. Frank Damrosch, Director of the Institute of Musical Art of New York. At present the school has two hundred students, one hundred and sixty-five of whom are preparing to be bandsmen. The faculty consists of picked men from the best bandleaders in the army. The curriculum is very complete and the courses are thorough. The motto is "Not how much but how well." The only way to enter the school is by enlistment in the army; then the student receives his education and his keep absolutely free. In three years he may, if his talents permit, become a soloist or a leader. He could not possibly do this in less time. Even if the young man looks upon music as merely a means to an end, it is well known that the man with the ability to play a band instrument well or lead a band can always secure preference in employment in industrial institutions maintaining bands.

"DURING each minute of practice the brain should be as active as the fingers."

—AUER.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Soloist or Orchestra Violinist

WHAT amount of injury does orchestra playing do to the chances of a violin student who hopes to become a solo violinist, and conversely how much does exclusive solo playing detract from the chances of the student who wishes to follow the profession of orchestral violinist? There is a wide diversity of opinion on this subject.

This problem interests thousands of young violinists, and a discussion of the following letter to the violin department may be of interest. A gentleman writes from New York city:

"I have been reading your interesting and valuable answers to questions asked by your violinist readers. I hope you will find no trouble to give your opinion in regard to a boy who came to me for advice, which I would not like to give on my own opinion alone.

"At a younger age, this boy was a very promising and talented violinist, in a large western city. His parents could not afford to give him the advantages of an education in New York, so he got a job, saved his money and came to New York. He played in a New York theater orchestra for over a year, and saved enough to provide for a year of study, when he would not be hindered by the destructive orchestra work. He had tried to study while playing in the theater, but found it both difficult and useless, as the work more than nullified his practice.

"He then studied a year, in which time he made up for the loss in the orchestra, and made some progress. At the end of the year he was confronted by this problem; he felt that he could never accomplish anything by alternating between making funds and studying. He is very talented and would become a good violin soloist if he could study three or four years without interruptions of theater playing.

"He has only one hope; to work for two years steadily, at the end of which time he will have enough money to cover a period of three or four years study. He is at present a good professional violinist, and can also do credit to fine solo work. He is now 18 years old. By the time he will have enough money he will be over 20, when it will be pretty late to start real solid work on the violin, and by which time the orchestra work will have done much damage.

"What he wants to know is whether there is another plan by which he could save those two valuable years, and if there is not a better plan, what chances of success can he expect to have with his plan?"

There is a great deal of nonsense written and talked concerning this, "destructive influence of orchestral violin playing on solo work." The point hinges on how much orchestral playing the student has to do. If a student plays in a jazz orchestra which does six hours solid playing a day, it would no doubt seriously interfere with his serious studies, as it would lead to bad style, and would exhaust the student's vitality. In a theater orchestra where dramas are produced there is usually very little to do, and this would hurt no one. In movie theaters the hours are longer, and dance orchestras are the worst of all. There is an immense amount of hotel work in New York and the larger cities, and in these hotel and café orchestras the amount of work is not excessive, unless the orchestra has to play for dances, which run very late.

That the directors of conservatories and colleges of music all over the world do not consider a certain amount of orchestra work an injury to their violin students (many of whom are studying for violin solo work) is proved by the fact that there is hardly a conservatory of any importance that does not maintain its students' orchestra, in which all the violin students play, except a few finicky individuals, who profess to believe that work in the orchestra class will spoil their solo playing. Of course in these orchestral classes music of the highest type is studied.

Musical history is full of examples of where violinists rose to eminence from the ranks of dance, theater, café, and hotel orchestras. Take the example of Jacques Thibaud, the greatest solo violinist of France. After some years of violin study he found it necessary to play in the *Café Rouge* in Paris, as his funds were running low. One day the great orchestra director, Colonne, visited the café and was struck by Thibaud's remarkable violin playing. He lost no time in making his acquaintance and offered him a position as violinist in his orchestra. He soon after gave him opportunities for solo violin work in which Thibaud made a tremendous hit. His rise since that time has been steady, and he is now one of the world's greatest violinists. Many similar examples could be given.

We may also take the case of our own symphony orchestras in America. The concert-meisters of the orchestras and many of the violinists in the ranks are able to fill solo engagements successfully.

Our advice to the young man in the example given above, would be to study with a good teacher and to try to find some orchestra and café work or hoted playing which only occupies two or three hours a day. If the job took five hours a day, he could no doubt find another student similarly situated, who could divide up the work with him. This would leave him plenty of time for his serious studies, and would injure his chances of success in solo work very little. Two or three hours work a day, where the orchestra rested between pieces, would interfere with his serious studies very slightly. All this time he would be saving his money, and as soon as he had accumulated enough he could drop his orchestra work for a year or two of exclusive study, going back to the orchestra work when his funds ran out.

Where injury is done it is by a heart-breaking grind of six or seven hours of almost solid playing, in dance and movie orchestras. This saps the vitality of the player and destroys to a certain extent the temperament and individuality required for solo work. A comparatively small amount of orchestra playing need not injure the future soloist. If our young friend could get into the ranks of a good symphony orchestra, this would be a great advantage and a liberal education in music.

In our large cities many of the students on the violin and other instruments mak either a part or all their living expense by playing in hotel and café orchestra and this does not prevent many of ther from rising to future eminence. The poir is *not to do too many hours of it.*

Conversely, the violinist who has don nothing but solo work all his life, and n orchestra work whatever, lacks routine an often has a hard time subordinating himself to the beat of the conductor. Whe the Boston Juiblee was held nearly half century ago, an orchestra of several hundred members was gotten together for th occasion. At that time Ole Bull, the Norwegian violinist, was at the height of hi fame and was a popular musical hero i the United States. To give *eclat* to th occasion, Ole Bull was engaged as concert-meister of the orchestra. When rehearsa time came it was found that the grea violinist could not fill the post of leadin first violinist at all, for he forgot all abou the conductor's beat and took all kinds o liberties with the first violin parts. He a once recognized his deficiency for orchestra work, and asked to be relieved. Another man, an experienced orchestra player was put in his place and everything wen smoothly.

Summing up, a violinist who spends hi entire life in exclusive orchestra work, an never does any solo work, cannot expect t blossom out all at once into a solo player but the student who is making solo playing his goal, and spends almost all his tim in serious violin playing, need not fear tha this is all to be nullified because he does couple of hours of orchestra playin daily.

The Junior Orchestra

A Factor in Musical Education

By S. M. E.

Is the junior orchestra worth while The hours of individual drilling, the day and weeks of practice at each differen part and on each instrument separatel the incessant labor of weekly rehearsal with the entire orchestra—is all this wort while? Undoubtedly the scientist woul call the junior orchestra an ideal machin with an efficiency of 100%; for the splendid results obtained far outweigh the effor put in, and so the junior orchestra cann be too highly recommended nor too strongly encouraged. If the practice of duet an trio playing is so valuable an asset to th pupil, it is obvious that a larger unit offer equal, if not greater advantages. Beside developing the very essentials of music requirements, it proves a valuable aid i the formation of the pupil's character, an promotes a desirable sociability.

Among the many advantages it afford there are several that stand out preëm nently.

First: The child's ear is developed. Pupils who could not detect even a marke difference in pitch, and with whom four c five months of patient drilling had brougl about but little improvement, join the orchestra, although they were not at all capable. In a sort time their intonation wa remarkably improved, and within a yea they had developed an accurate sense o musical hearing.

Second: A sense of rhythm is cultivate The child unconsciously overcomes th difficulty of playing dotted notes and othe rhythmical combinations simple in themselves, yet difficult for pupils not gifte with a natural rhythmic swing. Th rhythm of the other members of the orchestra seems to pass into her very sou and fingers, and she feels for the first tim the irresistible influence of association.

Third: Carelessness in bowing is overcome. The pupil cannot help observing th uniform drawing up and down of all bow and, faithfully imitating her young idea

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will fashion her own likewise. Other difficulties, such as the correct vibrato, will be mastered more easily and quickly than could otherwise be learned by months of individual practice and teaching.

Fourth: The junior orchestra demands of the pupil a due consideration and regard for her co-worker. Her freedom of expression and too marked individuality must merge into a more comprehensive unity of thought and feeling; and yet this strict conformity or giving way does not bar personal appreciation or individual skill.

Fifth: It stimulates interest and arouses ambition. Its power as a stimulator of interest is not equalled by anything else in the whole system of education. Three years ago I started a junior orchestra with only three pupils. The children were so attracted by it that in a short time the number increased to fifteen. The desire to become a member makes it a successful advertisement, and in consequence it is productive of much good from a commercial standpoint.

Sixth: It teaches self-reliance, confidence and perseverance. Each child must at the time of rehearsal devote her entire mind, heart and ability to her part. Each pupil is made to understand that for a successful rendition, not merely the efforts of two or three individuals are required, but also her own most careful attention and best effort, as though she alone carried the whole responsibility. By repeated appearances before an audience stage fright is overcome, and the pupils' playing gains a certain sureness not otherwise easily obtainable.

The weary repetition for the sake of some who do not know their parts, the constant thwarting of the gifted pupil by the stolid ones, develops patience and endurance. The following little incident might be used to illustrate how it develops self-reliance:

It was at the annual junior play and the junior orchestra gave its usual contributions of two numbers to the program. The applause they received for the first piece was so great that, contrary to rule, the school directress sent the children back to give an encore. But the little ones had already gone behind the scenes and had scattered in all directions; she succeeded in sending out only a few second violinists. The poor little ones, knowing they had no first violinists among them, were excited and confused. But not at all daunted at the situation, they quickly replaced the stands, redistributed the music, and shifted the parts about giving the most capable among them the first violin part. All this required quick thought and spontaneous action, for within a few seconds they were ready to begin. The rendition of this encore was by no means artistic; in fact it had a rather weird effect. But the audience was pleased and satisfied, realizing and appreciating the efforts of the children in having to wait on themselves.

Seventh: The pupils enjoying the advantage of belonging to an orchestra also have the privilege and opportunity of taking part in the various social activities, and of furnishing the music for children's entertainments. Thus they become a source of pride to their parents and contributors to the happiness of their friends and associates.

All teachers, in general, realize these facts, but only those who have organized a junior orchestra or ensemble club can truly appreciate their just merit and worth.

It is not necessary for the solo violinist to sway his body about during his performance, nor to shuffle with his feet, nor to swing his violin from side to side. All these mannerisms distract the attention from the music and disturb the audience. The player who would be successful as a soloist must efface himself as far as possible; his violin alone must interpret the music. The best soloists do not sway about; the audience does not notice the player until afterwards. The music is too much in evidence. In fact it is not too much to say that the finest soloists unconsciously efface themselves. Their affection for their art is above all other considerations; and by this high standard are they enabled to produce the thoughts and inspirations of the composers of their solos.

Study and technic are necessary; but more than all of these is high-souled standard of life of the true genius. And this standard is not beyond the range of anyone. It is entirely within the compass of his own will. But he must be prepared to live the right, to scorn all forms of deceit and sham, and to order his life as becomes not only a man, but also a great musician. And so surely will the reward be great.

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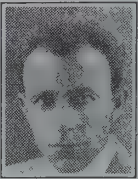

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Jolly Jingles For Little Fingers By Helen L. Cramm

This is a set of seven first grade pieces by one of the most popular writers of piano music for young players. These pieces are in Miss Cramm's best vein and as implied by the title of the book, they are all of lively character. They are engraved in large size notation and each number has an appropriate text. The pieces are named as follows: *Calling Kitty, The Silly Duck, Ting-a-ling-ling, The Sick Mamma Doll, The Traffic Man, The Thoughtful Little Mother, Good Night, Dearie.* Young students will be sure to like these pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What the Vocal Student Should Know By Nicholas Douty

Mr. Douty is what the advertising writer would describe as a "different" kind of a vocal teacher. Apart from his long experience in church and on the concert and oratorio platform, he is a very fine pianist and organist. The voice teacher who can take the orchestral score of "Parsifal" and play it at sight is rare even in these days of fine equipment. The unusual ability that enabled Mr. Douty to attain his own high standing in his profession has been applied by him to stating just those things which the Vocal Student Should Know. In telling about these things he does not stop with the telling. The student gets the information which enabled him to work out his problems; but most of all Mr. Douty has given at the end of the work a series of daily exercises, or really six series of exercises, for the voice, which we have already humorously called "Douty's Daily Dozen." We know that they will be very widely used as a kind of vocal "daily bread" by students. The book is now set up in plate form and is being printed. The advance of publication price is 50 cents, postpaid.

Album of Compositions For the Pianoforte By M. L. Preston

The special introductory offer on this new volume will be continued during the current month. The volume is nearly ready. The contents, made up of the most successful pieces by Mrs. Preston, include drawing-room numbers, teaching pieces, characteristic pieces and idealized dance forms. There are also some very popular pieces by the same writer published under the name M. Loeb-Evans. The pieces are chiefly of intermediate grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Hymn of Praise—Cantata For Mixed Voices
By Frederick Wick

A sacred Cantata for use at any season of the year. All choir directors will welcome this work by Mr. Frederick Wick, not only because of the musicianship but on account of the fact that there are so few sacred cantatas except for Christmas or Easter. This work is worthy of careful study. It is not easy to render, but grateful to the singers and interesting to hear. The solo voices are Soprano, Tenor and Baritone. It requires about forty minutes in rendition and should be done by a large chorus. Our advance of publication offer is one copy for 30 cents, postpaid.

Little Folks' Music Story Book
By James Francis Cooke

Frankly, this is another history of music, but a very different history from any one previously related. It is intended for very much younger children than *The Standard History of Music* by the same author. It is told with an intimate touch that makes it really a story book. The pictures will be printed upon separate sheets to be cut out and inserted as in the case of the famous Tapper biographies. In addition there will be other features that delight children. The advance of publication price is only 50 cents, postpaid, and we feel certain that every teacher of young students who procures a copy of this book will be more than pleased with the interesting, helpful material it contains.

The Castaways—Operetta For Women's Voices
By Fay Foster

A tropical island setting with native women doing a ceremonial dance and the arrival of a party of modern American women who have been shipwrecked—this is the basis of the plot. Many clever thrusts at present-day foibles are in the dialogue while the music is charming throughout. Some of the solos are worthy of the attention of our best singers while the choruses have all the snap and swing of the inspired work of Fay Foster. The costumes are very easily made and as the stage setting is not changed during the two acts, the cost of production may be reduced to a minimun. The special introductory price for one copy only is 40 cents, postpaid.

Album of Scales For the Pianoforte

This volume is planned along lines similar to the *Album of Trills*, recently issued. The pieces are chiefly of the third grade or a little easier. In this particular volume all are based upon scale passages and some very popular writers are represented. The pieces are all interesting enough to be played for their musical value alone, but they have the additional advantage of a definite technical object, and this is to make the study of scales interesting. The *Album of Trills* is already a success. This new album should prove not less so. It will be followed in due time by an *Album of Arpeggios.*

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Theory Book
By Preston Ware Orem

There is nothing that so thoroughly induces a knowledge on the subject as the actual working out of it. The way to learn to write is to write. In theoretical studies, after the foundation is once laid, the rest comes largely through experience. After a knowledge of harmony which reaches as far as the dominant seventh chord has been attained, the student should begin attempts at original work, and through these attempts the way is paved for a knowledge of the remaining chords, of elementary form, and of modulation. Beginning with the structure of melody, it is the object of this book to lead the student along the lines mentioned above.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Principles of Expression in Pianoforte Playing
By Adolph F. Christiani

When this book came into the hands of the writer of these notes some years ago he was so fascinated and helped by it that it was his companion every day for months and months. Now that it is to appear in a new edition from the offices of the Theo. Presser Company, he realizes again what it was that made it so wonderfully attractive. It is much more than a mere treatise on expression. The author tells what is behind the art of pianoforte playing and does it with concrete examples that the student can put into immediate employment. It gets to the bottom of phrasing, of metre, of analysis, of tone painting, and does it in a thoroughly practical way. The advance of publication price for the new edition is $1.50, postpaid.

In Foreign Lands—Cantata For Two-Part Chorus of Women's Voices
By Richard Kieserling

Seldom indeed will directors find such excellent material as this new work from the pen of Mr. Kieserling. Colleges, seminaries and schools for girls will welcome this fascinating series of four scenes. No. 1, "On to Spain," has all the atmosphere of the Spanish Music; No. 2, "Egyptian Moonlight," takes us to the languorous tropics; No. 3, "A Japanese Tea Party," pictures the Orient; while No. 4, "Romany Life," thrills with the Gypsy rhythms and affords a splendid climax. Our advance of publication price for one copy only is 30 cents, postpaid.

New Instruction Book
By John M. Williams

The preparation of this new work is progressing very satisfactorily and the book will be on the press very soon. The idea of developing all notation from "Middle C" and beginning at once with both Clefs is finding much favor among modern teachers. Mr. Williams' new book is based entirely upon his own long teaching experience. Every scrap of the material has been tried out in actual teaching and all that has not proven satisfactory, both to teacher and pupil, has been discarded. This is an eminently practical way of making a book of this kind and it should guarantee the success of the work from the very start.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Young Folks' Opera Gems

The entrancing melodies of the favorite operas, *Faust, Lohengrin, Martha, Tannhäuser, Bohemian Girl*, etc., have appeared in many piano transcriptions, most of them too difficult for the player of moderate attainments. The selections in this interesting album are arranged in an easy, playable manner, none going beyond Grade 3 in point of difficulty, some are only Grade 2. No variations are introduced; the original melodies and harmonies have been adhered to as closely as possible. This book is now ready for publication and patrons who desire a copy should take advantage of this opportunity to obtain one while it is being offered at the special advance of publication price, 35 cents a copy, postpaid.

Holberg—Suite for Piano
By E. Grieg, Op. 40

Grieg's Op. 40 seems destined to a continuing popularity with teachers and players. It is an admirable blending of the classic with the modern: classic in form and atmosphere but modern in harmonies and admirably adapted to the technic of the pianoforte. This Suite would be graded about five. The several numbers are: *Prelude, Sarabande, Gavotte, Air; Rigaudon.* This will be a new volume in the *Presser Collection.* The work has been prepared with the utmost care.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Four Melodies For Violin Alone or With Piano Accompaniment
By Frederick MacMurray

There are certain violinists who continually crave something "different." They have a particular liking for the novelty. For such as these we recommend the Four Melodies by MacMurray. They are written entirely in double stops and may be played by the violin alone or with the very effective piano accompaniment. Two of the melodies are original compositions, while the other two are transcriptions of well-known favorite old songs. They are treated in a highly ingenious manner and the result is a very attractive addition to our violin catalog. These melodies can not be classed as easy, by any means, and they offer an opportunity to the wide-awake violinist to put new life in his repertoire. They are sure to please every audience. The special price of the Four Melodies is 50 cents a copy, postpaid.

Thirty-Six Studies or Caprices For Violin
By F. Fiorillo

The value of these studies for the development of advanced violin technic has been acknowledged by the foremost teachers for over one hundred years and numerous editions both in this country and abroad have appeared from time to time. In our desire to maintain the high standard of the *Presser Collection,* we have engaged a most competent musician to edit this work, and we feel certain that advance subscribers will be more than satisfied when the splendid new edition is delivered in the very near future. An opportunity is still afforded during the current month for securing a copy at the special introductory rate of 35 cents, postpaid, and as the retail price will be $1.00, the advantage in ordering now is plainly apparent.

Reverie Album For The Piano

By a *Reverie Album,* we mean a collection of pieces of the more quiet and melodious type. This will include pieces which are somewhat ornate as well as songs without words, nocturnes, etc. None of these pieces will go beyond the fourth grade in point of difficulty and yet they will be numbers of such musical worth that more advanced performers will find them decidedly interesting and attractive. The church pianist obtains in this volume many numbers adapted for his purposes and the book will also be just right for home playing on Sundays.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Music-Writing Book
By Anna Heuermann Hamilton

This is one of the best and most comprehensive writing-books ever published. At the same time it is so clear and practical that it may be used to good advantage with students who are not very far past the elementary stage. It has more explanatory text than most writing-books and each step is explained thoroughly. In this manner the theoretical side keeps pace with the practical side. The author is a very successful teacher and educational writer.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

First Lessons in Bach
By Walter Carroll

This is one of the standard teaching works used as a preparation for Polyphonic playing and particularly as an introduction to the *Little Preludes* and *Inventions of Bach.* It contains the best and most attractive of all of Bach's easy pieces. While there are other collections that contain some of these numbers, there is no other collection that contains them all. Our new edition of this work has been very carefully re-edited. It will be found superior in all respects.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

(*Publisher's Notes continued on Page 286.*)

Etude Cover Design Contest

$250.00 Prize

THE ETUDE Herewith Announces a Prize Contest Open to All for Cover Designs Suitable for Our Publication.

REGULATIONS

1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible.

   The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home.

   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for music-lovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
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8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Sept. 1st, 1924

Address all designs to

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ETUDE friends everywhere are requested to notify their artist friends of this contest. Big names do not mean anything to us in comparison with effective, attractive, beautiful cover designs. Art Schools and Art Departments of Colleges everywhere are invited to co-operate with us in this contest.

Twenty-Five Selected Studies For Violin By H. E. Kayser

Arranged and edited by Charles Levenson.

A new violin study work which we are sure will have a wide appeal. Mr. Charles Levenson has selected twenty-five of the best of the Kayser Studies, opus 20, and has added a very effective second violin part, in score. It is very beneficial to the student to have the teacher play along with him, and it adds greatly to the interest to have otherwise possibly dry exercises made into very interesting duets. This book could also be adapted for class work, having part of the class play the second violin. Up-to-date teachers who recognize the value of the Kayser studies will welcome this new edition, and will not neglect the opportunity to secure a copy at the advance of publication price of 40 cents a copy, postpaid.

Concerto No. 1 Violin and Piano By J. B. Accolay

This Concerto has come to be considered a sort of introduction, as it were, to the study of the concerto literature of the violin. It is somewhat of a task to take the pupil from the field of teaching and concert pieces to that larger and more worthwhile sphere, the concerto. It is almost staggering to a pupil, especially if he be young, to think of mastering all the difficulties of the well-known concertos. But with a melodious, attractive number such as this by Accolay to serve as the stepping stone, the task becomes less formidable. This concerto contains real technical difficulties, and is built along the regular form, but in such an attractive style as to appeal to pupils. We are giving our edition careful editing and it will soon be ready; the advance of publication cash price being 35 cents.

Scene de Ballet Violin and Piano By Chas. de Beriot

The *Presser Collection,* recognized by musicians as a superior edition of standard music, is soon to be augmented by the addition of this violin masterpiece. Featured on many concert and recital programs and used by many teachers for advanced technical study, its advent in a new edition by Dr. Thaddeus Rich, Concertmaster of the Philadelphia Symphony Orchestra, and recognized authority on violin literature, is eagerly awaited. Previous to publication we are offering this work at a special price of 30 cents a copy.

Vocal Studies For Low Voice By George Whelpton

There are certain elementary vocal studies and exercises which have become pretty well standardized. Having them collated and arranged in a systematic, practical manner in one volume is a great convenience for the busy teacher, as it saves writing them out. The author, who is experienced both as a teacher and writer, has drawn upon his own comprehensive knowledge of the vocal literature for those exercises and studies which are best suited for the development of low voices.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Songs For Girls

Many teachers write us asking for a selection of songs from which to make up a program for girls or young ladies, and state clearly that they do not want, nor will they use, texts treating of romance or religion. We have made such a selection and bound these songs in one volume, a copy of which may be ordered in advance of publication at the price of 40 cents, postpaid.

Only the best songs by good composers are in this book and the subjects of the texts are flowers, birds, nature in her many moods, humorous and dialect songs as well as many which may be used as musical recitations.

Album of Piano Pieces For Six Hands By A. Sartorio

This volume is now ready but we will afford our readers one more opportunity to secure copies at the special low price. It is the very best Six-hand Collection ever published. While the pieces are chiefly of intermediate difficulty, many of the parts for the Third Player may be played by students of the Second Grade. There are original pieces by Mr. Sartorio besides his arrangements from some of the standard writers. There are also some original pieces by other popular composers.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

There are some exceptionally fine works in this group of publications on which the Advance Offer price is now withdrawn. Reasonable retail prices have been placed upon them and the usual liberal discounts upon Presser Co. publications to the profession are allowed upon these prices. A copy of any or all of the works may be secured for examination according to our "On Sale" plan.

Favorite Musical Readings and Pianologues of Coyla May Spring, written and compiled by Clay Smith. Clever and entertaining numbers that are from the successful repertoire of one of the foremost Lyceum and Chautauqua artists. Price, $1.00

From My Youth—12 Character Pictures for the Pianoforte, by R. Krentzlin. A set of elementary teaching pieces with real educational value giving special attention to the development of style, rhythm and technic. Teachers requiring material in grades 2 and 2½, should know these pieces; 75 cents.

Lemare Organ Album. A very interesting pipe organ collection. Contains transcriptions and original compositions selected, arranged and composed by Edwin H. Lemare. Mr. Lemare has beautifully enhanced folk song, hymn, operatic and other favorite melodies. Price, $1.50.

Rainbow's End—An Operetta for Children, by Cynthia Dodge. A charming and entertaining musical play for juveniles. Easy to produce and costume. Price, 60 cents.

Knight of Dreams. A musical comedy in three acts by May Hewes Dodge and John Wilson Dodge. Just the type of a musical play for amateurs. It has been sub-titled "A Modern Pygmalion and Galatea," and is melodious and no dull spots exist. Full vocal score. Price, $1.00. Stage manager's guide, price $1.00. Orchestral parts may be rented.

The Dawn. An Easter Cantata for two-part treble voices, by Wm. Baines. May be used by a women's choir or a choir of young voices. Not difficult but melodious, and of decided merit. Price, 50 cents.

Four Seasons. Cantata for three-part chorus of treble voices, by R. Kieserling. This is in reality a cycle of four choruses for three-part singing furnishing ideal program material for singing organizations of women. Price, 60 cents.

Stories Notes Can Tell. Six piano compositions by Frances Terry. These delightful characteristic easy second grade pieces will delight young players. The keys C, G, F and A minor are employed. Price, 75 cents.

Watch the Expiration Date On Your Etude Wrapper

Many of our friends tear off the wrapper without noting the expiration date opposite the name. If your wrapper shows the following, "March '23," it means your paid for subscription expired with the March issue. Read the note in the upper left-hand corner of the third page of every ETUDE relative to discontinuances. This is important. Remember the price of THE ETUDE is $2.00 for one year, $3.50 for two years. Make it a point to subscribe for two years in advance and save 50 cents, which is quite an item in these days of high prices.

We Are Sorry, But

Many new subscribers, and those who did not send in their renewals promptly, failed to receive a January copy of THE ETUDE. We ordered several thousand in excess of previous issues, but the demand was heavy and we did not have enough. Some hundreds of subscriptions were started with the February issue, which will account for what no doubt appeared to our friends to be neglect on our part. We again increased the issue for February but that was also sold out before the first of that month. We were sorry to disappoint so many of our friends, but we are gratified and we know that our friends will be gratified to know that ETUDE circulation is going forward by leaps and bounds.

From now on we will endeavor to anticipate all demands by greater printings, but the surest way of securing each and every issue is to order in advance from your dealer or better still place a subscription that will insure your receiving each and every copy.

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Mary E. Breckisen, 354 Irving St., Toledo, Ohio, Normal Class, July, 1924.
Mrs. Jean Warren Carrick, 160 E. 68th St., Portland, Oregon
Dora A. Chase, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
Luvenia Blailock Dickerson, 327 Herndon Ave., Shreveport, La., Normal Class, June 9th, 1924.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, May 20th; Columbus, Ohio, June 24th.
Mrs. Beatrice S. Eikel, Kidd-Key Cons., Sherman, Texas.
Miss Ida Gardner, 15 West 5th Street, Tulsa, Okla.
Cara Mathews Garrett, 4121 Jackson St., San Diego, Cal.
Gladys Marsalis Glenn, Box 1188, Amarillo, Texas, Class—July 28, 1924.
Mrs. T. O. Glover, 1825 Gorman St., Waco, Texas.
Mrs. Travis Sedberry Grimland, Memphis, Tenn., June, 1924. For information address 5839 Palo Pinto Ave., Dallas. Texas.
Ruby Frances Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Lung, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly through the year.
Harriet Bacon MacDonald, 825 Orchestra Hall, Chicago, Ill. Classes Dallas, Texas, June; Cleveland, Ohio, July.
Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon, April and June, 1924.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Virginia Ryan, 940 Park Ave., New York City.
Isobel M. Tone, 469 Grand View St., Los Angeles, Cal.; June 23rd, 1924.
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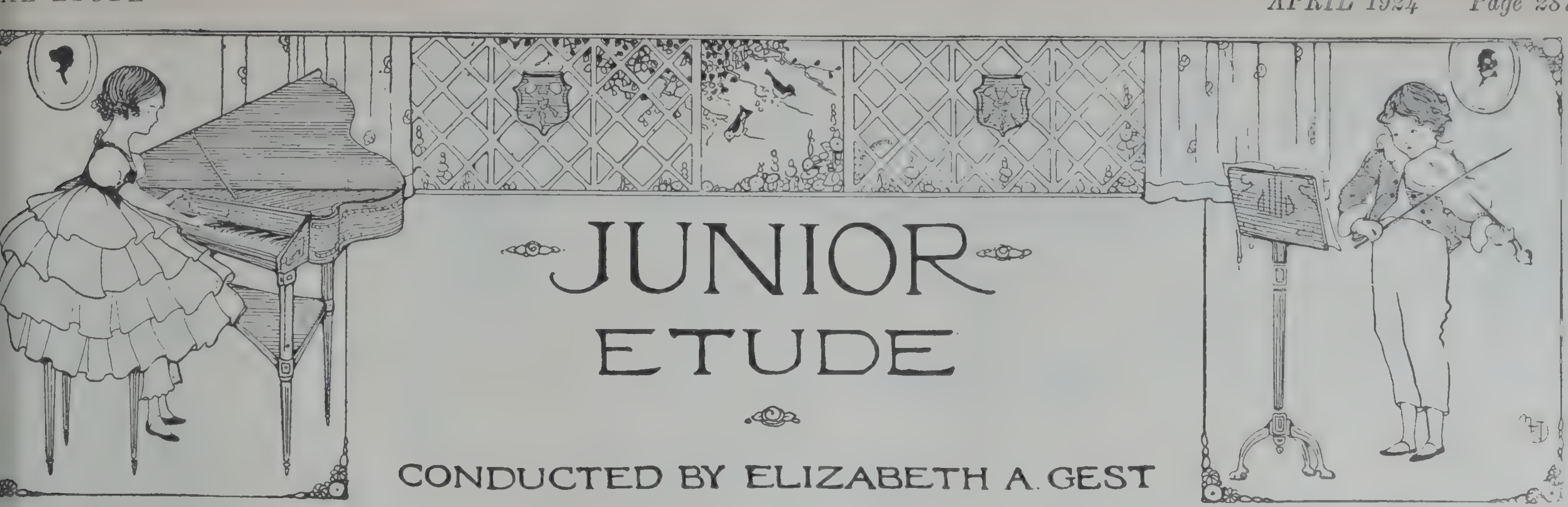


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Joseph Haydn

ow many of you have played Haydn's onatas?

nd have you ever heard him called he "Father of the Symphony"? He vrote 125 symphonies.

u remember he wrote many oratorios, oo.

o you remember the names of any? 'Creation" and "The Seasons" are the est known.

ear Vienna he was born and in Vienna ie is buried.

Birthday, April 1, (1732)

Play one of his pieces on that day.

Letter Box List

AR JUNIOR ETUDE:

was surprised not to find any letters from as, the "Lone Star" State. I have been dying music for five years and have taken E ETUDE all that time, but strange to say. ad never noticed the JUNIOR ETUDE until other day, when one of my friends showed to me. Now I eagerly await its coming h month. With best wishes, I remain,

Your friend,
BILLIE BURNETTE (Age 12),
Texas.

. B.—The JUNIOR ETUDE certainly hopes t there are not many readers who have n reading THE ETUDE for five years and er discovered the JUNIOR pages! Perhaps, vever, some of your friends are like Billie, l if so, you should be the one to tell m about the JUNIOR ETUDE. Sometimes it away at the back of the book, and some might easily overlook it if they did not w about it.

Puzzle Corner

By Selma B. Albrecht

musical term is hidden in each sen- ce:

. Hitch the bronco until we return this ning, if you can.

. Crimea surely is far away and is a y interesting place.

. Please be at the studio early tomorrow rning for your lesson.

. The balloon became too inflated and away from boys who were trying to d it.

. She was a most affectionate sort of a son.

. Around Thanksgiving and Christmas keys are always on the market.

. He did not dare state the reason be- use he knew it was not a good one.

. It was so sudden it seemed like a racle from on high.

. The cab arrived after we had started go on foot.

0. He sent his little son a tame rabbit his birthday.

1. They had to combat only harmless kes in the long grass.

2. It was so dark they could not even the road.

3. Please do not waste it. I'm eventu- going to use it.

4. He always smokes Royal Tobacco ause he likes it the best.

5 He is going to take a trip to Nevada l Wyoming in the spring.

Dolly and the Music Fairies

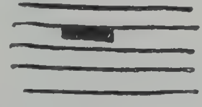
By Mrs. Olga C. Moore

At night, when every one has gone to bed and the house has become quiet, that is the time that the Music Fairies quite often do things that seem queer to mortals like us; but they usually have very good reasons for their actions.

One night the Music Fairies gave a tiny speaking voice to every note that was printed on Dolly's piece of music, left open on the piano.

First a slow, drawling voice said, "To think that the Recital is so near at hand and Dolly's piece is still so rough. And her counting, oh, it is awful! My friends call me 'Father Whole-Note,' but I might as well be a half-note or a quarter-note for all she cares. Here I am all dressed up in my nice white suit and Dolly will not even give me the four counts that I need."

"You are not the only one whose counts are slighted," exclaimed the half-rest, "Dolly goes by us as though we did not exist."



Then another voice spoke up, "I am B Flat, and am supposed to sing out from the black key. Instead of that, Dolly ignores me and plays the B natural, on my right. What shall we do?"

Just then a Good-Music Fairy, who had been silent all this time, lifted her voice above the others and said, "Friends, I have heard your complaints and have decided that we must get together and teach Dolly a lesson. We cannot let her be a failure at the Recital, for her mother will be so disappointed. I have a plan. In her practice, from now on, every time Dolly plays a wrong note or fails to count out the time properly, each one of you shall let out a really wailing, sorrowful tone, that will surely make Dolly *think* of what she is doing, for her music will sound all wrong. You must keep this up until the child learns to be careful."

"A fine plan," cried all the notes together, "we will help Dolly learn her piece."

The house became silent again. Next day at the usual practice time Dolly began playing her Recital piece. Oh horrors, such music! What was wrong? Some tones seemed to be weeping, some screaming fitfully, others fairly shrieking as if in great pain. Dolly's mother heard that something was decidedly wrong with the music coming from the other room, so she hurried in to investigate.

"Oh, Mother, I hear it, I know something is wrong. What makes it?" cried the little girl really alarmed.

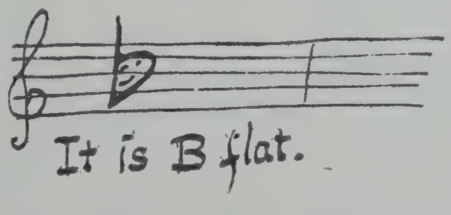
"It sounds to me as if the Music Fairies have begun to punish you for your carelessness," answered her mother, "I have heard that they sometimes take things into their own hands, when children simply will not be careful. For one thing you are not keeping good time. Hold that whole note out its full time."

"I'll fix that one thing first," said Dolly, very much excited. Striking the whole note she held it down, while she counted 1-2-3-4.

"That is right," said her mother. "Now play evenly and give each of these quarter notes one whole count. You are playing them twice as fast as you should and are really making them sound like eighth notes."

"Then I'll mend that place, too," she said, counting carefully. "That does make me keep better time." "Certainly," answered her mother. "Now I am sure I heard a false note. Have you a sharp or flat that you did not play correctly?"

Looking over the music Dolly discovered an accidental B Flat which she had not seen before. "Oh, Mother," she exclaimed, "here's where that awful shriek came in and no wonder! I have been striking B Natural. Aren't there an awful lot of little things to watch, when you play?"



"Yes," answered Dolly's mother, who was very glad her child now realized that one must be careful of the little things. "It is these little things that help make the music sound pretty as a whole. Now play your piece again. Play slowly and look ahead."

Dolly went over her piece carefully, really fearing to hear the wild sounds as before—but oh, joy! no such thing any longer; only lovely singing tones. The Music Fairies evidently were satisfied that they had cured one little girl of making mistakes. Now I hope the next person they go after, is not going to be YOU!

The season is nearly over. Are you working hard for your spring recital?

Musical Terms (No. 4)

Have you copied the previous lists of terms in your note-books? It is important to know the meaning of these words, as you will find them frequently in your music. These are only the important ones. You will find many more in your dictionary.

Da Capo—Repeat from the beginning. Often abbreviated to D. C.

Decrescendo—Gradually decreasing in tone; "getting softer."

Delicato—Delicately.

Diatonic—Progressing in the tones of the major or minor scale.

Diminuendo—Decreasing gradually in tone. Abbreviated to "dim."

Dissonance—A discord, or interval that must progress or be "resolved."

Dolce—Sweetly.

Duet—A composition for two voices, or two instruments.

Dynamics—The power or intensity, or "loudness and softness" of musical tones.

Doloroso—Sadly.

DEAR JUNIOR ETUDE:

I am writing to tell you about the orchestra in our high school. We have twenty-four members and I am the pianist. Our leader is a composer, but not of very great renown. We are practicing one of his pieces now and it is very pretty. We practice every Wednesday and Friday afternoons and we play in all our school affairs and for many other occasions.

From your friend,
DOROTHY BUER (Age 13),
Colo.

A person who played the violin
Got a terrible pain in his chin.
"That's not the right way,"
His teacher would say;
"Now hold it up right and begin."

Prize Winning

To Win or Not to Win

So often contestants write to ask why they did not receive a prize, as they sent in the correct answer to the puzzle. We have mentioned this before; but it seems necessary to do so again. Remember, only *three* can receive prizes and, naturally, they are the three *best* and *neatest* (which includes general appearance, arrangement and many other details).

One letter received this week says, "I have been entering the contests for over a year and never get beyond honorable mention. I would like to know the secret of prize winning. Is it because mine are not as neat as the others?"

There, she has answered her own question. There is no secret of prize winning, except to send in better work than any one else. Only those who have actually seen the contributions can know how very neat and carefully done some of them are, and how unreasonably and inexcusably careless most of them are. You would be surprised to see them, so blame no one but yourselves if you do not receive prizes.

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ARE you satisfied with your outlook in the profession—don't you feel that you could establish yourself in a position of greater responsibility and incidentally enjoy a better financial future if you spent a little time on brushing up your own knowledge?

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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month, "Music and the Radio." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before April 15. Names of prize-winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

(When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the JUNIOR ETUDE contest.)

DO ANIMALS LIKE MUSIC?

(Prize Winner)

Do animals like music? This I think is hard to answer, but I think it would depend partly on the animal, partly on the kind of music, and partly on the mood the animal was in. For instance, our Airedale comes up to the door and howls pitifully when I play my clarinet, but he never howls when I play the piano. In this case I think it is the tone of the clarinet that makes him howl.

My father remembers distinctly a mule they had, which, whenever the organ was played, would come up from the field and stand very close to the house. When the music ceased, the mule "Sampson" would return to the field. I think that, in this case, the "noise" or tone of the organ was pleasing to him.

RICHARD HAWKINS
(Age 14), Missouri.

DO ANIMALS LIKE MUSIC?

(Prize Winner)

I THINK animals, to a great extent, like music, because in my observation some animals have seemed to stay near a place where there is music. We have a dog that will lie down at the pedals of the piano and stay there until my sister has finished playing. Sometimes she brings her friend in to play the violin, and the dog will stand beside the piano until they stop playing.

In a grass field across the way from our house are a number of snakes. Every afternoon when the piano was used a big snake would come to that side of our house and lie there curled up until the music ceased. None of our neighbors were troubled with snakes and we could not account for it. Once our pianist was away for two weeks and the piano was not used, and the snake never appeared. As soon as she returned and resumed her music the snake also returned.

MARY KRAMER
(Age 12), Iowa.

If everybody that I know,
Whether young or old,
Took a lesson every day
And practiced "good as gold,"
There would not be a house then
Where music was not played,
And think of all the many homes
That happy would be made.

DO ANIMALS LIKE MUSIC?

(Prize Winner)

IN some ways animals are like peop they like gentle voices and soft, pre music.

My father is a lover of dogs. Wheney we get a new puppy it shows an inter in phonograph music by walking arou and getting acquainted with the instrume and usually lies down close to it.

Last summer an old hermit in the mou tains played his grind-organ. His snakes would lie peacefully in their ca while he played slow soft tunes, but wh he played "Hot Time in the Old Tow they writhed around and almost stood

When we drove down the mountain s the mules traveled quieter when we sa pretty songs, but when there was no sin ing they seemed to travel more roughly.

All the circus animals seem to do th acts more gracefully when the bands pla so I am sure animals like music.

BARBARA DELL SIMMONS
(Age 9), Ark.

Honorable Mention for Conposition

Vera Southwell, Bert Shoemaker, Lauren Quill, Mary Ganley, Anna Weaver, Alice Roggenmosser, Mary Godsey, Virginia Ber Julia Montgomery, Dorothy Grobmyer, Ral Goetz, Doris M. Evans, Freddie G. Jon Annie Louise Hall, Lois Dee Flanagan, Me Haynes, Reginald Norris, Catherine Lava Lillie Whiteman, Edward St. Jean, Ernesti Buck, Dorothy Ashe, Ella Calkins, Mart Lee, Evelyn Gillings, Alice Wilcox, An Willis, Maurine Holcomb, Claudine Co Isadore Berry, Adelaide Biggan, Theod Ochs, Catherine Guthrie, Florence Samps Margaret Wait, Katherine Dealy, Eleanor Griswold, Beatrice Wilson, Gladys Port Mary G. Quinlan, Emma B. Crosin, Gera ine Brown, Eva Johnson, Germaine Dub Malcolm G. Collins.

Puzzle Corner—Continued

Answer to Musical Menu Puzzle

Soups—Tomat-O, B-arley, c-O-nsomme, v E-table. Oboe.

Fish—C-reamed c-O-dfish, b-R-oiled sal o-N, sauc-E tar-T-are. Cornet.

Meats—Roas-T tu-R-key, br-O-iled M ton, ri-B r-O-ast, spri-N-g chick-E-n. Tr bone.

Vegetables—B-eans, m-A-shed potato S-tewed t-O-matoes (the O may be u twice, as it is all the same letter), spi-N-a Bassoon.

Salads—Vege-T-able, lobste-R, lett-U M-ayonnaise, P-otato, chick-E-n, toma-T Trumpet.

Desserts—P-astry, I-ce cre-A-m, lem sn-O-w. Piano.

Prize Winners

Francis Collin (age 14), Minn.
Dorothy Marengo (age 13), N. Y.
Gwendolyn Duggan (age 12), Penna.

Honorable Mention for Puzzles

Alice M. Roggenmosser, Elizabeth Ch nutt, Laurence Quill, Maurine Holcomb, I othy Morse, Virginia Dryden, Marg Messnur, Richard Hawkins, Madeline B Edith Duthie, Mildred McDaniel, Theo Ochs, Gladys Donnelly, Claudine Cook, lie Whiteman, Catherine Straub, Cori Wengaertner, Germaine Dubois, Lor Shisler, Grace Anna Finney, Louise Tach Willard Zolnowsky, Ruby Flynn, Mary M ner, Mary G. Quinlan, Emma B. Cro Ruth Cacek, Mildred DeWolf, Rose Col Eleanor Brophy, Julia Montgomery, J Kearney, Cleora Kremer, Inez Helen Ch tianson, Gene Weimer, Mary Godsey, M Louise Hughes, Ernestine Bick, Viola Sny Louise Mohr, Frances Eck, Marjorie Mal Catherine Lavanier, Doris M. Evans, Sop Nelson, Genevieve Bardo, Mary Walsh, Ra Goetz, Clotilda Vesper, Virginia Be Catherine Banahan, Florence Fenzl, G Allendorf.

Letter Box

DEAR JUNIOR ETUDE: I simply could resist the temptation of writing to tell how much I enjoy you. I can hardly till you come each month, as I like the pie so much, and you have taught me so m things and helped me so much with my m

A short time ago we organized a band, and we engaged a man from ano town to train us. We have band prac every Tuesday night and I play a clar We have made such good progress since started that our bandmaster tells us we play in public some time next month.

From your friend,
MARY LUCE (Age 14) Wisco

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Suggestions for
Commencement and Baccalaureate Music

THE time is ripe for selecting music for Graduation Exercises. Supervisors may secure any of the numbers below for examination. These lists are worthy of careful note since many excellent new publications are brought to attention in addition to established favorites of previous years.

COMMENCEMENT CHORUSES

A few suitable two, three and four part choruses are here listed. Space does not permit showing many other excellent choruses.

Catalog No.			School Grades	Price
10834	Alma Mater (S.A.T.B.)	*J. W. Bischoff*	8-H	$0.05
20226	Anchored (Unison)	*Watson*	5-8	.10
144	Annie Laurie (S.S.A.A.)	*Arr. by D. J. Peake*	H	.05
272	Awake With the Lark (S.A.T.B.)	*R. E. de Reef*	8-H	.10
15627	Bridal Chorus (Rose Maiden) (2-Pt.)	*F. H. Cowen*	H	.12
259	Bridal Chorus (Rose Maiden) (S.A.T.B).	*F. H. Cowen*	H	.10
20330	Bright May Morning (3-Pt.)	*Stults*	8-H	.12
20198	Bugler (Unison)	*Pinsuti*	5-8	.10
118	Carmena (2-Pt.)	*H. L. Wilson*	8-H	.15
20342	Chick-a-dee-dee (3-Pt.)	*Gest*	8-H	.12
20160	Come, Gentle Spring (S.A.T.B.)	*J. Haydn*	H	.10
138	Come to the Gay Feast of Song (S.A.T.B.)	*R. E. de Reef*	H	.20
10392	Come Where the Lilies Bloom (S.A.T.B.)	*W. L. Thompson*	H	.10
20347	Come Where the Lilies Bloom (2-Pt.)	*Thompson*	5-8	.08
10348	Dance (3-Pt.)	*M. Weinzierl*	H	.10
159	Dance of the Pine Tree Fairies (3-Pt.)	*R. R. Forman*	H	.15
20311	Dandelions (3-Pt.)	*Nevin*	8-H	.10
15674	Down in the Dewy Dell (3-Pt)	*H. Smart*	H	.12
20353	Dutch Lullaby (2-Pt.)	*Wilson*	5-8	.08
111	Ebb and Flow (3-Pt.)	*O. King*	H	.10
10674	Evening Shadows (3-Pt.)	*C. R. Ricci*	H	.15
20276	Fealty Song (Unison)	*Spooner*	5-H	.10
6196	Franklyn's Dogge (3-Pt.)	*J. B. Grant*	8-H	.15
20355	Free As the Wind That Blows (T.T.B.B.)	*Wilson*	H	.08
15608	From the Old Homestead (Medley) (S.A.T.B.)	*T. Lieurance*	H	.20
10350	Gipsies (3-Pt.)	*J. Brahms*	H	.15
15715	Glad May Morning	*E. L. Ashford*	8-H	.12
20209	Good-night (Unison or 2-Pt.)	*I. B. Wilson*	5-8	.06
20354	Grandfather's Clock (T.T.B.B.)	*Wilson*	H	.08
265	Hail! Orpheus! Hail!	*R. E. de Reef*	H	.15
20377	Hunting Song (S.A.T.B.)	*Kieserling*	H	.15
20310	Hunting Song (Unison)	*Morrison*	5-8	.06
10276	Humoreske (Swanee River) (3-Pt.)	*Dvorak—Wilson*	H	.10
20361	I Know a Bank (2-Pt.)	*Horn*	5-8	.08
20317	In Arcady (2-Pt.)	*Gest*	5-8	.06
20365	In Forest Shade (2-Pt.)	*Dale*	5-8	.08
20161	It's Home for You and Me (3-Pt.)	*W. E. Haesche*	8-H	.08
20062	I've Been Roaming (2-Pt.)	*Horn-Pitcher*	8-H	.12
10509	Last Good-bye (S.A.T.B.)	*H. T. Burleigh*	8-H	.10
20133	Leafy June Is Here (3-Pt)	*E. S. Hosmer*	H	.12
20380	Little Boy and a Dream (3-Pt.)	*Foster*	H	.12
20035	Little Fishing Boat (3-Pt.)	*A. P. Risher*	8-H	.12
20386	Little Telltale (3-Pt.)	*Candlyn*	8-H	.12
20343	Lullaby (2-Pt.)	*Brahms*	5-8	.06
20175	Medley of Scotch Songs (3-Pt.)	*R. M. Stults*	8-H	.12
107	Merry June (2-Pt.)	*Ch. Vincent*	8-H	.10
142	Morning Song 3-Pt.)	*R. R. Forman*	8-H	.15
143	Morn Rise (2-Pt.)	*A. Czibulka*	8-H	.10
20320	My Bright Sun (O Soli Mio) (2-Pt.)	*Di Capua*	5-8	.06
20323	My Old Cabin Home (T.T.B.B.)	*Paine*	H	.12
15593	My Old Kentucky Home (S.A.T.B.)	*F. A. Clark*	8-H	.10
20374	Mystic River (2-Pt.)	*Dale*	5-8	.08
10865	Night Winds (Lullaby from Jocelyn) (2-Pt.)	*Godard—Forman*	8-H	.12
20344	Oh, Hail Us Ye Free (S.A.T.B.)	*Verdi*	H	.10
20243	Old King Cole (S.A.T.B.)	*Stults*	H	.12
6169	Old Time Favorites (Medley) (3-Pt.)	*H. H. Pike*	8-H	.15
20366	On The Sea (2-Pt)	*Morrison*	5-8	.06
20136	One More Song (S.A.T.B.)	*I. B. Wilson*	8-H	.08
15524	Open Wide the Gates of Spring (2-Pt.)	*R. R. Forman*	5-H	.15
149	Pond Lilies (2-Pt.)	*R. R. Forman*	5-H	.15
20367	Rural Song (2-Pt.)	*Dale*	5-8	.08
20288	Sailor Lad's Song (Unison)	*Vincent*	3-8	.05
20327	Serenade (2-Pt.)	*Schubert*	5-8	.06
10773	Soldier's Farewell (S.A.T.B.)	*J. Kinkel*	8-H	.05
20308	Song of Home (S.A.T.B.)	*Morrison*	8-H	.06
10725	Song of Spring (S.A.T.B.)	*R. M. Stults*	8-H	.15
210	Song of the Triton (S.A.T.B.)	*Molloy—Taylor*	8-H	.06
15550	Songs Beloved (S.A.T.B.)	*T. Lieurance*	8-H	.12
20341	Song of Long Ago (S.A.T.B.)	*Stults*	H	.12
20370	Spring Fantasy (2-Pt.)	*Dale*	5-8	.08
20339	Spring Greeting (Blue Danube Waltzes) (S.A.T.B.)	*Strauss*	H	.15
10774	Spring Song (2-Pt.)	*Pinsuti—Challinor*	8-H	.10
20231	Spring Song (Unison)	*Wilson*	3-8	.06
20318	Star Flowers (2-Pt.)	*Gest*	5-8	.06
6173	Summer Night (2-Pt.)	*R. R. Forman*	5-H	.10
20393	Sweet and Low (T.T.B.B.)	*Barnby*	H	.06
20135	Tackle It (T.T.B.B.)	*I. B. Wilson*	H	.10
20313	Three Clocks (T.T.B.B.)	*Starke*	H	.08
10836	Time of Youth (2-Pt.)	*Donizetti—Forman*	8-H	.10
20197	Toreador Song (Unison)	*Bizet*	5-8	.08
279	Two Marionettes (S.A.T.B.)	*E. Cooke*	8-H	.15
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294	Welcome, Sweet Springtime (S.A.T.B.)	*Rubinstein—Brackett*	H	.10
108	When Life is Brightest (2-Pt.)	*C. Pinsuti*	8-H	.10
102	When the Fragrant Roses Blow (2-Pt.)	*F. Abt*	5-8	.06
20055	Where Roses Used to Grow (S.A.T.B.)	*I. B. Wilson*	8-H	.12
20381	Where the Bee Sucks (2-Pt.)	*Pitcher*	5-8	.10
20363	Won't You Set Us Free? (3-Pt.)	*Dvorak*	8-H	.12

BACCALAUREATE ANTHEMS

Two Part Treble Voices

20287	By Babylon's Waters	*Smart*	.08
10155	Come Let Us All Rejoicing	*Warhurst*	.10
20273	Hark, Hark My Soul	*Baines*	.12
6234	I Waited for the Lord	*Mendelssohn*	.15
6266	My Faith Looks Up to Thee	*Lachner*	.15
10477	Oh, for a Thousand Tongues	*Grant*	.10
20301	Praise The Lord	*Baines*	.12
20225	Praise Ye The Father	*Gounod*	.08
10128	The Lord Is My Shepherd	*Warhurst*	.10

Three Part Treble Voices

20289	Heaven	*Smart*	.12
5984	How Lovely Are Thy Dwellings	*Smart*	.15
6267	Lift Thine Eyes	*Mendelssohn*	.05
20292	Promised Land	*Foster*	.08
20285	Unfold Ye Portals	*Gounod*	.10
20269	Song of Praise	*Goublier*	.08

Male Voices

10920	Jerusalem the Golden	*Stults*	.10
10452	Praise the Lord	*Maker*	.08
20199	Praise Ye the Father	*Gounod*	.08

Mixed Voices

20168	Come Let Our Hearts and Voices Join	*Pike*	.12
20352	Great and Marvelous Are Thy Works	*Gaul*	.12
20222	Hallelujah Chorus	*Handel*	.15
15721	Hark Ten Thousand Harps and Voices	*Stults*	.12
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The Etude

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The World of Music

Bedrich Smetana's Centenary fell on the second of March. His "Bartered Bride" laid the foundation of the Bohemian national school of musical composition of which Dvořák has been the brightest light.

Roberto Moranzoni, who has been with the Metropolitan Opera Company as Conductor for seven years, and who has prepared many of their novelties for presentation, will sever his connection with that organization at the close of the present season.

Mary Kempe, has completed seventy years of continuous service as a church organist. She was appointed to St. Andrew's, Bigglesdale (England), in 1853, where she remained till in 1862 she took up her present post as organist of St. Swithin's, Sanby.

A State Supervisor of Music has been appointed by five states: Ohio, Pennsylvania, New York, Maryland, with Kentucky as the last to join in the forward work.

Bryn Mawr College has added a Department of Music to its equipment and has made plans for a drive for three hundred and twenty-five thousand dollars to establish this department and erect an additional building for students. Only a few years ago music received a cold shoulder in this famous Quaker institution.

The Apollo Musical Club of Chicago, organized fifty-one years ago and brought to such singing perfection by W. L. Tomlins, will, in May of 1925, make a tour of the Pacific states. With its two hundred singers, soloists and orchestra, of which Harrison M. Wild will be conductor, this will be the largest choral body ever to make such an extended tour. Mendelssohn's "Elijah," Handel's "Messiah" and Bach's "Mass in B Minor" will be their repertoire.

The Louisiana Music Teachers' Association, Mrs. Lilian Gerow McCook, of Natchitoches, Secretary, held their Thirteenth Annual Convention at Natchitoches, March 28-29.

The Annual Conference of Eastern Music Supervisors met in Rochester, New York, during the week of March 3. "Music in the Activities of the Community" was the chief theme of discussion, Albert Coates prophesying a chain of municipal opera houses throughout the United States. (Why not include Canada and Mexico in the enterprise?)

Sir Charles Villiers Stanford passed away on the 29th of March, thus removing one of the most prominent personages in modern English music. Born at Dublin, September 30, 1852, he began musical studies and composition as a child, a march written at eight having been used in the patomime "Puss in Boots," at the Theatre Royal, Dublin, in 1863. He entered Queen's College at Cambridge in 1870 as a choral scholar, and in 1873 was appointed to the important post of organist to Trinity College, to which he transferred his matriculation. From here he graduated with classical honors in 1874. His rise was rapid. In 1885 he succeeded Otto Goldschmidt as conductor of the Bach Choir, and in 1887 was elected Professor of Music in the University of Cambridge. At the founding of the Royal College of Music, London, he became professor of composition, conductor of the orchestra and of the operatic performances, which positions he held at the time of his going. A prolific composer of meritorious works, many with distinct Irish characteristics, his four operas, several symphonies and numerous smaller forms, have enriched British musical treasures.

Melvena Passmore, the American coloratura soprano, has been winning much popularity in the opera houses of Holland and Berlin, especially as *Gilda*.

The Bayreuth Festival, after a lapse of ten years, will be revived this summer, the inaugural performance being a presentation of "Die Meistersinger" on June 22. Seven performances of "Parsifal" and two complete renderings of the "Ring" will be included in the month of the Festival. Karl Muck will be the official conductor; and of the singers, Sigrid Onegin and Barbara Kemp only, are much known in America.

Mr. Lionel Monckton, well-known music critic and composer of musical comedies, and so long associated with the successes of the Gaiety Theatre of London under the management of George Edwardes, died at his home in Bloomsbury on February 15. His compositions are particularly characterized by graceful melody, of which "The Quaker Girl" was his one conspicuous success.

The Honolulu "Morning Music Club" has voted a scholarship of one thousand dollars a year for four years to William Hughes, a young student of the University of Hawaii, who will go "East" to continue his studies.

"Hochzeit im Fasching" ("Wedding in Carnival Time"), an opera by Eduard Poldini, has been given with great success in Budapest. Departing from the usual sentimental and melancholy spirit of the Hungarian music, this work is characterized by great gaiety and lightness.

The 400-Year-Old Organ of the Church of St. Gervaise has been restored after six years of silence. It was much damaged by a German shell which crashed among the worshippers on Good Friday of 1918. It is reported that the repairs were so skillfully done that only the bellows will be new.

A Four-Handed Organ has been installed in the Balaban and Katz Chicago Theatre and was recently inaugurated by Mr. and Mrs. Jesse Crawford, when the ensemble work on this double instrument made possible a more pretentious program than has hitherto been possible in organ music.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, has been notified by the Chairman of the Board of Directors that his contract is renewed for an additional five years, till the end of May, 1929.

The Birthday of Frank L. Stanton, author of the verses of Nevin's "Mighty Lak' a Rose" and Carrie Jacobs Bond's "Just a-Wearyin' for You," as well as many other successful songs, was recently celebrated by the Woman's Club of Atlanta, Georgia, by a program of his poems and songs, at which prominent personages of the city were in attendance.

Organization of the "Associated Glee Clubs of America" was effected after a concert in Carnegie Hall, New York, on March 10, in which six hundred members of twelve glee clubs sang together. Representatives of forty-two glee clubs attended the conference.

Sir Frederick Bridge, eminent English organist, composer and lecturer, passed away on March 18. Born at Oldbury, December 5, 1844, he entered the choir of Rochester Cathedral at the age of six, remaining fourteen years, after which he was articled to John Hopkins, the organist. After filling several minor posts he was appointed to Holy Trinity Church, Windsor, becoming the pupil of Sir John Goss. He took the bachelor's degree at Oxford in 1868, and from 1869 to 1875 he was organist of Manchester Cathedral. In 1874 he took his doctor's degree from Oxford and composed his oratorio of "Mount Moriah." In 1875 he was appointed deputy organist of Westminster Abbey, becoming the principal organist in 1882, which position he held till his recent retirement. His fame in connection with the organ of the Abbey became so familiar that he was widely known as "Westminster Bridge." He was knighted in 1897 at the Diamond Jubilee of Queen Victoria. He officiated at the Queen Victoria Jubilee ceremonies and the Coronation of Edward VII and of the reigning King George, among other notable occasions.

The Music Teachers' National Association announces the following officers recently elected: President, Leon B. Marshall, Newcomb College, New Orleans, Louisiana; Vice-President, William Benbow, Buffalo, New York; Secretary, Donald M. Swarthout, Lawrence, Kansas; Treasurer, Waldo S. Pratt, Hartford, Connecticut; Editor, Karl W. Gehrkens, Oberlin, Ohio.

The Fourteenth Annual Eisteddfod will be held in the Academy of Music in Philadelphia on May 17, as a part of the local celebration of Music Week.

Victor Capoul, the most distinguished tenor of his generation, whom many critics agree has never been excelled for "beauty of his tones and the perfection of his art," passed away in February. He created the rôle of *Wilhelm Meister* and was particularly successful as the hero of Thomas' "Mignon."

"The White Bird," a new American opera by Ernest T. Carter, had its first public performance at Chicago on March 6, under the auspices of the David Bispham Memorial Fund for American Opera. The libretto is by Brian Hooker, author of the librettos of "Mona" and "Fairyland" to which Horatio W. Parker wrote the music, the first winning a $10,000 prize offered by the Metropolitan Opera, and the other winning the $10,000 prize offered by the National Federation of Music Clubs in 1915. The music of "The White Bird" is said to make "free use of melody but frequently employs twentieth century highlights."

A "Contest for Boy's Bands" within a radius of fifty miles of New York, is to be held on August 1 in connection with the twelve weeks' season of concerts presented to the people of the city by Messrs. and Mesdames Daniel and Murry Guggenheim, and to be under the baton of Edwin Franko Goldman. Particulars of the contest from Edwin Franko Goldman, 202 Riverside Drive, New York.

The Oratorio Society of New York celebrated the close of its Jubilee Year by a performance of Beethoven's "Missa Solemnis" in Carnegie Hall on April 9. It also celebrated the Centenary of the first performance of this famous sacred work which was first heard in Russia in 1824.

Arnold Schönberg, best known of the ultra-modern composers, is reported to have promised a visit to America about the middle of next winter.

Constantin von Sternberg, eminent teacher, composer and writer on musical subjects, died at his home in Philadelphia on the evening of March 31. Mr. von Sternberg was born in St. Petersburg (now Petrograd), July 9, 1852. After graduating at both Leipsig and Berlin he studied with Kullak and Liszt. At twenty-five he became conductor of opera at Bruhl's in Leipsig, which led to similar positions at Wurtzburg, Kissingen and the Court Opera in Neu-Strelitz till 1875. He then entered upon a career as concert pianist, making two world tours, and, after six seasons in America, he established the Sternberg Conservatory at Atlanta, Georgia, where he remained four years. He then removed to Philadelphia where he was a leader in musical activities till the time of his demise. Mr. von Sternberg knew about every prominent musician of his time and counted Joseph Hofmann and Leopold Godowsky among his best musical friends. Olga Samaroff, Agnes Clune Quinlan and Cecile de Horvath were among his pupils.

The Entire Collection of Holograph Scores, which have been gathered for the Berkshire Festivals, has been presented by Mrs. Frederick Shurtleff Coolidge to the Library of Congress.

Tests for the Organ Scholarships at the Fontainebleau School, offered by the Estey Organ Company through the American Guild of Organists, are set for May 15-16. Details from Frank Wright, 48 Grace Court, Brooklyn, New York.

Massenet's "Le Roi de Lahore" had a brilliant Metropolitan premiere in New York on February 29. It was first presented in Paris in 1877.

Blanche Scandina, a native of Boston and protege of Melba, recently made her operatic debut at the historic Covent Garden Theatre, London, with the British National Opera Company as *Queen of the Night* in Mozart's "Magic Flute."

J. Warren Andrews celebrated, on February 15, the twenty-fifth anniversary of his services as organist and choirmaster of the Church of the Divine Paternity of New York. During his incumbency he has given nearly six hundred recitals.

C. W. Perkins, after thirty-five years of distinguished service as organist of Birmingham Town Hall (England), has retired because of having reached the age limit. This is one of the few similar posts to which a pension is attached.

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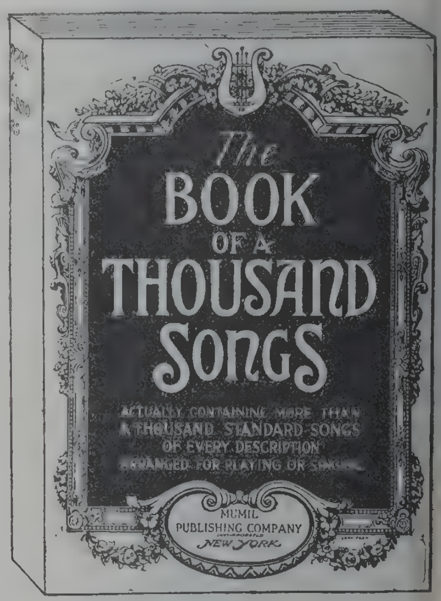
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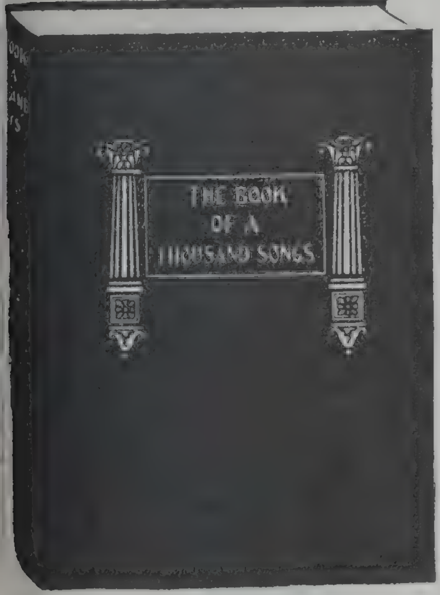

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Polly Put the Kettle On
Pretty Little Deer

Remember Thy Creator
Ring Around a Rosy
Robinson Crusoe
Rock-a-Bye, Baby
Rosalind

See-Saw
See-Saw, Margery Daw
Silently Falling Snow
Sister Ruth

Six Little Snails
Sleep and Rest
Sleep, Baby Dear
Slumber Song (French)
Slumber Song (Kücken)
Soldier Song
Spring's Message
Squirrel, The
Sweet and Low

There is Joy in Ev'ry Day
Three Little Kittens
Try, Try Again
Twinkle, Twinkle, Little Star

Upon a Lowly Manger

Vacation Days Are Here

Welcome to Spring
Were I a Sunbeam
What Care We

Southern Songs

Angel Gabriel
Angelina Baker
Angels Meet Me
Away Down Souf

Babylon is Fallen
Balm of Gilead
Belle ob Baltimore
Bonnie Blue Flag

Camptown Races
Carve Dat Possum
Climb Up, Ye Chillun, Climb

Dearest Mae
Dixie Land
Dolcy Jones
Dolly Day

Ellie Rhee
Farewell, My Lily Dear

Gideon's Band
Glendy Burke, The
Go Down, Moses

Hard Times
He's the Lily of the Valley
Hoop De Dooden Doo

I'm Troubled
I Seen Her at de Window

Jim Along Josie
Jordan Am a Hard Road

Kemo, Kimo
Kingdom Coming

Little More Faith
Lou'siana Belle
Lucy Long
Lucy Neal
Lubly Dine
Mary and Martha
Mary Blane

Maryland, My Maryland
Massa's In de Cold Ground
My Brudder Gum
My Old Kentucky Home

Nellie Was a Lady
Nelly Bly
Nicodemus Johnson
Nobody Knows

Oh, Boys, Carry Me Long
Oh, Dem Golden Slippers
Old Black Joe
Old Cabin Home
Old Dog Tray
Ole Dan Tucker
Ole Shady
O Lemuel
O Lord, O My Lord
O Susanna

Polly Wolly Doodle
Poor Old Slave

Ring, Ring de Banjo
Rosa Lee
Rose of Alabama

Sally Come Up
So Early in the Morning
Steal Away
Stonewall Jackson
Susan Jane
Swing Low, Sweet Chariot

This Old Time Religion
Tom Big-Bee River
Turkey in the Straw
Turn Back Pharaoh's Army

Uncle Ned

Wake Nicodemus
Wake Up, Jacob
Who's That Calling?

College Songs

Alma Mater, O
Amici
Aura Lee
Ba, Be, Bi, Bo, Bu
A-Roving

Bavarian Yodel
Beer Waltz
Begone! Dull Care
Bingo
Blow, Boys, Blow
Bohunkus
Bold Fisherman
Bull-Dog, The

Captain Jinks
Ching-a-Ling
Co-ca-che-lunk
Crambambuli
Crow Song

Dear Evelina
Dear Old Pals
Drinking Song
Dutch Company
Dutch Warbler

Ecce Quam Bonum
Edite Bibete
Eton Boating Song

Fair Harvard
Forsaken
Forty-Nine Bottles
Funiculi, Funicula

Gaudeamus Igitur
Good-Bye, My Lover
Good-Night, Ladies
Good Rhine Wine
Grinding

Happy Are We To-Night
Hark! I Hear a Voice
Here's to the Maiden
Hi-le, Hi-lo

In Cellar Cool

In Our Little Bark We Glide
Integer Vitae
It's a Way We Have

Jingle Bells
Juanita

Lauriger Horatius
Lauterbach Song
Little Brown Jug
Little More Cider
Lizette

McSorley's Twins
Meerschaum Pipe
Menagerie
Michael Roy
Mush, Mush
My Bonnie
My Last Cigar

Noah's Ark
Nut Brown Maiden

O Du Lieber Augustin
O My Darling Clementine
Over the Banister

Peanut Song

Quilting Party

Rig-a-Jig
Rosalie

Shool
Simon the Cellarer
Solomon Levi
Sunday-School Scholar

Tarpaulin Jacket
Tourelay

Upidee

Vive l'Amour

Where, O Where
Wot! Cher

Sea Songs

Barney Buntline
Bay of Biscay
Black-Eyed Susan
Blow the Man Down
Blow Ye Winds, Heigh-ho!
Break, Break, Break

Down Among Dead Men

Good "Three Bells"

Haul on the Bowlin'
Heart of a Sailor

Jamie's on the Stormy Sea

Larboard Watch
Lass That Loves a Sailor
Life on the Ocean Wave
Lights Far Out at Sea

Maggie By My Side
Maggie's Welcome
Midshipmite

Nancy Lee

Pilot, The

Rio Grande, The

Sailing
Sailor's Grave

They All Love Jack
Thousand Leagues Away
Three Salior Boys
Trancadillo

We Be Three Poor Mariners
Wet Sheet

Patriotic Songs

All Quiet Along the Potomac

America

Battle Cry of Freedom
Battle Hymn Republic
Brother, Tell Me
Bunker Hill

Columbia, God Preserve

Dying Volunteer

E Pluribus Unum

Faded Coat of Blue
Flag of Our Union Forever
Flag of '76
Flag of the Free
Flowers fo. the Brave
Free America
Funeral Song of the Nation.

Glorious Fourth
God Bless our Native Land
God Save America
God Save Our President
God Save the Nation
Gone Where the Woodbine
Grave of Washington

Hail Columbia

John Brown's Body
Just After the Battle
Just Before the Battle, Mother

Keller's American Hymn

Landing of the Pilgrims

Marching Along
Marching Thro' Georgia
My Country, 'Tis of Thee
My Own Native Land

New England, New England

Ode for Decoration Day
Oh, the Land That We Love
On the Boys Came
Our Flag is There
Our Flag O'er Us Waving
Our Land, O Lord
O Wrap the Flag

Rally Round the Flag
Red, White and Blue

Sleeping for the Flag
Song of a Thousand Years
Star Spangled Banner
Sword of Bunker Hill

Tramp, Tramp, Tramp

Washington and Lincoln
We Are Coming, Father Abraham
We're Tenting To-Night
When Johnnie Comes Marching Home
When This Cruel War is Over

Yankee Ship
Yankee Doodle

National Songs

Belgium
  Brabanconne, La

Canada
  Canadian Boat Song
  Maple Leaf Forever
  Voyageur's Song

Denmark
  King Christian

England
  Brave Old Oak
  British Grenadiers
  Cheer, Boys, Cheer
  Come, Lasses and Lads
  Come to the Old Oak Tree
  Old English Gentleman
  God Save the King
  Oak and the Ash
  Private Tommy Atkins
  Roast Beef of Old England
  Rule Britannia

France
  Marseillaise, The
  My Normandy

Holland
  National Song

Ireland
  Bay of Dublin
  Bells of Shandon
  Bowld Sojer Boy
  Daughters of Erin
  Dear Little Shamrock
  Erin is My Home
  Groves of Blarney
  Harp That Once
  Innisfail
  Irish Emigrant's Lament
  Killarney
  Minstrel Boy
  St. Patrick's Day
  St. Patrick
  Wearing of the Green
  We May Roam

Italy
  Garibaldi War Hymn

Japan
  National Song

New Zealand
  National Song

Norway
  National Song

Poland
  National Song

Portugal
  Rose in the Air

Russia
  National Hymn

Scotland
  Blue Bells of Scotland
  Bonnie Charlie
  Bonnie Dundee
  Campbells Are Coming
  Hail to the Chief
  Hundred Pipers
  My Heart
  Rowan Tree, The
  Scots Wha' Hae

Servia
  National Song

Spain
  National Song

Sweden
  Charles John, Our Brave King

Switzerland
  National Song
  Switzer's Farewell
  Tyroleans, The
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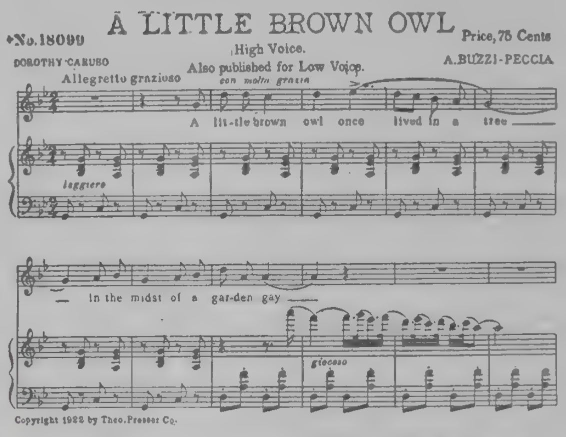

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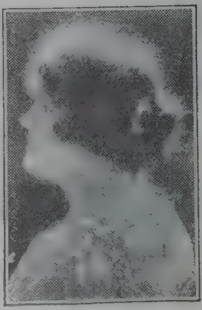

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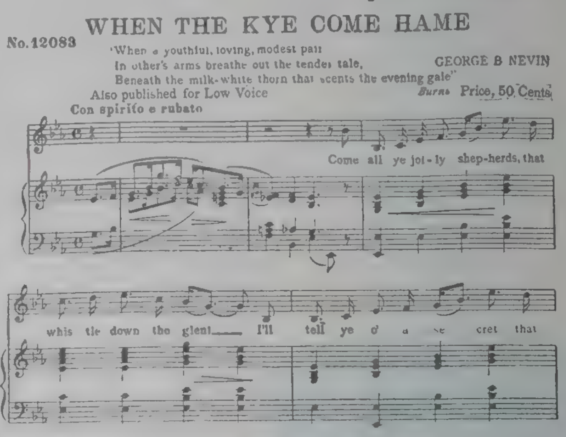

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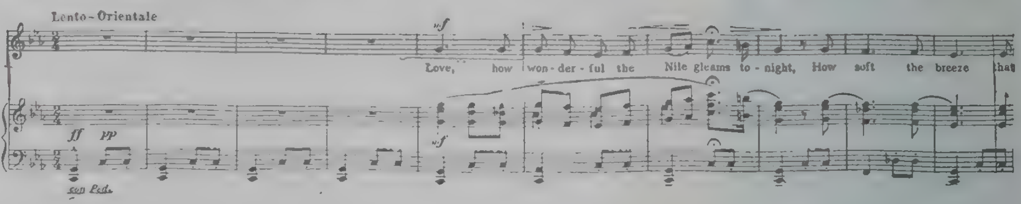

Lento-Orientale
mf
Love, how won-der-ful the Nile gleams to-night, How soft the breeze that
ff
pp

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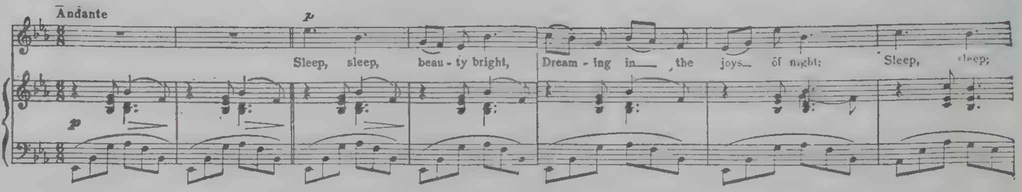

Andante
p
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THE ETUDE

MAY, 1924 Single Copies 25 Cents VOL. XLII, No. 5

Trouble and Music

Never was there an anodyne for trouble that could compare with music. There seems to come a time when this dear angel of relief touches the world-tired brow of the soul in grief, saying:

> "*Look up. To-morrow the sun shines once more. Joy shall come again. Listen, I am singing of the beauties of life here and hereafter.*"

If music had no other office than this its value to mankind would be infinite. Blessed is he who can sing when the darkening clouds seem to smother the joy of life.

The ability to play an instrument has been a god-send to many a man where trouble has come so fast that there seemed no way out. Music cleans the brain of sorrow and worry and fits one to take up the load of responsibility with renewed vigor.

Minneapolis Noon-Day Concert Plan

Free noon-day concerts, given in the heart of the city by eager groups of representative musicians, is the outcome of the initiative of Mr. Walter L. Scott and G. T. Lindsten, Minneapolis. The distinctive thing about the work is that the concerts are not paid for from the taxpayers' funds; neither are they supported by solicited private subscriptions of money. They are sustained by that wonderful thing called community spirit, which has induced the musical organizations of Minneapolis to compete for an opportunity to appear at these concerts.

The concerts are given in the lobby of the magnificent Municipal Building, or City Hall, of Minneapolis. This imposing white marble lobby is five stories high. Audiences of 2,000 to 5,000 citizens have attended the concerts which commence promptly at 12.20 and end at 12.50. In the first two series forty-four concerts were given before audiences aggregating 140,000 people. The series for this year was opened by the excellent Minneapolis Symphony Orchestra under the baton of Henri Verbrugghen.

The secret of the success of this unusually fine community enterprise, now sponsored by the Civic Music League, can probably be sifted down to the enthusiasm of a handful of altruists able to provide spiritual spectacles for the people of the municipality so that they can see beyond the humdrum of the counter and the desk. Say what one will, this is always the case. Such people are the sociological leaven of every age. They have given something very big and fine to their fellow men and women and given it with infectious ideals so rapidly communicated to the whole city. Blessings on the splendid inspirations of these workers for the betterment of mankind.

The wonderful thing is that with such altruism there always seems to come the inspiration to help. Out in Minneapolis everybody interested in music helped. The newspapers printed the programs gratis. Then the florists came in for their share and sent baskets of flowers for each concert. The blossoms were distributed at the end to all the elderly ladies in the audience. Dealers furnished pianos gratis.

The influence upon the music of the city is said to have been immense, particularly in public school work, where the boys and girls eagerly competed for posts upon the school glee clubs. The public schools of Minneapolis now have over ninety glee clubs as well as forty-eight bands and orchestras.

The prize contest upon the ten great masterpieces symposium closes September first. Full particulars were given in the April Etude.

"One Man's Poison"

An explorer in New Guinea, an island just northeast of Australia, inhabited by natives of the most savage type, has recently been describing his adventures, in *McClure's Magazine*. This intrepid gentleman, Captain Frank Hurley, found that the aborigines had little difficulty in eating food so badly tainted that any civilized person would have died from the effects in a very short time. Cans of putrid preserved meat and vegetables which would be rank poison to us, they devoured with great relish and without any apparent harm. "What's one man's poison, Signor, is another's meat or drink," sang Shakespeare's famous contemporaries, in "Love's Cure."

When we hear all the hue and cry about certain kinds of music, and when we witness at the same time thousands and thousands of perfectly good people enjoying it to their hearts' content, we can not help thinking of those immortal lines.

If Grandma sings with joy uncontrolled some old-fashioned Gospel Hymn, who are we to demand that she should from every standpoint of musical morals hate it and turn her affections towards a Brahms *Intermezzo*. Let her enjoy it, Lord bless her. It is our part to try to cultivate the taste of the coming generation; but that does not mean that we should make kill-joys of ourselves when the hired man finds his chief delight in squeezing "The Arkansas Traveler" out of an accordion in the last stages of bronchitis.

Setting Musical Jewels

A melody, a tune is often a precious jewel which may be recut and reset in a multitude of ways. The musical lapidaries are either good or bad. It used to be the custom to take certain accepted melodies, subject them to stereotyped variations and present them as Fantasies, Paraphrases, and so forth.

Much of the music of the cornet that one hears in band concerts is a type of this. These arrangements are designed to show off the technic of the player rather than the beauty of the composition.

It remains for the real master to take a tune and give it the setting most likely to reveal its real beauties. Mr. Willy Burmester has proved a genius at this and his arrangements of many classic themes have revived them and given them the currency they have long deserved. Fritz Kreisler, likewise, has gone a step further, and by judicious and careful editing of many of the songs of the day has made them sound like masterpieces.

Liszt's arrangements of the songs of Schumann, Chopin and Schubert as well as of the operas, are not conventional arrangements, but rather wonderfully well-balanced musical compositions in which the genius of the great pianist has employed the resources of the instrument to develop the artistic idea rather than load it down with alien ornaments.

Moszkowski and Schütt have in recent years greatly enriched the literature of the piano by their ingenious and highly artistic arrangements. In comparison with their productions, the arrangements made by Dorn and Sidney Smith are ludicrous. Dorn and Smith merely transcribed the orchestral and vocal scores for the piano and literally stuck in a few keyboard roman candles and skyrockets. In the artistic transcriptions of Moszkowski and Schütt, on the other hand, these composers have handled the melodic material so that there is the charm of real individuality.

Godowsky's immensely difficult transcriptions of Chopin, his combinations of Chopin Etudes, etc., have won him the greatest admiration of his fellow pianists.

Possibly the finest arrangements of olden melodies for the organ are those made by Mr. E. H. Lemare. Lemare's genius for this work is nothing short of astonishing. He works so rapidly and so easily that when he takes such a theme as "Love's Old Sweet Song" by Molloy and transmutes it through his musical alchemy, the result is an organ composition which a great organist would readily put upon his program. In other words, he merely takes the theme as though it were his own and develops it like an original composition. This is something quite different from the process of decorating a melody with hackneyed arabesques which at best produced a composition of the Zopf or Rococo type.

None of the great masters have failed to see that real melodies are so rare that one need make no apologies for preserving them with arrangements. Haydn, Mozart, Beethoven, Schubert, all employed melodic material in this manner. Beethoven was particularly dependent upon folk themes. In his *Ecossaise* there is, for instance, a theme which Humperdinck in later years introduced by suggestion into his "Haensel and Gretel." This same theme developed along a little different line was introduced into a Broadway show this year and became one of the hits of the great White Way.

Melody is one thing—what one does with it is another; and who can say the great popularity of Burmester and Kreisler is not due in some large measure to the skillful and artistic manner in which they have replayed loved melodies that the public would far rather hear than the complicated artificialities of highly trained but tuneless composers? Brahms in the *Hungarian Dances,* and Sarasate in his four books of transcriptions of Spanish Dances for Violin, have done the art of music an immense service. Without such transcriptions much of the beautiful music of the world would be lost.

The Triumph Spirit and Adam Geibel

ADAM GEIBEL has just celebrated his fiftieth anniversary as a composer. During these five decades he has written some three thousand songs, piano pieces, organ pieces, anthems and hymns. He has conducted large choirs, served as an organist, managed a successful publishing business of his own, lectured, sung, and, incidentally reached thousands as an evangelist. His compositions are not symphonies, concertos and operas; but he has skillfully written music with decided melodic and harmonic worth, which has reached out to multitudes. One of his compositions, for instance, a valse named "Sleep" (written under the nom de plume of Earl Lebig) is now one of the most popular pieces of its kind in America.

These unusual accomplishments make a record of which any one might be proud. The fact that he has done so much without the use of his eyes does not seem unusual to this remarkable man. He considers his blindness, since childhood, a blessing to him in many ways. It has developed his character, his determination, his fortitude, his concentration.

The lesson of Adam Geibel should be a source of infinite inspiration and encouragement to thousands of young men and young women. Here is the greatest axiom of youth. Obstacles are the strong draft on the furnace of ambition, character and success.

Many of the greatest achievements of man have been attained in spite of "insurmountable" obstacles. We would have no difficulty in naming great numbers of men and women of immortal fame who have triumphed over "unbelievable" obstacles.

Indeed, if we were asked to define the essential element of immortality we should first say that it was the irresistible spirit that permits nothing to stand in the way of attaining the ultimate goal. Your success, great or small, must depend upon the degree of this divine determination this triumph spirit which you have cultivated.

Chopin, Beethoven, Weber, Schumann, Wolf, made masterpieces when they were in conditions which would have sent the average man to a sanitarium. They did not stop for a moment because of failing health.

Prescott, sightless from childhood, wrote his "Conquest of Mexico" and his "Conquest of Peru," despite the fact that his teachers told him that it was quite impossible for a blind man to become a historian. Scores of blind men and women have ridiculed that word "IMPOSSIBLE."

The masterly attainments of Darwin, Spinoza, Spencer, Voltaire, Kant, Francis Parkman, Pope, Heine, and countless others, have been reached over mountains of pain and invalidism. Masterpieces are made of the spirit and not of the body.

Because you are weak or hemmed in by poverty do not accept these barriers as insurmountable. Most of the rich men of America to-day were companions of poverty in their youth. Many a weakling, such as Roosevelt, has by dint of the triumph spirit made himself a giant. Behold this great President, in his last years, with only one eye and with a bullet wound in his throat, gloriously battling ahead. Think of Admiral Nelson, "the Lion of Trafalgar," going into that epochal battle with only one arm and one eye, fearless and triumphant notwithstanding infirmities which would have stopped the career of anyone without the triumphant spirit.

The triumph spirit which has enabled such men as Adam Geibel, Edward Baxter Perry, David Wood, and other musicians without sight, to do more in this field than most men with sight, is momentous. The triumph spirit fairly shines out of Dr. Geibel's smiling face.

The triumph spirit is the opposite of the tin-cup spirit. Most people are in trouble because they sit whimpering at the street corners of life with a tin-cup in their hands and a painful "Lord, how I suffer!" look on their faces. They are in trouble because they have formed the habit of inviting sympathy instead of laughing at obstacles. Most trouble is home-made, largely imaginary. Success in music never comes until one has learned the secret of banishing the habit of making trouble.

If you happen to be discouraged, disheartened, "cheated by fate" may not this editorial, inspired by the career of Adam Geibel, rekindle that spirit of triumph over the material that leads to greater achievement, greater prosperity, greater usefulness and greater happiness.

International Fellowship

"PEACE. Peace. Peace!" cries a lacerated world. The tragic farce of war and everything that has to do with war was never better known to us than now. Just as great States in this country are trying to make the purchase of firearms impossible, so should the world strive to annihilate the tools of war as soon as the minds of men can come to see that war is the most hideous and useless form of waste.

Danile Batchelor, one of THE ETUDE's oldest and firmest friends and contributors, believes that music, the common language, will have a great part in bringing about a world peace. We think likewise. He has called our attention to the fact that all the churches have set aside May 18th to further the cause of International Sunday Fellowship. Perhaps you can help your church in preparing special music for that day.

The World Do Move

Two decades ago we heard a business man deprecating the "business of music teaching." We have just been putting down some figures for our own amusement, relating to a number of teachers we have. Of the men, only two did not possess automobiles; some, very fine cars; the others, excellent cars of more reasonable price.

The automobile is our present-day national thermometer of prosperity. Several of these teachers found the automobile absolutely indispensable in their calling. Many of them would be justified in checking off the entire expense of their cars from their income taxes, as the machines were used almost entirely for professional purposes. The musician of to-day is infinitely more prosperous than the man of twenty years ago.

Music is now looked upon in an entirely different manner, thanks to the hard labors of those who have been fighting for it until the American people have come to think enough of it to pay for it at the rate of two million dollars a day.

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FRANZ DRDLA

Biographical

Of the millions of people who have heard the immensely popular "Souvenir," of Franz Drdla, few know even how to pronounce his name. He pronounces it Durd-la. (Durd pronounced with the "r" rolled.) He was born at Saar, Moravia. His father was very musical and gave him his first lessons on the violin and piano when the boy was eight years old. He studied for two years at the Prague Conservatory, under Anton Benowitz, when his marked talent urged his father to send the boy to Vienna, where he entered the Imperial Conservatory, under the famous Joseph Helmesberger, violin virtuoso, conductor and director of the conservatory. Joseph Helmesberger was the son of Georg Helmesberger, the teacher of Joachim, Auer, Ernst and many other masters. At the conservatory Drdla also studied with Anton Bruckner, and with Franz Krenn, who in turn had been the pupil of Salieri and became the teacher of such famous masters as Wolf, Richter, Mahler and Mottl. Upon his graduation Drdla won the first prize for violin playing and for composition, and the medal of the Gesellschafft für Müsikfreunde. He made many successful tours of Europe as a violinist, and for many years played in the Imperial Orchestra, and also for four years in the orchestra of the Festspielhaus, at Bayreuth. Although he had written a Symphony in his student days, his great melodic gifts were not discovered until the new century. In 1904 he appeared as a composer. Although best known through his "Souvenir," and his "Serenade," his compositons are numerous and include two operettas, "Das Goldene Netz," and "Die Ladenkomtesse," which have been very popular in his native land, now a part of Czecho-Slovakia. On his arrival in America this year he received a very enticing offer from the Keith Vaudeville interests and has appeared already before thousands of admiring Americans, with tremendous success. His acquaintance with famous musicians of his time has been both extensive and intimate, and his memories of them make very interesting reading. THE ETUDE *has in preparation numerous similar articles.*

"The Queen of Roumania once said to me, 'Professor, how does one compose? Does one go to one's study and wait for inspiration? Does one go about it at an appointed time in an appointed way? Is there a method that one pursues?'

"This seems a very human inquiry, because so many, many people seem to want to know the *modus operandi.* As a matter of fact composition seems to me translated memory. It seems a memory of some very delightful experience that expresses itself in music. The machinery of composition is quite a different thing, when one knows how any melody may be treated and developed in hundreds of different ways. The main thing however, is the melody, the inspiration. The melody is a translated souvenir. Just where it comes from, how it comes and why it comes, I am only too glad to leave to the psychologists to explain.

Craftsmanship vs. Inspiration

"My master in composition was Franz Krenn. Krenn was learned, skillful in the extreme, painstaking and hard working. He could sit down and write to order any kind of a composition. He would cover the paper with notes, and then, if he saw any bald spots, he would put in a few more notes. His idea of composition was to put notes upon paper they must be correct, they must follow the laws. This done, he was done with the composition. But who in this day ever hears of any of Krenn's compositions. Not that he belittled inspiration, but that he was incapable of putting in his work that thing which makes people want to hear of it or which might give it that spirit without which no musical composition can survive.

"This seems somewhat odd, for Krenn lived in Vienna where also lived Franz Schubert. Krenn was a boy of twelve when Schubert died in 1828. He must have realized that what gave immortality to Schubert were his inspirations—those soul souvenirs of some delightful or impressive past experiences—and not his technic. Schubert, indeed, realized his own lack of schooling, and just before his premature death is said to have been preparing to advance his own studies. Technic is a very important thing, but, in the case of the composer, by no means the most important. One should have as fine a technic as possible, but technic merely means knowing how to do a thing, how to use materials. Technic does not, cannot, provide the materials. Whither they come only the Almighty knows. Schubert knew this and wrote his melodies anywhere, anyhow, at any time. The back of a bill-of-fare, a torn piece of paper—anything sufficed for him to use in writing down the immortal melodies.

"Schubert's way is the only way, to my mind. One cannot sit down and say 'Now I am going to compose.' One must, however, always keep one's self susceptible to melodic inspiration. Many of my most successful works have come to me when I least expected them. I have hundreds of scrips of paper, old cards, anything, with melodies scribbled over them. Not all of them are good. I discard the bad ones.

How the Famous Souvenir Was Written

"You may be interested in learning how the *Souvenir* came to me. As I have said, my theory of composition is that a beautiful memory, a souvenir of some very unusual and edifying experience, translates itself into tone. I was in Vienna, riding on an electric car. I was going to visit a friend in Hietzing. The car was passing through the same street where the great Schubert died. Suddenly I experienced a very pleasant memory. I found myself humming a little melody. I had no paper except the transfer ticket in my hand. Instantly I jotted down the outline of the main notes of the melody upon the ticket. When I reached home I expanded it from my hastily written notes. It seemed a pleasing melody to me; but I hardly realized that it would literally sell by the million. My fellow countryman, Kubelik, played it in America, and it also immediately became popular in Europe. Now all the great violinists play it in concert and on the talking machine.

"Anyone who aspires to compose should get as good a technic, acquire as fine a degree of craftsmanship as possible, but should at the same time listen for the still, small voice of inspiration. The composer whose life has been rich in experience, whose mind has been fed upon the beautiful things of the world, whose soul is exalted above mundane things, is the one whose works must endure, whether he be merely the writer of folks songs or whether he be a Beethoven. I have known many master musicians, and in my observation this has been their common experience.

Bruckner's Lessons in Harmony

"Bruckner, who was an infinitely greater composer than Krenn, was my master in harmony. His work as a teacher was perfunctory in the last degree, and literally a joke to the boys in the class. The great master was continually wandering off into the realms of fantasy. In fact, he would take up hours that were supposed to be devoted to Harmony instruction by playing the organ. The boys, who were often only too glad to get out of work, would sneak away from the class while the old man was playing; and he would never know the difference. It was significant that Bruckner, the great composer, was permitted to teach only Harmony, while his less inspired contemporary, Krenn, was given the classes in composition. Krenn was a pedgaog; Bruckner was not. In his dreams at the keyboard he may have been creating melodies.

FRANZ DRDLA

Dream Melodies

"Many of my finest melodies have come to me in dreams. Often I have heard them and have awakened with a start from a sound sleep and explored my room for paper to put the themes down. It would thus seem that melodies are a product of the subconscious mind. I have no doubt that many composers have dreamed melodies. When you force the conscious mind to produce, the melody may be perfectly correct on paper, but it will hardly live as long as winter snow in Maytime. The widow of Johann Strauss once told me that the melody of her husband's famous waltz *Simplicius* was conceived in a dream. It would be very interesting to find how many melodies of the past had been born in that way.

Dvořák and the Carpenter

"Master musicians always instinctively realize that music is something which cannot be created or even interpreted in a perfunctory way. I am reminded of a story of the famous Czecho-Slovak musician Dvořák, whom I had the joy to know for many years. Dvořák was asked to conduct an orchestra of amateurs in a town a short distance from Prague. He worked with them faithfully, but finally could stand it no longer when one of the violinists was producing a terribly scraping tone. 'Hey, there,' he exclaimed, 'what is your occupation?' 'I am the village carpenter,' replied the frightened man. 'Ah,' said Dvořák, 'Carpenter, eh? Well why do you persist in sawing on that poor violin when you could be so much more useful sawing wood?'

When Bruckner Conducted

"It is sometimes difficult to realize our limitations. Not everyone can be a carpenter, and not everyone can be a composer or a conductor. Bruckner, whose works were not recognized until late in his long life, always felt that this was due to the antipathy of Dr. Hanslick, the friend and champion of Brahms. This cut deeply into the soul of the old master. When recognition finally came he was very generously treated in some quarters. Bruckner's first Symphony was dedicated to the Emperor of Austria and he was asked to conduct the Imperial Orchestra (ordinarily conducted by the great Richter) when the Symphony was to be played upon an important occasion. Bruckner had never conducted a symphony. He, however, looked forward to the event as a great vindication. The rehearsal came, and Bruckner was as nervous as a damsel at her first dance. He mounted the conductor's stand, raised the baton high in the air, nodded his head vigorously many times and then exclaimed excitedly, 'In the name of goodness, why don't you commence?' In his excitement he had not realized that the orchestra could not play until he brought down his baton for the first beat. 'Here Richter,' he exclaimed, 'you do it; I'm no conductor.'

"Bruckner was largely self-taught. The son of a village schoolmaster and orphaned when a child, he led a somewhat forlorn and secluded life for many years. Indeed for twenty-one years he struggled along without a teacher. He used to tell his students at the conservatory that he had studied harmony for seven years, counterpoint for seven years and composition for seven years; but he did not always say that he had been his own master.

"Composers are, from the nature of things, sensitive, nervous organisms. The calm, staid, orderly, placid person, whose every action seems to be carefully and definitely thought out in advance, is hardly likely to become a composer. I remember that when Brahms was sixty years old, a great celebration of the event was arranged in Vienna. I had the honor of being invited to play with him his *D Minor Sonata for Violin and Piano.* I was somewhat apprehensive of the occasion, which was to be attended by the greatest musical authorities of the land. One could hardly be blamed for being a little nervous. When the night of the concert came I found that Brahms was far more nervous than I. He was so excited and so tense that he could hardly contain himself. His pedaling was one indication of this. He 'worked' the pedal constantly in an extremely nervous manner.

"Brahms had a reputation for extreme sanity. He was not like Hugo Wolf, who perished in an insane asylum. When I was a very young man I was selected by Krenn to transcribe for piano Wolf's Symphonic Poem *Pchtheselia.* The work occupied nearly two months, and I was associated with the master for most of the time. I shall never forget his nervousness and excitability. He was so intense and so anxious to have everything right, and I was very glad when the task was completed.

"One of the odd things about composition is that the composer rarely realizes when he has done anything unusual. He may be immensely fond of some work which may fail to please the public or may fail to survive. This is often the case. Everything is a matter of taste. The Queen of Roumania once asked me, 'Who is the greatest singer of the present time in your opinion?' I replied to her. 'Your majesty, in the art of music there are no champions as one may find in the prize ring, because there is no one who is capable of deciding which artist is the greatest. It all depends upon individual taste.'

Dvořák and the Doves

"Dvořák was once asked by a lady friend which was the favorite of a large flock of doves that he delighted in keeping. Just then his cook was approaching and he said, 'Marie, which symphony of mine do you like best?' The cook was amazed and answered she had no idea. He replied, 'It is the same with doves and symphonies. I don't know, myself.'

"Composers, on the whole, are very human. They have their fads and their animosities. Sometimes they carry these to an extreme. Poor Hugo Wolf in some way gained the enmity of Brahms. Brahms was very bitter toward the compositions of the younger man. Hugo Wolf, driven to retaliate, wrote in his paper, *Salon Blatt,* some very caustic criticisms of Brahms which Brahms resented in his own way. Every afternoon when he went to his favorite coffee house he was naturally observed by all. At the end of his meal he would call the waiter and tell him to bring a copy of a newspaper. By prearrangement the waiter brought Wolf's journal, the *Salon Blatt.* Then Brahms would rise in great disgust and denounce the paper, saying that he would have nothing to do with such an absolutely worthless publication. Wolf failed as a journalist, with such a powerful enemy. Brahms had his partisans, among whom was Hans Richter, who said when he saw a composition of Wolf, 'Thus wrote the man who writes against Brahms.'

"Richter was very proud of his position. Every two years he used to give a great festival performance of Beethoven's *Ninth Symphony.* Once one of his oboists, an almost unknown musician, had the audacity to start a rival festival in a suburb of Vienna. Richter met him and asked how he was getting along. 'Ah, Master,' said the oboist, 'it is not nearly so hard to direct as it is to play the oboe.' 'That's right, Strasky,' said Richter, 'I know it; but don't tell anybody.' A peculiar and delicious bit of scarcasm. The *Ninth Symphony* demands the best of the greatest conductors and in the hands of a novice becomes ridiculous.

"Simplicity in art is a great asset. The artist should be simple in all things. In this way the greatest results are attained. Once a violinist who was famed for his gestures, his grimaces and his extravagant performance played before my Master Helmsberger. The next day Helmsberger gave his criticism of the performance for the press. It read, 'Truly a remarkable violinist. He plays the very simplest things with the greatest imaginable difficulty.'"

Music Student, Prepare to Teach

By Mabel Madison Watson

What lies before may not be known. Fortunes fade; and the embryo Concert Artist too often finds fame with its elusive fortune a disappointing will-o'-the-wisp. Practically all the great soloists have taught, or do so now.

So, to the student we would say, learn to teach. Study with the idea of developing the ability of imparting what you know to others; and in the operation investigate the best methods of accomplishing this. Make yourself ready to accept pupils and, when the time or necessity arrives, they will accept you.

Supplement your special studies with a course in teaching methods, under a capable instructor who has a successful teaching record behind his work. Theorizing is the easiest thing in professional work.

When you have tried your powers and have made good in a small way, then make yourself known to your community by discreet advertising. "Display your wares;" but be sure that in every claim you make for them you shall be able to make them "ring true." No shoddy will stand the test of age.

In your work give the best that you have learned from your instructors, the best that you have found to be useful; but do not be afraid to launch out and try new ideas which will occasionally come to your mind. It is thus that you will grow.

Suggestions that come from trying to impart to others will only keep your own thought life and execution more fresh and vital. From seeing the fault of another you will instinctively learn to shun it in your own work. To be truly prepared for the work of the hour means that you must be in a state of continual progress.

Maxims for the Music Teacher

By Loie E. Brandon

Teaching is an art; and, like all subjects which pertain to art, it has certain maxims and rules which are a great help to the person ambitious to excel in it.

A principle which no teacher ought ever to forget is that there is no reception without reaction, and no impression without expression. The pupil must first be taught to think and then to produce.

Lead out each pupil acording to his individual needs and characteristics. This means that the teacher must know personally and intimately, not only her pupils but also the surroundings from which they come.

Be kind; and, radiating a cheerful influence, make pupils love you.

The teacher's watchword should be coöperation. The pupil learns only through his own activity; and the teacher who secures the greatest coöperation from the pupil will always attain the best results.

"No teacher can do more than free the pinions of the fettered eagle; would you fly—you must test your own powers of flight."—*Tegner.*

Sincere and carefully expressed encouragement, where deserved, is a good thing and should not be withheld.

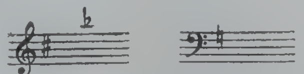
When discouragement and failure seem to stare you in the face, then is the time to be firm; put them to rout by an ever-boundless enthusiasm and a determination to find a way or make one.

Simplifying Accidentals

By Sylvia Weinstein

Beginners having difficulty in recognizing accidentals will simplify this subject with the following exercise.

In a music tablet, while the teacher names, for instance, C-sharp, B-flat, G-natural, and so forth, the pupil will write the named accidental on the correct line or space, but without the notes, as in the following example:



Change back and forth from the treble to the bass; also use the added lines above and below the staves. Then the pupil should name aloud and play what has been written.

"The root of all brilliant playing lies in one thing—accuracy. Without accuracy any attempt in brilliancy must result in mussiness."—Teresa Carreno.

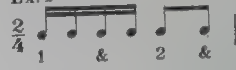
"I do consider that music is all the pleasure I live for in the world, and the greatest I can ever expect in the best of my life."—Samuel Pepys.

A Better Way to Count

By Earl S. Hilton

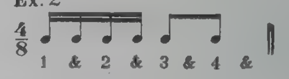
Instead of counting 1 and 2 and, in $\frac{2}{4}$ time, turn it into $\frac{4}{8}$ time and count in this manner: 1 and 2 and 3 and 4 and. For example, instead of this:

Ex. 1



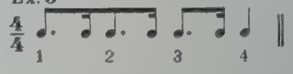
do this:

Ex. 2



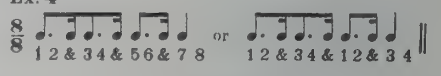
The former way of counting is correct, but it is not as clear to some pupils as the latter. The same idea will apply to the especially "tricky" schottisch. For example, instead of counting, 1, 2, 3, 4 in $\frac{4}{4}$ time thus:

Ex. 3



turn it into $\frac{8}{8}$ time and count thus:

Ex. 4



Pointers for Teaching the Bass Notes

By W. L. Clark

1. Be certain that the easier of the scales have been mastered. This gives freedom of finger action that will aid in playing the notes of the bass clef.
2. Give a short time each lesson to playing notes frequently found in any selection in the bass clef. Tell the student to play the G in the first octave below middle C; and so on, until he recognizes the keys that represent the notes of the bass clef.
3. Teach the notes on the lines of the bass clef in one lesson; and teach those in the spaces in another. This frequently prevents confusion.
4. In the first exercises in which the bass notes are to be played with the treble, put the greater part of the time for instruction on the notes of the bass clef.
5. Assign certain exercises where the bass notes are to be played five or ten times daily.
6. After the first assignments, select material in which the melody is in the bass. This will induce the pupil to seek for accurate tone and reading of the bass notes.
7. Some selections in which a great many of the bass notes are the same as those of the treble, except that they are written an octave or two lower, are valuable for practice because the student learns to play the bass and treble notes in harmony.
8. Assign a great deal of material written in the key of C before attempting sharps and flats in the bass.
9. Insist upon the notes of the bass clef being played accurately from the very beginning.
10. Appropriate a few minutes occasionally to having the pupil read aloud the bass notes in a particular exercise. Facility in reading is an essential to good playing.
11. Select material for the pupil in which the bass notes are more difficult than those of the treble.

Build Well

By Alfredo Trinchieri

For nearly two years I have been interested in watching the progress of the building of the great suspension bridge which is to link "The City of Brotherly Love" with "The City of Talking Machines." And what have they been doing nearly all of this time? *Laying foundations.* Going away down below the bed of the Delaware River to find a solid base on which to build the mountainous towers of cement and stone that are to support the enormous thirty-inch cables.

"And, what has bridge-building to do with music?" someone asks. Just this—that a successful musical education is the result of correct building. And correct building implies good foundations.

Impatience to do something that "seems advanced"—on the part of either teacher or student—has wrecked the future of many a promising talent. Plenty of time for the assimilation of the work as it is done is the only method that assures ultimate success. Any other will lead but to heartburns and future disappointments.

What Is the Purpose of Music?

What Is the Influence of the Tonal Art on Mankind?

By CONSTANTIN VON STERNBERG

(Mr. Von Sternberg died just as this issue was going to press. He felt that this was a very important article.)

THE word "music"—like many others—has in the course of time acquired a multiplicity of meanings. The visionary speaks of the "music of the spheres;" poets refer to the "music" of their verses, and so on; but in its most common use the word indicates a combination of melody, harmony and rhythm. So far we probably all agree, but this is not very far. A combination of brick and mortar may produce a house, but this house need not be "architecture." The essential question with the combination: What purpose does it serve? Is it for abject utility, or for amusement or for pleasure?

Strange as it may seem (in view of its intangible nature) music, too, admits of these three divisions. Its purely *utilitarian form* is that in which melody and harmony are irrelevant, while rhythm is the predominating feature. The drum corps of a marching regiment makes "music;" though it produces neither melody nor harmony, it has the power of regulating the soldiers' step, because rhythm—the animal inheritance of music—acts most directly upon our motoric nerve centers. If melody and harmony are added to mere rhythm in such a way as to still permit the rhythm to predominate, the result is a march or a piece of dance music of the lowest order, unless the two added elements are of such a high esthetic quality as to make an appeal to the imagination.

The first two composers who by this means raised dance music to a higher plane were Lanner (1801-1843) and Johann Strauss (1804-1849) the father of the composer of the *Blue Danube.* The son still further developed this idea of combining the action upon the motor centers with an appeal to the imagination, until it gained a place in classic music for many of his compositions.

This son, Johann Strauss, is sometimes designated as Johann Strauss II (1825-1899). For a considerable time he stood quite alone in this field, but later quite a number of composers in Germany and France followed his lead, until now no march or dance piece can hope for recognition unless it moves on this elevated plane. (The Gavottes, Courantes and other dances of the masters do not come under this head, because they were not written for the purpose of dancing but merely used the rhythmic form of these dances; they occurred mostly in the course of a Suite or Partita.)

The Amusement Phase

Before approaching the amusement phase of music it should be remembered that the word "amusement" denotes a pastime without any high or noble significance. The amusement phase of music has its place, undoubtedly; so has the amusement phase of literature and of painting. Moreover let it be acknowledged that this class of music does contain a certain appeal to the imagination; but this appeal—when not vulgar, as it often is—is so superficial as neither to require close attention nor to leave an impress on any mind that is inclined to be self-active. The average Fourth-of-July oration, the celluloid bric-a-brac, the humdrum newspaper novel, these belong to the same class of "amusement-art" as do also most of our so-called "comic operas" and the coon song; if, indeed, some of the coon songs are not to be preferred to most of the comic operas.

Phase of Pleasure

That phase in which music becomes "art" is the phase of pleasure. It may be well to remember at this point that Herbert Spencer defines pleasure as consisting of "the free exercise of our best faculties." If, then, the free exercise of our best faculties constitutes pleasure, it follows that something must *call forth* this exercise: something that stimulates our best faculties into activity. Now, the foregoing statements have acknowledged that any kind or class of music will excite some faculty in us, but—is it always one of our *best* faculties? The song that is advertised as the "hit of the season," the music of the short-skirted theatrical shows, they act undoubtedly upon our imagination; but the pictures these things conjure up in our minds either are not to be mentioned or are of so fleeting a nature as to be no other use to us than to help us to "kill time;" which implies that even for so mean and plebeian a purpose some people need outside help. Only when music stirs our soul to thoughts or feelings that in themselves are worthy and noble; only when it generates in us a view of life *higher* than that of the workaday world—only then it rises to the plane of "pleasure;" for only then it is "art." There is among all the branches of art none so emancipated from, and so independent of, the material world as music, which—perhaps for its non-corporeal nature—is called the art divine!

This, then, is *music!* This ought to be music to all humanity! And this class of music has its lighter, aye, even its humorous, vein, as well as it has its serious side. But when it jests and frolics it is *clean* and outspokenly honest in its moods and sentiments. What, for instance, could be more rollicking and gay than the *Scherzo* from Beethoven's *Sonata, Op. 28?* Or that vast movement of it? What could more strongly entice the mind to think of the poetry of bodily motion as in an artistic dance, than a *Valse* or a *Mazurka* by Chopin? Yet, to these pieces in dance form it is not our feet that respond, but our heart, our imagination. Has any love-ditty ever found better and more charming expression than Shakespeare's "Hark, hark" did through the immortal melody by Schubert?

Art Not Long Faced

Art is not a long-faced Puritan; it does not propose to spoil this earthly life in order to win the next. It deals with *us,* with *you,* with *me;* but it deals with what is *best* in us, it addresses our soul in its Sunday clothes. It deals with our moral health, with our noblest impulses, with our love in an individual as well as in a broad human sense. It deals with our sorrows and with our delights, with our grief and our joy, with trouble and with gaiety, with tears and with laughter; but, it must deal with *something which our soul has either directly or vicariously experienced,* or else it is not "art;" it is not really music!

Thus, and thus alone ought music to be understood by all the world; and there is hope that some day this conception of it will be general, provided that we, the teachers and the students of music, will bravely champion this conception and refuse to regard music in any other light.

Now, wherein lies the unnamable magic charm of music? What gives it its great redemptive power? Pythagoras explained the effect of music through "the pleasure of witnessing a succession of simple mathematical relations made audible." Aristoxenes believed in a direct relation between musical rhythms and the human pulse—blood relations as it were. (His tabulating of rhythms, by the way, has not been improved upon to this day.) Chladny and Helmholtz grappled with the mystery of music at its acoustic end and have undoubtedly achieved estimable scientific results which, however, led them to totally wrong conclusions. Hubert Parry (and the present writer is entirely with him) thought that acoustics are not more necessary to a musician than chemistry is to a painter. Beethoven said "Music reveals a deeper wisdom than any philosophy," but his dictum is intelligible only to the few that have delved deep enough into the mystery of music to grasp his meaning. Saint-Saëns called music an "architecture of sounds" —pretty, Frenchy and—meaningless. Combarieu opined that music means "thinking in tones." Gardiner went so far as to believe that music, like art altogether, is derived from nature; a palpable error, because whenever music resorts to an onomatopoetic imitation of the sounds of nature it descends to its very lowest level. He failed to realize that music is entirely a creation of the human mind and soul and that it tends, rather, to make us "forget" material nature once in a while.

Music and the Inner Life

This brief catalog shows that some of the attempts to define music contained an element of truth, which, however, did not concern music but only certain ones of its properties, whichever the respective author had in mind. Alas and alack, that the calculation of air vibrations and the doctrines of harmony and rhythm do not explain—"music."

(Since the learned men just quoted have failed to define more of music than some of its properties, it would be a piece of unpardonable rashness on the part of the present writer to offer the following as more than a very faint "suspicion;" not as a settled, formulated "opinion" but as mere dim surmise, a veiled hint as from the glimmer of a light too distant to be reached but just perceptible enough to give our straying feet something of a direction through the mazes of metaphysics.)

We have our being in the world of tangible realities. Objective nature and its derivatives constitute the sum and substance of our knowledge and experiences, almost entirely. Ah yes, almost but not entirely; for there is still that little residue of sentiment feeling, emotion, the affections, ardor, fervor, ecstacy; in short, all that constitutes our "inner life" which we can neither define nor prove but of which we feel as certain as we do of our body. This inner life of ours happens to manifest itself quite independent of the tangible realities. In fact, it pulsates most strongly when we are as far away from them as we can possibly be; when we are "lost" in thought in memories and are altogether out of touch with "tangible" things and are given up to the higher, *intangible* realities. This inner life craves expression as insistently as does the outer life, if, indeed, not more so; and it is not improbable that in this craving for expression lies the fount and origin of art in general, although it does not explain the particular power of *music.*

The art *instinct* is innate in the human race. The primitive art of savages proves that they, too, have sought for a means to convey to their fellow beings something for which their speech and gesture proved inadequate. Not through ratiocination, but by *instinct* they hit upon art. As we observe the mental and moral development of the human race, we notice that the arts develop in an equal degree until they reach that refined stage where, for example we look no longer for mere photographic likeness in a landscape but for the "feeling" which the scene roused in the artist who by expressing it in his picture conveys it to its beholder. Just so has the sculptor to express feeling in his work, for we do not relish the sight of a sculptured animal—however correct it may be anatomically—unless the animal is shown in a attitude which expresses a feeling with which the human soul can sympathize. Still, since painting and sculpture are compelled to tether their expression of feeling to some terrestrial object, these branches of art can never quite prevent our thoughts and feelings from being—somewhat intrusively—reminded of the world that surrounds us; they can never take us away from it as completely as it lies in the power of music to do, because music does (and should) not "depict" the *objects* of our feelings but "expresses" *the feelings themselves.* It does this directly, without resorting to any intermediary specimen of objective nature or human handiwork.

The Magic Power of Music

Is it not probable, or possible at least, that in this aloofness of tangible realities we may find a glimpse of the magic power of music? Could it not be that music, not needing the realities of this world for its messages, dispenses with them altogether and thus attains the freedom and power to speak to us in the secret and sacred code of our soul life? If music is sometimes called the "divine" art, it is perhaps because it does seem like a divine attribute that listening to good music makes us feel as if we were holding the key to the deepest secrets of our soul; secrets we thought to be known to Omniscience only.

We are, however, so bound up with the visible, tangible world we live in; our emotions are so inextricably interwoven with the occurences, surroundings, hopes, fears and aspirations of our daily life as to induce us to dress the feelings, aroused by music, in the garb of our personal experiences. This exegesis however, is merely a by-product; one which, unfortunately, causes many people to misunderstand the function and office of music and of art in general To listen to music with the hope of understanding it better by attaching a "story" to it is just as foolish as the attempt would be to gain a better appreciation of a painting by fastening a music box to the picture. Why should a painter make a picture of a statue? Why should a sculptor limn a landscape.

Of poetry, poetic prose, architecture, sculpture, painting and music (the creative arts) each has its own well-defined province and mission. Any attempt to go beyond the confines of this province and mission, any venture to intrude into the province of another art, any endeavor to express what lies in the province of one art through the medium of another art, is equivalent to an artist's confession that, in spite of the greatest skill he may display, he has not really *mastered* his art and that, therefore, he is at best but a skillful "artisan." (Governments, whenever they feel weak at home usually start a foreign war; it is an old expedient.)

The Redemption Power of Music

The difference between a scientific explorer and a spy lies in the circumstance that the explorer is a student while the spy is a thief. The one works for all humanity, the other for himself or for that division of the globe which he calls his country; the one aims at development, the other at subsequent destruction. Those who do not regard art from the high plane of ethical thought and feeling, that rather try to snatch some knowledge of it in the byways of charlatanism and for no better purpose than to amuse the ignorant or to gratify their own vanity or, worse still, to satisfy their greed of money, they are the spies in the camp of music; for they merely learn to imitate the externals of the art to use them for its ruination. They are, indeed, spies, traitors and common criminals to boot; for, they are taking an unfair advantage of ignorance and thereby counteract the working and influence of honest and sincere musicians. Contrary to these malefactors do the faithful believers in the redemptive power of music enter upon its study with enthusiasm, reverence and pure-minded love; and, unless they are interfered with by well-meaning but ignorant parents or guardians, they awaken and foster a similarly respectful and loving regard for music in their pupils and friends.

What a priceless boon music, good music, is to us mortals! Jewels are worn to dazzle the eyes of others, treasure must be spent to be enjoyed, but music makes no such demands. It is our faithful companion from our cradle to our grave; it is with us in our joys and it forsakes us not in our darkened hours, in our direst, most painful isolation. When those we love have passed away, when we are so misunderstood that relatives and friends turn away from us in merciless prejudice, when we are alone in our little abode, alone with our distress, alone with our God, music will softly spread its magic wings and fan away all earthly sorrow; it will cool our tear-smarting eyelids, console our heart, placate our soul, lead our thoughts heavenward for new hopes and resolutions and brace us for the morrow to face the world anew. How can we humans ever thank God enough for this sublimest and sweetest of His gifts!

Self-Help Questions on Mr. Sternberg's Article

What two composers first raised dance music to a higher level?

How does Herbert Spencer define pleasure?

Which branch of art is most emancipated from the material world?

Who are the "spies" in the music?

The "Forcing" Habit

By Lynne Roche

I have just been listening to "the tale of woe" of an ambitious young girl who had just returned from her second lesson with a new teacher. Nearly everything she had been doing had been laid aside while neglected features of study were to be brought up to where she could progress satisfactorily.

Now one of the most disastrous things that can happen to a pupil is to be "forced" beyond the grade of work which she is able to comprehend; and this may be done either as regards technic, interpretation or general intelligence. In either case the result is equally bad, so far as the pupil's future is concerned. Some day she will come under the guidance of a real teacher who at once will sense the difficulty. Then must she be brought unpleasantly to see that it is necessary that she shall go back and bring up much work that she thought she had done—this, in order to create a foundation for any real musicianship she may hope to attain later.

No, do not "force!"

It is so easy, to "bump the nose against the wall of technic." Pupils are so ambitious to do the "big-sounding" thing—often irrespective of their capabilities and preparation—that to humor their desires would be humorous were it not so pathetic. And the same thing holds true of the teacher who sometimes, for the sake of a show of accomplishments as an instructor, shunts the student into a morass of difficulties which gradually submerge and stifle both her enthusiasm and progress.

Only the piece which it is possible to master in such a way that the technical difficulties became a matter of no concern to the executant, can be performed with any hope of bringing out its inner beauties. Therein lies the folly of any other course. If the student must grind for weeks, or even months, to acquire a passable mastery of its technical problems, by that time her sensibilities have been so dulled that all hope of her ever getting into sympathy with the inner spirit of a composition is gone.

And the same thing applies to studies. If they are to serve their purpose, they must be of a difficulty that, with a reasonable amount of study, may be prepared in a manner to allow them to be played with some speed and spirit. It is only when this last stage has been reached that these studies become really a medium of developing facility of both physical and mental technic.

No, these things cannot be done by leaps and bounds. There must be a gradual and symmetrical development. And this can be accomplished without restraining the students' impulses to the degree that their rate of perceptible progress is depressing.

The Effective Method in Teaching

By L. E. Eubanks

It is regrettable that so many instructors think their work ends with the giving of knowledge. It only begins with this; a pupil really educates himself; what the teacher does is to teach him habits of work, the best methods of self-expression. The teacher of history impresses facts and dates on her class; mathematicians expound rules. A perfect echo of this "driven in" knowledge is all the best pupils can give. The competent teacher of music gives knowledge, and something more; he educates his pupil's subconscious mind, and this becomes the pupil's real teacher.

In music, or any other subject lending itself so perfectly to subconscious mentation, we learn between lessons. The teacher's work is to present and impress the lesson matter in such a way that the mind gets a good grasp on it. In other words, the acme of effective teaching is to develop the connection between conscious and subconscious thought, to train the conscious mind so that it passes important points on to the record-keeper, the subconscious treasurer. Paderewski appreciated this method of development; he habitually "put away" beautiful effects and during sleep hours recalled them for elaboration.

Concentration Not All

Concentration is ordinarily prescribed as the best developer of subconscious activity; but we cannot agree with this unqualifiedly. Many pupils concentrate intensely without making more than a shallow impression on the mind. Concentration may even defeat the purpose; for when driven determinedly it takes all the attention to itself; concentration on concentration gets us nowhere in music.

Attention based on interest gives us the proper degree of concentration. Reasonable interest may be pre-supposed; without it no one has a chance. The teacher's highest art is to develop what we may term a receptive attention. A pupil with a calm mind, giving the work his undivided attention, is the one who will "put away" the lesson. Don't give him too much at a time, and never more than he can thoroughly assimilate. Teach him practically that what he puts away is all that counts; show him simply the value of auto-suggestion, thus: Tell him to think of one particular point in the lesson six hours later, stating the time in connection with another action. "As I go to bed I will recall, etc." Or perhaps it would be more to the point to suggest, "As I begin my next practice-hour, I will recall, etc." Have him repeat this several times during the lesson and again before he leaves you. He may not succeed the first time, but he soon will, and this shows him the duality of mind.

Help of the Subconscious Mind

From this it is but a step to proof that the idea "comes back" with added clearness. Under the influence of a powerful suggestion given the conscious mind, or intense attentive study, the subconscious mind "works overtime." In its own sanctum, it may have a drill technically correct, but the "middle man," the conscious mind, is unable to present it until after rest. Periodical relaxation is a vital factor in the rationale of harnessing the subconscious mind.

Be careful to assign repetition its proper place. Pupils easily become weary and disgusted with it. Where the thing involved permits different modes of execution this will enable the teacher to postpone satiety; but it is more satisfactory to explain scientifically the virtues and limitation of repetition. Conscious repetition is the molder of habit, the road to facility in execution. Only a shallow thinker can deny this merely because there is such a thing as senseless mechanical rote.

"Music—the language of heaven that cannot be spoken in words."

VOTE YES OR NO ON JAZZ

IN OUR AUGUST ISSUE WE SHALL TAKE UP THE PROBLEM OF "JAZZ."

IS "JAZZ" OUR NATIONAL MUSICAL EVIL?

IS AMERICAN MUSICAL PROGRESS BEING HAMPERED BY JAZZ?

OR

IS JAZZ A NEW NOTE IN AMERICAN MUSICAL ENDEAVOR WHICH WILL IN TIME GIVE A NEW CHARACTER AND A NEW FLAVOR TO THE COMPOSITIONS OF OUR SERIOUS COMPOSERS OF THE FUTURE?

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PERCY GRAINGER,

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The August ETUDE will contain articles for and against Jazz by prominent musicians, among these will be one from

PAUL WHITEMAN,

often called the "Emperor of Jazz," who in eight years has revolutionized the old-fashioned ideas of Jazz and incidentally jumped his income from four figures to six figures. In this article he will tell why he pays his leading saxophonist ten times as much as the player in a great symphony orchestra receives.

Memory Work and Public Performance

By *HAZEL GERTRUDE KINSCELLA*

ALL, at various times in our lives wish that we might own this thing or that. Some one has said that "memory is ownership in mind." Whatever we are able to remember is our own mental property which no one can take from us. To be useful, this property of ours must be so classified that we can easily call it mind; and, in the case of memorized music, the pianist should be able to see its location upon the keys of the piano.

There are several kinds of memory; and in the order of their importance, these are:

1. *Mental Memory,* in which one learns the real make-up of the composition. One should be able to visualize anything memorized; that is, one should be able to see it, mentally, exactly as it looks upon the printed page; just as one recalls a picture seen in a book or one thrown upon a screen. To secure this ability, a pupil should usually learn but a small section of the composition at a time, the size of this section to be determined by the age and experience of the pupil.

Phrase at a Time

The pupil may take only a phrase at a time, learning first one hand and then the other, fixing every detail in the memory, and then putting both hands together. Gradually he will be able to add the phrases to each other, in pairs, in threes, in fours, until he can play a whole page. All this work should be done at a very slow *tempo,* and gradually the phrases will come to sound, to the pupil, like familiar voices. One should analyze all difficult passages. A very young student, just beginning his memorizing, should analyze his little piece, the same as the more advanced student. The word "analyze" worries or frightens some, or is not clearly understood; so it is often well not to mention the word, but to go through the piece, a page at a time, with the pupil, having him really analyze, unconsciously.

Take as an example, the "Golden Wedding" (also called "La Cinquantaine") by Gabriel-Marie. First memorize its key signature, the key (whether major or minor), the time signature, and the general style of the piece. The student may divide the first sixteen measures into phrases of four each, numbering them I, II, III and IV. Then he shall find for himself, the likenesses and differences in the different divisions. This is one of the secrets of ready memorizing. He will find that Division I is made up of two distinct parts of two measures each, the last one an exact repetition of the other. That greatly simplifies matters, for now he need only memorize the first two measures and repeat them exactly. The next four measures, Division II, are altogether different, and must be memorized separately. They end in an extended trill with an upward inflection. Now comes Division III, four measures exactly like Division I—so that is simple, no extra work needed here. Then in Division IV, the four measures are the same as those of Division II, with one exception—instead of the upward inflection, the trill comes to a close by dropping to the A, the keynote of this section of the "Golden Wedding." What seemed a big task, was comparatively simple, after all. One may go on through this piece and through others, and find the same features in evidence. Sometimes repetitions are more hidden, the theme repeated in a different key, or with different accompaniment, or with additional embellishments.

Guide Posts

In learning a piece, one should learn, not only the exact notes and rests, but also, *especially,* the beginning notes —left and right hands—for each section of the piece. Have these ready as guide posts or "finger boards;" for in actual performance of the piece one must think, largely, in sections—the mind constantly looking a little in advance of the actual playing, and thinking—"What next?"

Analysis of special features of a composition, as cadenzas, and long runs, should be to find out what they are really made of. Many seemingly obscure things are very simple when closely observed. Are the cadenzas really scales, or are they little "finger patterns," repeated over and over, up and down the keyboard?

2. *Musical Memory,* the second type of memory work, must always play its part in the performance of any composition. Almost every composition, whether it be a Beethoven Sonata, or a piece of descriptive music like the *Mill in the Black Forest,* by Eilenberg, creates in the mind a certain definite picture or story, which is recalled by each repetition of the music. Possibly no two people imagine the same "story" for the same piece. Each has a right to his own, and the teacher should always encourage the pupil to create his own. Children should memorize all their little pieces, as early memorizing creates the right habit, and the work becomes easy, as in anything much practiced.

To illustrate *musical memory,* take briefly the "story" or "program" of the Liszt "Gondolier." The introduction is meant to illustrate or depict the incoming tide, each wave coming a little nearer along the beach than the one which preceded it. Then is heard the simple melody—an old gondolier's song—one, we are told, which has been sung by the gondoliers of Venice as they have pushed their picturesque barques about, for many centuries. This melody is repeated several times, with varied accompaniments and embellishments, and with varieties of force, making the singers seem now near, now far away. Then toward the close, the great bell in the tower of St. Mark's Cathedral tolls the hour of midnight. Each of the strokes, played by the left hand, far down in the bass, is held over by the pedal and gradually dies away as a bell's tolling naturally would, while between them we hear fragments of the beautiful gondolier's song, which becomes fainter and fainter as the singers drift far out to sea in the soft, quiet moonlight. One observant little girl, on hearing this played after having been told the "story," astonished the player by saying—"The bell struck sixteen times instead of twelve!" It really does in the piano version, but the last four strokes are very faint and are intended to sound like echoes, wafted over the water. Anyone, knowing their "notes" at all, will find the following of the "story" a great mental aid in public performance.

3. *Muscular Memory,* the third type of memory work, is that in which the fingers automatically go through certain movements, playing a piece automatically because, by repetition, they have acquired a certain habit. This form of memory work is of the least value and is not to be sought after but it has this in its favor—that when one has rightly memorized a composition one cannot, especially when playing at a very fast *tempo,* consciously think of each and every separate note, but must allow the automatic memory to carry things along. Automatic memory alone is never dependable—one may, or may not, "get through" the piece—but as a help *after* the memory work is correctly done, it is not to be despised.

HAZEL GERTRUDE KINSCELLA

Of helps to memory work one might mention many. One of the greatest is the practice from memory of all scales and arpeggios, as with these and their fingering so mastered that they are automatic, the player is saved many hours of extra work. Another help is that children should memorize *something,* each lesson, from the very beginning of their studies. Another great advantage to be used by the more advanced student, is to memorize things first while they seem fresh and interesting and the mental image is clear, and then do most of the mechanical work without notes, only referring to them for an occasional "setting straight" of any mistakes which may have crept in. And finally, listen to what is being played.

Technic and Habit

The technic of any art grows from habit. In memory work, habitually correct practice teaches one of the structure of the piece, also its emotional message. The thorough knowledge of both these sides of the construction of a composition is invaluable, when it is played before others, whether from printed music or not. And just as a pupil learns the technic of scale, arpeggio, or octave playing, so the same pupil learns to play in public with confidence—by practice.

It is best that a pupil should learn to play, even during the first year's study, before others, and without notes. The playing without notes may be carried to an extreme—be made a fad—but it is nevertheless true that many a pupil could easily have had success in public playing if only he had been urged and encouraged to play from the very first.

Fine, thorough preparation must always precede public performance; and a student should play with as much thoughtful care when he plays for only one person as when he plays for a hundred or more. A splendid way for a young student—especially a timid one—to make his first public appearance is by playing a duet, for in this he has the inspiring companionship of the other player, and still has all the thrills of "being before the public."

When he must play alone the teacher should be very sure that he is really prepared before he is allowed to appear. Having studied his piece from the three different angles—how the notes *look,* how the notes *sound,* how the notes *feel*—he should be submitted to the following tests. Before a pupil can appear at a public recital, he may be given an opportunity to play semi-publicly, either before a number of other students, as in a studio recital, or before any other informal group of people. Before he plays even there, however, he should be able to play his piece in any or all of the following ways, without the music:

Tests for Memory

1. He should be able to play the melody alone.
2. He should be able to play the bass alone.
3. He should be able to play the right hand alone; and in this, as when playing the bass alone, it will give the player a very safe and sure sensation, to play each part, both slowly and up to the required *tempo,* with all the proper *crescendos* and *diminuendos.*
4. He should be able to play from any starting point in the piece which the teacher may suggest. One should be able to play "backwards"—that is, play the last page, then the one before that, and so on. Many people well started at the first of a piece can go bravely through it, who do not really know it at all. Especially helpful is it to play "backwards" in suites, as in "Papillons," by Schumann, or other similar compositions, playing from the last division to the first.
5. He should be able to tell the key of the piece, and its first notes in each hand.
6. He should be able to describe accurately the entire piece orally, recalling every change of key, rhythm, or general style. For instance, when studying such a piece as the 32 variations in C minor, by Beethoven, or similar compositions, one should be able to describe as well, the general style of each variation, in its order.
7. He should be able to play either hand alone while the teacher supplies the other part, at his own, or at a second piano.
8. He should be able to play it all *very* slowly. In this way one finds at once the weak or uncertain passages. It should also be played without the aid of the pedals.
9. He should be able to play it with absolute accuracy at the required or suggested rate of speed.
10. He should be able to *think* through the entire piece,

with all of its progressions. Then when he plays, he should really "say something" with his playing, really suggest some idea or mood by his playing.

When a teacher succeeds in getting some one piece learned in these different ways, he will discover that the pupil has a very firm grasp upon it. Some one may say that "it is only a little piece—surely it is not necessary to do *it* in so many ways." It may not be absolutely necessary, but it is certainly wise, for anything that adds to an accurate and artistic performance of even the simplest piece is not wasted effort.

Should there be varieties of force used—from *pp* to *ff*—the teacher should hear the student play in the hall where the recital is to be held, for one must always take somewhat into account the size of the hall and the effect of the acoustics upon the sound or effect of the performance.

Characteristic Appeal

In preparing a rather brilliant piece for public performance, it is sometimes wise to practice, at the same time, studies or etudes of the same general style as the piece, as this will help to perfect that particular type of technical development, while resting the ears and nerves from continuous practice upon the same melody. One can, after a period or such practice, go back, refreshed, to the work on the piece. For the cultivation of a brilliant technic of a general character nothing is better than to work on Czerny, Clementi, Henselt, or Liszt Etudes. Work on any of Bach's compositions will cause the student to concentrate his attention upon the work in hand, give him a polished technic, and develop in him a fine sense of phrase limits and general form. Three ever-interesting sources of pianistic technic are scales, arpeggios and Bach.

When a student is preparing a number for public performance, he must also think out and decide upon the characteristic feature or appeal of the work of the composer. The writers of the old classics, as Bach, Scarlatti, Pergolesi, and others, delighted in formal balance, and to this, the player should give prominence. The Schubert works are intensely melodic, while the writings of Debussy, and of many modern writers, are notable for their atmospheric charm. Then the student should always have some very simple exercises suitable for daily use, which, in a concentrated form, are useful in keeping the hands and fingers flexible.

The wise teacher will know that one of the surest elements in the successful public appearance of her pupils, taking for granted, of course, perfect preparation, is in the choice of the work to be presented. Many pupils are very ambitious, and wish to play in recital, pieces which their general state of advancement makes them unable to play to the best advantage.

An experienced teacher will know that a pupil should play in public a piece which does not tax his playing ability to the extreme—he will then have reserve force. It is often advisable, in the case of the recital appearances of young children, to use some of the regular study material on which the pupil has been working, and which he has brought to a high degree of perfection. In many cases, much pleasure may be given by the *musical* performance of little *etudes* or studies taken from the instruction book.

Suggested Self-Help Questions on Miss Kinscella's Article

1. ***What is the first step in memorizing difficult passages?***
2. ***What are the "guide posts" in musical memorizing?***
3. ***Should children memorize?***
4. ***What is a good kind of piece to use for the first public performance of a pupil?***
5. ***Should the pupil be able to play hands separately from memory?***

"The most encouraging sign in the musical world is the activity of the many women's clubs throughout the country. They form the vanguard in the advance of music appreciation, and it is the women who will play a large part in the organization and financing of the great opera houses which are bound to come in the near future."—Richard Hageman.

To know good music, real music, is to love it; and where there is love of music there is always promise of good morals, good citizenship; for love of the fine and beautiful makes for better men and women, and a better world in which to live.

—*Tacoma Ledger.*

A Table for Correct Fingering of Common-Chord Arpeggios

By Conrad Wirtz

Correct fingering is a most important element in arpeggio playing. Probably every pupil, practicing arpeggios, has been in doubt as to when to use the third finger and when the fourth. The table of fingering for the common-chord arpeggios, given below, has been found very useful in overcoming this difficulty.

This table is intended for those who study arpeggio playing as a technical exercise (not from printed notes), where the student is taught how to form the arpeggios from chords.

The manner of using this table is as follows:

First, find the key in which you are to play, in the left-hand column. Be sure to notice whether you want a Major or a Minor key. Then, take the fingering for the first position, R. H., marked opposite to this key and repeat the series of fingers up to the dash as many times as the number of octaves your arpeggio is to be. Use the figure marked after the dash for the top note only

In descending, begin with the figure after the dash and then repeat the remaining series, backwards, until you come back to the starting point.

Take the second, and then the third position in a similar manner.

The left hand starts with the figure marked before the dash, and then takes the remaining series, repeating them as often as needed.

For example, let us suppose our key to be F major. We will find this key in the upper left-hand box. The fingering marked opposite to this box is R.H. 1 2 3—5 for the first position. If our arpeggio is to be two octaves long, we will play

F A C F A C F
1 2 3 1 2 3—5

Downwards, we need only to reverse the order.

The second and third position will be, respectively

A C F A C F A
1 2 4 1 2 4—5

C F A C F A C
1 2 4 1 2 4—5

If our arpeggio is to be four octaves, we repeat the first three figures four times instead of two times.

For the L. H. we will find for the first position,

F A C F A C F
5—4 2 1 4 2 1

and so on with the other position.

A Time Tried Device

The writer has used this table in his teaching for a number of years and has had very little, if any, trouble about correct arpeggio fingering. Each pupil is given a type-written copy of this table for use during practice. The chord from which the arpeggio is to be formed is taught in its three positions and then the pupil practices the arpeggios through all keys, hands separately, taking one key for each lesson, until correct fingering habits are established.

Fingering for Seventh-chord (four-note) arpeggios needs no special table, since the fingering for these arpeggios is all uniform, with only such modifications as will be readily understood by any pupil having a well-founded habit of correct fingering for the common (three note) arpeggios.

KEYS		FIRST POSITION	SECOND POSITION	THIRD POSITION
C, G, F, F♯, G♭ Maj...... A, E, D, D♯, E♭ Min.......	R.H L.H	1 2 3—5 5—4 2 1	1 2 4—5 5—4 2 1	1 2 4—5 5—3 2 1
D, E, A Maj.............. G, C, F Min.............	R.H L.H	1 2 3—5 5—4 2 1	2—1 2 4 4 2 1—2	1 2 4—5 5—3 2 1
E♭, A♭, D♭ Maj.......... F♯, C♯, G♯ Min...........	R.H L.H	2—1 2 4 2—1 4 2	1 2 4—5 5—4 2 1	2 4 1—2 4 2 1—2
B Maj.....................	R.H L.H	1 2 3—5 5—3 2 1	2 3 1—2 3 2 1—2	2—1 2 3 2—1 3 2
B Min.....................	R.H L.H	1 2 3—5 5—4 2 1	1 2 4—5 5—4 2 1	2—1 2 3 4 2 1—2
B♭ Maj....................	R.H L.H	2—1 2 4 3 2 1—2	1 2 4—5 5—4 2 1	1 2 4—5 5—3 2 1
B♭ Min....................	R.H L.H	2 4 1—2 3 2 1—2	2—1 2 4 2—1 3 2	1 2 4—5 5—3 2 1

Walking Time

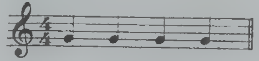
By Mrs. P. R. Turner

Experience teaches us that in the training of young children, imagination is a great factor.

Very few really comprehend the subject of Time in its relation to music. In using the following method, I have had wonderful results; first, by gaining the attention of the child, then the interest and experience of demonstration in its own body, feet and fingers.

Beginning with Quadruple Time, which I explain is quad (4) ruple (rhythm), I place on the blackboard

Ex. 1

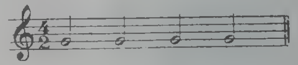


Taking the child's hand—we walk across the studio, counting 1, 2, 3, 4, with a natural walking step, each foot marking a count. We call it the marching step.

The child then goes to the piano *feeling* the Time and plays the four notes as she walked them.

Next I write

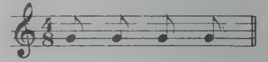
Ex. 2



This I call church music walk. Very slowly we walk and count, 1—2—3—4; and again we go to the piano for that *long note* demonstration with the fingers.

Then comes

Ex. 3



This we have named the soldier's quickstep. At a lively gait we walk the measure counting 1—2—3—4; after which we have the piano demonstration.

In the same manner, we take up Triple and Duple Time, and their figurations, until these forms are thoroughly understood. Then I mark the accent. Strong accent we mark with △ and weak accent with —. My pupils are then ready for the study of Compound Time.

Composer or Performer

While practically all the composers of note have been passable performers upon some standard musical instrument yet few of them have shown brilliantly in this field. On the other hand, the eminent virtuoso performer has not risen to the greatest heights in composition.

Of the former condition read what Schumann said:

"Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet view from an objective point. It is more difficult for a man to discover his ideal within his own heart than in that of another. And should the composer who needs rest at the conclusion of a work strive at once to concentrate his powers on its performance, his judgment—like over fatigued sight that tries to fix itself on one point—would become clouded. We have seen examples of this, when composers have wholly misinterpreted their own works by such a forced manner of procedure."

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section V.

This Series Began in The Etude for January

Grease Spots

WHEN taking music lessons the pupil should be taught from the very beginning "how to study." He should not be allowed to play his pieces straight through every time, vaguely expecting that by doing so he will eventually be able to play them. Most pieces and exercises have certain spots which are stumbling blocks, where practically all pupils stop, hesitate, or stumble and generally lose a few beats. Point these out at the very beginning. Illustrate by saying to the pupil: "If you have a nice silk dress and get a grease spot on it, would you wash the whole dress or would get some gasoline and apply it to the spot only?" The pupil generally sees how silly it would be to wash the whole dress—so explain that most pieces have grease spots in them and these must be removed "spot by spot," not by playing the entire piece through each time. I often use the simile of "A chain is as strong as its weakest link"—likewise a piece is as well learned as the spot in it.

Recitals

Successful teachers have frequent pupils' recitals. More benefit is to be derived from frequent small studio recitals than one annual big affair. The pieces should be played entirely from memory and with ease and freedom. In other words, the pieces should be well within their powers. Have the pieces played up to time—played joyfully. Make each phrase say something. Dramatize the playing. *Play* the piano: *do not work or wrestle with it.*

Before each piece is played the pupil should recite, for instance:

"The name of my piece is "A Curious Story," written by Stephen Heller. This piece is written in the key of F Major. The signature is one flat—B♭; the time is two-four (2-4), which means two counts to a measure and a quarter note, or its equal, to each count.

Boys like pieces such as "Jolly Darkies," Bechter; "Happy Farmer," Schumann; pieces with "lots of pep," as one remarked to me.

Summing Up

In the beginning of these articles I have spoken of lesson slips. My own lesson slip, which is a perforated pad, 10¼ inches long and 5¼ inches wide, looks like the illustration on this page.

Here is a technical slip of a child who has been studying about 10 months.

At each lesson write the name of the work to be practiced for the following lesson on the pad, tear it off and attach it with wire clips to the outside sheet of the pupil's music book. This keeps the salient points of the lesson before him during his practice time. I used to have a note book for each child, but I discovered that they very conveniently "forgot" the note book when they had not practiced sufficiently on a new scale or other exercise. If a teacher gets a big price for instruction, or small for that matter, the pupil's lesson period of thirty minutes should not be taken up by such remarks as, "What is the number of your Schmitt?" "Did you have transposition?" "What new scales today?" Half the lesson time is thus wasted in asking useless questions. The child should hand his or her music to the teacher. The teacher takes a quick look at the lesson slip, mentally noting where most of the lesson time will have to be spent—the weak spots. As a general rule, start at the beginning; but sometimes, if a piece or an Etude needs special attention, commence at the bottom of the slip and work up. The lesson slip in the illustration is from a regular pad and is filled out for a pupil who has been studying about ten months. Naturally a beginner would not be having the same items as an advanced one. At the end of nine months' lessons the average pupil's slip should embrace most of the items marked in the accompanying illustration.

We will begin at the top of the slip and explain exactly how to teach each item.

First: See that the pupil is seated at the correct height and the proper distance from the piano.

STANDARD PIANO SCHOOL

Phone M.4431 Date *June 3rd 1923*

Name:	*Bella Smith*
Schmitt No.:	*4-hands alone played wrist staccato* *3-hands together and legato–1/4–1/8–1/16 notes*
Transposition:	*No. 30 in First Book—transposed into twelve major keys* *Recite signature before playing*
Crossing Exercise:	*Intervals of seconds and thirds* *Overlap the crossing—quick thumb*
Wrist Exercise:	*Staccato 6ths–1/4–1/8 & triplets (repeated notes)*
Major Scales:	*12 major scales, 2 octaves, hands together* *Recite the signature before playing each scale*
Minor Scales:	*Natural* *Melodic A-E-B D-G-C Mi* *Harmonic*
Chords:	*F. use 3 touches. Tonic—down arm touch* *Dominant—up arm touch* *Sub-Dominant—wrist staccato*
Broken Chords:	*C-G-F Ma. D-A-E Mi* *Two octaves and back; Hands alone; 1/4–1/8 notes*
Chromatic Scale:	*Two octaves, hands together*
Etude:	*No. 60 in Book—new* *Nos. 55-56-57-58-59 Review five to ten times a day*
Piece:	*Happy Farmer—all by heart*
Remarks:	*In scales and transposition recite the signature rapidly. Make a game of it and see how fast you can repeat them. Recite the signature in the same way in regard to chords.*

Schmitt Five Finger Exercises

Yes, I use the old-fashioned Schmitt Five Finger exercises; but I use them in a modern way. Take No. 4, for instance. Have the pupil fall with dead weight of the entire arm on the first note *four times.* This relaxes the entire arm, gives practice in weight playing and induces freedom of the entire piano playing apparatus. Next play the exercise as written—legato—with high raised, pure finger stroke in quarter notes, eighth notes and sixteenth notes. Watch the wrist that it does not tighten. The pupil should practice each speed four times (total twelve times a day), though naturally you will not have time to hear that many at the lesson. Once or twice of each speed is sufficient. Next, play the same with wrist staccato. These exercises are so very simple that the pupil can concentrate on Correct Playing Conditions, on the "how" instead of the "what." No. 3 should have been practiced the week before, hands alone and will now be played hands together in the same manner as the first, four times each—legato and staccato. Be careful to play the fifth finger on the *end,* not on the *side.*

Transposition

The next item is transposition. If the teacher asks to have an exercise played in D major, for instance, the pupil should answer immediately: "Signature two sharps, F and C," and proceed to play it in D major. It is important that this be done quickly so as not to waste time. "Pulling teeth," some call it. The pupil knows it or he does not—one of the two. If he knows it he should recite it quickly; if he does not he should learn it. A pupil has to be taught "How to *take* a lesson" and should be encouraged to take pride in the quickness or perhaps "wide awakeness" would be the better word, of his answers. I would like to say a few words here in regard to the value of the pupil reciting, instead of the teacher.

Pupils Should Recite

For years I told my pupils things that I knew thoroughly and it generally went in one ear and out of the other. Now, I have the *pupils tell me.* In the beginning I was painfully surprised and shocked to discover that some of the things I had literally *told dozens of times* had not registered at all, But the new way works wonderfully; they enjoy "reciting" and I know exactly what they "Do not know." Give it a trial and see for yourself. You may get some jolts as I did, but it will do you both good.

Crossing Exercise

In the crossing exercise begin by falling twice with second finger on Middle C. This falling I stress because it gives practice in the "Attack" touch and concentrates the mind on *freedom* of the *upper arm*—a very desirable attribute if we are going to have *freedom in playing.*

Wrist Exercises

In playing the staccato sixths (the next item), keep a quiet forearm and have the hand "hinge" at the wrist. Play three ways: (1) repeated notes, single double and triplets; (2) the five tone scale with quarter, eighth and sixteenth notes; "impulse work," five tones played with one impulse.

The Scales

The pupil should recite before playing each scale. Thus: D major scale, signature two sharps F and C. Then have it played quarter and eighth notes. When you teach sixteenths try using the word "drom'edary," with the accent on the first syllable, to get the rhythm. The pupils enjoy it and the task thus becomes a pleasure.

Minor Scales

Before playing the minor scale the pupil should recite thus: A Minor Scale, relative to C Major Scale—Signature, no sharps nor flats. First play the natural minor one octave. Count *seven.* Next play the melodic minor, counting seven (raise six and seven ascending and cancel descending) and then the harmonic minor (raising seven both ascending and descending) *always counting seven.* The natural minor scale is played so the pupil will remember the sharps and flats from the major scale. Play it one octave. Use it to build the others from. If you teach the scales by tetrachords, try telling the youngsters that the minor scale is a monster with one body—the first tetrachord (the same in each form of the scale) and three tails, (the second tetrachord in the natural, melodic and harmonic forms). By counting seven when ascending (not descending) the pupil gets the correct idea of raising the sixth and seventh notes.

Chords

Next on the slip come the chords. First teach the tonic or common chord and its inversions in the keys of C major, followed by G major, and F major (ceg-gbd-fac). Each should take about one lesson. The pupil should recite thus as he plays: C major tonic chord—root position—first inversion—second inversion. Use the down arm touch (fingers placed over the correct keys, wrist rather high, then let the wrist sink suddenly, quite low, and play two octaves and back. Treat G minor and F major the same. Later study D, A and E scales, and so on. When these can be played easily, explain that there are three major chords in the key of C major—the Tonic on "one," the Dominant on "five" and the Subdominant on "four." From now on use three touches. Down arm touch for the tonic; up arm touch for the dominant, and the pure wrist staccato for the sub-dominant. Recite each chord as it is played.

Arpeggios and Broken Chords

A thorough drill in broken chords is desirable before beginning regular arpeggio practice. Use only those with white keys C-G and F major, D, A and E minor. Have them played in quarter and eighth notes. The pupil should memorize this rule for fingering: From the little finger (fifth) side of the hand, "an interval of a third takes the fourth finger and a fourth takes the third finger."

Chromatic Scale

When teaching the chromatic scale it is important that both the teacher and the pupil understand why it is given. The chromatic scale is invaluable as practice for lightening and giving agility to the thumb (a very bunglesome and awkward finger), and the pupil should begin its practice early in his career, as it facilitates the passing of the thumb under as nothing else does. Have it played with rather high wrists—all black keys played forte—white keys, piano. This preparatory way of playing does wonders to keep the thumb from being too heavy when playing fast later. It causes the "lump" to disappear.

The correct way to teach the exercise or piece has been thoroughly treated in the preceding articles. Generally speaking, save the piece until the last, it is the dessert.

Rewards

Besides gold stars, which are used as a reward for pieces and exercises when correctly learned, an excellent idea for helping to keep up the interest in technical practice is to invest in a string of beads for each small pupil (these can be bought at any ten cent store) and hang them up on the studio wall with the name and age of the pupil at the top. Marbles, in long net bags about an inch wide, may be used for boys. For each perfect item (100%) on the technic slip, (Schmitt, scales, arpeggios, and so forth) allow one bead or marble. Have a piece of thread for the pupil to tie off the number they win at each lesson. Eventually, when they have earned them all, they are allowed to take them home. Perhaps I should mention here that the children from wealthy homes are just as much interested in winning their ten cent string of "pearls" as the children from the poorer families. They frequently become so excited over "winning beads" that they neglect to practice their pieces and exercises. Then have a "bargain day," and allow six beads or marbles for a perfect piece or exercise! All the same as "green stamps!" Children are just like their elders, they love a bargain.

Self-Test Questions on Mr. Williams' Article

1. *What are the advantages of a "Lesson Slip" in teaching?*
2. *How may time be saved in the lesson period?*
3. *What is a very important feature for the pupil to know about "How to take a lesson?"*
4. *Name three ways of playing wrist exercises.*
5. *Write an outline for teaching scales.*

A Handel Shrine

In 1718 Handel became chapel-master to the Duke of Chandos, at his palace known as "Cannons," near Edgeware, hard by London. Dr. Pepusch, who had held the post since its establishment, retired gracefully in favor of the younger master. For the chapel, in Italian style, Handel wrote the *Chandos Anthems,* the *Chandos Te Deums,* and "Esther," the first of his English oratorios.

In 1720 Handel resigned from this position, to become director of Italian Opera for the society known as the Royal Academy of Music and began the most stormy part of his career as composer and impresario.

The "Grand Duke" died in 1744, and his palace was bought by a speculator who dismantled it, selling the marble staircase, the wonderful marble columns, and the equestrian statue of King George I, which still may be seen in various mansions of England. Although London has now encompassed the quiet village and country seat, still at this day, sitting far back from the surging street, the little chapel stands as when Handel played his last service there two hundred and three years ago.

Three Ways for Practicing the Scale

By Eutoka Hellier Nickelsen

I. *Adagio*—Very slowly.
   a. Count 1-2-3-4 to each scale tone.
   b. Use a "depth" of tone.
II. *Staccato*—Detached.
   a. 1. Count 1-2-3-4 to each scale tone.
      2. Release key after count "2."
   b. Moderato in both Tempo and production (volume) of tone.
III. *Presto e legato*—Very fast and smoothly.
   a. Gradually increase the tempo.
   b. Use a Leggiero Touch.

Sidelights on Human Nature

By Blanche Hamill

Those whose work takes them into various homes see many amusing and sometimes deplorable situations. As health conditions have made it advisable that I avoid too close confinement to the studio, a part of my pupils are taught in their homes. Some interesting episodes have been the result.

A young married woman sent notice that she had a new instrument and wished to begin lessons. Though absolutely ignorant of musical matters, she had purchased a copy of "The Trail of the Lonesome Pine" with which she wished to begin study. On being assured that it first would be necessary to know something of the notes and time and that the learning of music involved a certain amount of study she was greatly disappointed, and this first lesson became also her last.

Perhaps some reader has made the acquaintance of the pupil who takes her lessons regularly until her bill is due. Then she develops a sudden violent illness or an extremely busy spell of several weeks. At last, the agony over, she pays up and continues her lessons quite regularly again till the next pay day approaches. The pupil who prefers paying at each lesson often saves both herself and the teacher a deal of trouble.

Don't you feel like shaking the girl who drops down on the piano stool and launches into a voluble effusion on some subject entirely foreign to her studies! Each of us has met her; she does not know her lesson.

Two mothers asked me to give their little girls lessons at twenty-five cents an hour and allow them to practice on my piano. Generous mortals! "The children would progress faster under my daily supervision," they said. Fortunate it is that such people cannot read our thoughts.

One high school pupil had a mother who nagged her from the time she arrived at the front gate. By the time she was at the piano she was in such a nervous state that it required half the lesson time to get her sufficiently composed that she could benefit from the instructions given.

In one delightful (?) home, while I gave a child her lessons the lord and master strode up and down the adjoining room swearing at the wife about trivial details of housekeeping. One morning I arrived on time, only to have to wait while the family had breakfast. To the wife's remonstrance about keeping me waiting, he growled that I "got my pay for it." At the close of that lesson I pointedly reminded him that I was paid only for the time devoted to his daughter's lesson, not for the time they were at meals, and that I would return no more.

But with all these come many happy experiences, hours in homes that fill one full of inspiration and of confidence in the good at the bottom of human nature. And for these we can be thankful and especially that we can rise above and live in an atmosphere where the spirit of the beautiful, in which music has so great a part, predominates.

Teach First the Effect—the Method Afterward

By Ruth L. F. Barnett

Many piano students, even the conscientious ones who attempt to follow the printed directions for interpreting the music they study, fail to produce the desired effects because they are too much concerned with certain hand movements they have been taught to employ. For instance, in playing staccato notes they have learned that the hand must rebound from the key in a definite manner; so the hand dutifully follows the prescribed formula; and the result is indeed a shortened note, but too often with an unpleasant tone from which the light crispness of the true staccato is missing.

There is a way to guard against this defect; and it can be used to advantage even in teaching very young pupils. *Teach first the effect and afterward the manner of producing it.* Teach by illustration how staccato notes should sound; then ask your pupil to describe the effect as it appears to him. When you are sure that his impression is correct, let him try to produce the effect in his own way, without having seen what you did to accomplish it. If he is a beginner his performance may be clumsy; but he will have learned that staccato marks require him to make a particular kind of sound and not merely to perform a prescribed set of gymnastics. Once this idea has taken root, it will be easy to show him a simpler way of getting the desired result.

Virtuoso Pianists and Virtuoso Conductors

That the master of the keyboard does not always make a fine conductor and *vice versa* is fairly well known. Many great pianists might become greater conductors. Emil Paur, who used to appear on the same program as a violin virtuoso, a piano virtuoso and a conductor, was a far better conductor than performer. Safonoff was enjoyed more as a conductor than as a pianist. Gabrilowitsch and Ganz seem to be successful equally well in both rôles. Leopold Auer in his recently published "My Long Life in Music" (Stokes) gives his recollections of Von Bülow and Rubinstein in these dual rôles. Of Von Bülow he says, "As a virtuoso he did not reach the heights he scaled as a conductor, for in the latter capacity, aside from his technique as an orchestral leader, he was magnetic and carried the audience with him from the very first measure. As a pianist he never roused the same enthusiasm in the public; yet he was the first great piano virtuoso who was at the same time as great a musician as a conductor—and when he fronted the orchestra he could call forth effects hitherto unknown.

"With Anton Rubinstein the direct opposite was the case. When he played the piano he took the public by storm with his personality, as though he projected a wave of compelling magnetism; and he was applauded because his audience could not refrain from applause. Yet when he appeared upon the platform to lead the orchestra he never seemed at ease; and he conducted with his head bowed, as though trying to follow the score as closely as possible. At the piano, on the contrary, he played without notes and drew veritable orchestral effects from the instrument."

To the Earnest Pupil

By Harriet B. Pennell

Pupils so often do not realize their own shortsightedness, and even egotism, when they are either silent or assert that they understand some point in the lesson which perhaps is only half clear.

It is but human nature, of course, to shrink from a display of ignorance if one can avoid it; but the best way to escape further embarrassment is to acknowledge our deficiency and get at the root of the evil while it is at hand. The wise student will not be afraid of losing the teacher's respect by this course.

If pupils only could understand how eager real teachers are to have their confidence and frankly spoken opinions, much better results would be obtained, and many lessons would have an added interest.

Allow no point to slip by without a clear understanding of it from the teacher. Make capital out of ignorance instead of seeking to impress the teacher with your mental alertness.

A never-to-be-forgotten rebuke was administered by the late William H. Sherwood, after a lesson in which my disappointment at his criticism was quite apparent, when he said calmly, "You come to me to be criticised, not to be praised."

Quick Results

By George Boyer Ballard

1. The Best Possible Instruction. Make yourself clay in the hands of a master. Work with him. Do not resist him. Team work on the part of both teacher and pupil is what counts.
2. Do not fear obstacles nor evade them. The livelier you fight your way through them, the quicker your results.
3. Have good tools. The best workman in the world cannot get quick results with poor tools. Get the best piano or violin your means allow.
4. Do not expect your teacher to supply all the motive power. He is the starter and the chauffeur, but not the engine on the road to quick results.
5. Scales and Arpeggios are the finest kind of short cuts to quick results.
6. Master one thing at a time, if you want quick results. The pupil who strives to faster fingering, touch, rhythm, dynamics, velocity and nuance at one time is like an old woman running a race with her arms full of heavy bundles.
7. The Metronome is the meter of progress. Test your results by the metronome.

"No one can afford to do a piece of work negligently."

The Musical Genius of the American Negro

An Expert Paper upon "Negro Spirituals," "Plantation Songs" and the Achievements of Negro Musicians

By CLARENCE CAMERON WHITE

President of the National Association of Negro Musicians

It is generally conceded that achievement is measured not so much in terms of actual heights attained, as in the amount of progress made from the point of departure. If this be true, when one attempts to write of the musical attainments of the American Negro he must establish by way of statistics and cold facts something of an historical background. The American has well-known respect for facts and also a great desire for general information; therefore the writer thinks it will not be amiss to mention first of all, statistics and general information that will contribute to the interest of this article, although in the main they have only an indirect bearing on the subject matter.

In America today we have somewhere between ten and twelve million people of Negro or African descent. Reckoning back to the slavery period, the United States Census Bureau tells us that the increase of the Negro population was 120 per cent. in the fifty years between 1860 and 1910. The progress of any people will be greatest by those groups which are in closest contact with civilizing influences. It is also true that races are human first and racial afterwards; so it is reasonable to suppose that since the slavery period the Negro has made his greatest progress in America. Over half a century, however, has wrought profound changes.

To America the Negro could bring only his music; and with his freedom his music was one of his greatest possessions. It is only natural that, with even a limited opportunity for improvement, he turned with greatest zeal to the development of this gift. Says Dr. W. E. B. Dubois, "The Negro is primarily an artist. The usual way of putting this is to speak disdainfully of his sensuous nature. This means that the only race which has held at bay the life-destroying forces of the tropics has gained therefrom as some slight compensation a sense of beauty, particularly for sound and color, which characterizes the race." There is no more pathetic chapter in the history of human struggle than the smothered and suppressed ambition of the Negro race in its daring endeavor to meet the greatest social exigency, to supply the professional demand of the masses; and, immediately after his freedom, this was especially true in music. The opportunities for the study of music were nil. The stronger and more aggressive natures pushed themselves into high callings by sheer force of untutored energy and uncontrolled ambition.

The federal census of 1900 furnished the information that there were three thousand, nine hundred and fifteen Negro teachers of music in the United States. Since that time the profession has grown to approximately seven or eight thousand. At first the Negro music student refused to put confidence in the Negro music teacher, notwithstanding the closer intimacy of social conditions. But with greater preparedness on the part of the Negro teacher, and with a growing pride in racial achievement, this has to a large extent ceased to be; and we find today most of the Negro schools equipped with a musical faculty of their own teachers.

EDITORIAL

Mr. White, the author of this excellent article upon a subject about which "The Etude" receives frequent requests for information from Clubs, Colleges and various organizations, is an American Negro who has attained distinction as a violinist and as a composer. He was born in Clarkesville, Tennessee, but was brought up and educated in Oberlin, Ohio. He studied at the Oberlin Conservatory for five years. Later he went to Washington, where he taught in the Washington Conservatory and in the Washington Public Schools. In 1908 he went abroad and became the pupil in violin playing of M. Zacharewitsch, a noted Russian violinist, and also studied musical composition for three years with the late Coleridge-Taylor. Since his return to America he has made many concert tours as a violinist. He is now residing in Oberlin, where he devotes his time to composition. Some of his works have been played by several of the world's foremost violinists. The organization of which he is president comprises some nine hundred Negro musicians seriously interested in music.

The Slave Period

Returning for a moment to the music of the Negro of the slave period, it is well to consider briefly his contribution in labor and also in Art. Running through all will be found his original and natural gift of song—everywhere a song and that song so unlike any other, so full of the human element that touches and grips and stays, that artist and layman alike respond to its thrill. Many have essayed to analyze the peculiar quality that gives the Negro music its extraordinary charm; but, though they give various names, few have caught its deeper and nameless meaning. Percy Grainger says, "It is the most American music imaginable, breathing the spiritual fervor and abandonment and the fragrance of sentiment so strangely typical of this wondrous, this generous-souled continent; yet world wide in its applicability."

The so-called "Negro Spiritual" or "Plantation Song" is so well known today that it may be of interest to record that as far back as 1871 these songs were introduced to both America and Europe by the "Fisk Jubilee Singers," a band of Negro students from Fisk University at Nashville, Tennessee. These singers, after a successful tour of American cities, visited England and even essayed a tour of the principal cities of Germany in 1877. Everywhere they were received with the greatest enthusiasm; and funds collected on these tours were used to erect "Jubilee Hall," one of the largest buildings at Fisk University, which stands today as a monument to this little band of Negro singers and to the power of their music.

The Negro's rising standard of education, which carries a deeper appreciation of the esthetic, has also brought a racial consciousness and pride in his musical background. He knows and is proud of the Negro blood in Chevalier Saint-George, born in 1745 in the town of Basse-Terre, Guadeloupe, who was a pupil of Gossec. Saint-George wrote two concertos for violin and orchestra and numerous quartets. Lawrence declares that Gossec and Saint-George were the first French musicians to write string quartets. We find the manuscript of his "L' Amant Anonyme" in the library of the Paris Conservatoire. Saint-George died in Paris, June, 1799. There is a street in Basse-Terre, Guadeloupe, which since November, 1912, has borne the name St. George.

G. A. Bridgetower, Mus. Bac.

The Negro is also proud of the Negro blood of George Augustus Bridgetower, violinist, born about 1779 in Biola in Poland. Bridgetower was a friend and associate of Beethoven; and it was he who played the famous "Kreutzer" sonata with the composer at Vienna in 1805. In June, 1811, Bridgetower took the degree of Mus. B. at Cambridge. He died in England, about 1845. A complete account of his career may be found in Thayer's "Life of Beethoven."

Edmund Dede, a New Orleans Negro, born in 1829, entered the Paris Conservatoire in 1857 and took high rank as a violinist. He composed numerous orchestral works. Perhaps the best known was "Le Palmier Overture." He died at Bordeaux, France, where for many years, he was conductor of the Opera.

One other Negro who achieved lasting fame in Europe was Joseph White, born at Matanzas, Cuba, January 17, 1836. Upon the advice of Gottschalk he was sent to Paris, in 1855, where he became an honor pupil of Alard, winning the first prize in violin playing in 1856. He composed a violin concerto and numerous small works. White was appointed a teacher at the Paris Conservatoire in 1864; he visited America in 1876, playing in New York and Boston with great success. On his Boston program in March, 1876, he played the Mendelssohn Concerto, Op. 64, and the Bach Chaconne. He died in Paris in 1920.

CLARENCE CAMERON WHITE

The musical world at large knows full well of the Anglo-African composer, Samuel Coleridge-Taylor, born in London, August 15, 1875, and who achieved lasting fame in thirty-seven short years. He died in London, September 1, 1912. Herbert Antcliffe calls him "one of the most original thinkers among musicians of his generation."

The achievements of these five musicians of Negro blood are achievements of which any race might be proud; and the American Negro realizes that with proper training he may reflect a degree of credit upon American Art. On the whole here in America the musical output has been both large and creditable, although, of course, comparatively little known. Few names have appeared, and only here and there work that could be called really first class; but this is not a peculiarity of Negro music. The sum of accomplishment is but an imperfect indication of what the Negro race is capable of in America, with proper technical training. And this proper training is eagerly being obtained by the present day Negro musician. The Negro youth is acquiring a degree of confidence and pride in his race that is awakening in him a new spirit; and his true poet soul, which has found expression in a humble way through his Plantation melodies, begins to mount to sublimer heights of expression. The storehouse from which he may draw are filled with material, albeit most of these storehouses are the minds of his hoary-haired parents and grandparents who are fast disappearing from his midst.

Negro Spirituals

Many people in speaking of Negro music are inclined to think of it as consisting solely of Negro spirituals. They are possibly ignorant of the wealth of Negro compositions, both those based upon the spirituals and other Negro themes and music which is not Negroid in character or in any way connected with or expressive of racial feeling or idiom. For the past eight or ten years there has been a steady increase in the number of services for church choirs of other sacred compositions, and works of Negro composers for vocal solo, mixed choruses, pipe organ and violin solos. It is perhaps natural that the Negro singer has attracted attention first rather than the Negro composer. It is an accepted fact that even the untrained Negro voice has an appealing quality that arrests one's attention; but the Negro singer of today has not lost sight of the fact that proper training of the voice is essential to artistic singing; so we find most of them before the public today with highly trained voices.

Famous Negro Singers

Most American musicians are acquainted with the name of Harry T. Burleigh, baritone soloist at St. George Church of New York and at the Temple Emanuel in the same city. Mr. Burleigh was born in Erie, Pennsylvania, (1866) where he received his early education, graduating from High School in 1887. Later he was a scholarship pupil at the National Conservatory of Music, New York, and at one time a teacher of singing at this school. He has travelled extensively abroad and it has been his rare privilege to sing for the King and Queen of England, Prince Henry of Prussia, Prince Louis of Battenburg, the Crown Prince of Sweden, and many other members of royalty and nobility. A pioneer for the Negro's right to enter the field of serious art, Burleigh has worked for years in New York, never lowering his high standard, never doing anything that would compromise his dignity as a musician, and never allowing himself to be beaten back by prejudice. Quietly, unassumingly, but firmly, he has maintained his hard earned place among professional musicians.

Another Negro singer living in New York is Harry A. Williams, tenor, a native of Cleveland, Ohio, a one time pupil in Paris of Delle Sedie and Sbriglia. During his student days he became a great favorite in the drawing rooms of London and Paris. He became the friend of both Denza and Tosti whose songs he often sang accompanied by the composers. For several years before his return to America, Mr. Williams was a voice teacher at the London Academy of Music.

In Cleveland, Ohio is living Rachel Walker Turner, who for several years was a pupil of Madame Marchesi in Paris. Mrs. Turner was well known in musical circles in Paris and in London where she was introduced by the late Mrs. Ronald.

Musicians to-day are no doubt familiar with the achievement in London, Paris and Vienna of Roland Hayes, the Negro tenor, born in Georgia, and a product of the Hubbard Studio at Boston. Hayes was recently soloist with the Colonne Orchestra, in Paris, where he created a sensation by his artistic singing. Mr. Hayes is announced this season as one of the soloists of the Boston Symphony Orchestra.

During the past few years several Negro singers have graduated from America's best conservatories, winning high honors. Florence Cole Talbert, Antoinnette Garnes and one or two others have won medals from the Chicago Musical College. In instrumental music, where perhaps a greater mental effort had to be put forth to acquire a modern technic to become a successful performer, the American Negro has apparently had this mental qualification to surmount these great difficulties and has acquitted himself creditably. To mention a few who are not so well known as their qualifications warrant:

Negro Pianists

R. Augustus Lawson, twice piano soloist with the Hartford (Conn.) Symphony Orchestra; a one-time pupil of Gabrilowitsch, and whose playing was highly complimented by Leschetizky when Mr. Lawson played for him in Vienna. Mr. Lawson has been for several years a teacher of piano at Hartford; and quite recently one of his pupils, who happens to belong to the opposite race, was made a teacher in one of America's large conservatories where Negro students are not admitted. Quite a choice bit of irony!

Several seasons ago, Hazel Harrison, a young Negro pianiste of Laporte, Indiana, a pupil of Victor Heinze in Chicago, and later a pupil of Busoni in Berlin, made her debut in the latter city, playing two concertos with the Philharmonic Orchestra.

A few years back, Helen E. Hagan, a Negro girl of New Haven, Connecticut, graduated from the music department of Yale University, playing her own piano concerto with the New Haven Symphony Orchestra under Dr. Horatio Parker, and winning the Sanford prize of $2,000 for foreign study, later becoming a pupil in Paris of Blanche Selva and a pupil in composition under D'Indy.

During the past season Cornella Lampton, a one-time pupil of the Oberlin Conservatory of Music and later a private pupil of Percy Grainger, graduated with honors from the Glenn Dillard Gunn School of Chicago, winning high praise from the Chicago critics for her artistic playing of a concerto with orchestra.

At the Institute of Musical Art in New York, Sanoma Talley, a young Negro girl of Nashville, Tennessee, won the $500 prize for her piano playing, graduating with honors for high scholarship.

Negroes who have attempted to gain distinction as performers on the stringed instruments and other orchestral instruments have had very little opportunity for serious work. As yet the symphony orchestras have managed to get along without their services. A few who were capable have applied but were unable to get employment. Personally, I know two members of leading symphony orchestras here in America who are Negroes, but who for obvious reasons prefer to be known as *Spanish.*

Tragic Limitations

The picture of well-trained young Negro graduates is inspiring and tragic; inspiring in that each is a living proof that, when equality of opportunity is given, the line that indicates the "fittest to survive" cannot be drawn along racial differences; and tragic to think that these new beginners on account of their color will have to suffer greater handicaps to achieve success. This is the reason why some of the Negro graduates of our best conservatories pursue courses, not altogether by choice, which follow the lines of least resistance. There is today living in New York a Negro violinist who won the diamond medal upon his graduation from a well-known Western Conservatory, and who was later a pupil of Becker at the Leipsic Conservatory, who is now a member of a "Jazz" band in New York. Another, a 'cellist of really great ability, a pupil for many years of both Schroeder and Schultz, who is also a member of the same "Jazz" band. Still another Negro violinist, a graduate of the New England Conservatory of Music, under Winternitz, after having served in the American army during the World War, returned to France and studied there under one of the leading teachers. Returning home he has had to accept a place in the orchestra of a Negro moving picture theater in Washington, D. C. Any one of these mentioned is qualified to and would rather fill a more dignified place in some body of symphony players. These cases are cited, not to show that Negroes should be given places in symphony orchestras simply because they are Negroes, but that they might be accepted in spite of the fact, when they are really qualified.

A few years ago Will Marion Cook, the Negro violinist and composer, and a one-time pupil of Joachim in Berlin, formed an orchestra made up of a number of these talented Negro instrumentalists and took them to London where they created a great sensation, playing programs of good orchestral literature in a highly creditable manner. It might be that some philanthropist will yet endow a Negro symphony orchestra in America. It is well worth considering.

A Negro National Conservatory

We read that there has been established in Boston, by Minkowsky of Odessa, a Jewish National Conservatory to promote the study of Jewish music, especially of the liturgical type. The same sort of thing has been launched in New York by Harriet Gibbs Marshall, the first Negro graduate of Oberlin Conservatory for the establishment of a Negro National Conservatory for the study and development of Negro music. There are approximately a dozen Negro schools of music with complete faculties already established throughout the United States, and most of the Negro schools in the South have well-equipped music departments under the direction of well-trained Negro music teachers. A movement is now on foot to establish throughout the United States Community orchestras at the various Negro Community Centers, as a branch of the excellent work being done by Community Service among the Negro population of America. The "Boston Chronicle," a Negro publication, remarked editorially, after hearing one of these orchestras already established there:

"Community Service made a happy discovery of a practical way of social uplift by establishing an orchestra to give concerts in the South End. This project has from the first met with the hearty response of our people. They have listened gladly. Of all the different American groups, there is none who loves music more than ours. To guide this love in wise channels, making it contribute to our growth and development as American citizens, is the crux of our social problem. These concerts merely show the possibilities of music to awaken higher feeling and promote better good will. We believe that the salvation of the black man is just as possible with an orchestra as it is with a plough. May these orchestras increase! Then into our communities would come the Drama—in short all of the fine arts to minister to the higher life of our group, with a natural love for the Artistic."

Famous Composers of Negro Birth

In the field of composition several names are comparatively well known. First and foremost is Harry T. Burleigh, whose arrangements of Negro spirituals are to be found upon the programs of many celebrated singers. Quite apart from these excellent arrangements, Mr. Burleigh has written numerous compositions for voice, piano, chorus, and for violin and organ. During the World War his "The Young Warrior" was used extensively in Italy and aroused great enthusiasm wherever heard. Many of his art songs are well known and used by American and European musicians. Naming a few other songs by Mr. Burleigh: "Five Songs of Lawrence Hope," "Her Eyes Twin Pools," "The Grey Wolf," "Saracen Songs," "Little Mother of Mine," "Three Shadows," and for mixed voices, "Ethiopia's Paen of Exaltation," and "O, Southland;" and for violin and piano, "Southland Sketches."

R. Nathaniel Dett (born, Drummondville, Quebec, 1882), of Hampton Institute, has attracted attention by his piano compositions and choral writings. His "Chariot Jubilee" is used by numerous choral societies both in the United States and Canada. For several years Percy Grainger has featured his "Juba Dance" both in America and Europe. Mr. Dett has also written, among other things, "Enchantment Suite" for piano, which includes "Incantation," "Song of the Shrine," "Dance of Desire," "Beyond the Dream;" and for violin and piano, "Ramah."

J. Rosamond Johnson, a one-time pupil of the New England Conservatory of Music, has written numerous songs. His "Since You Went Away" was featured a few seasons ago by Amato, and his "Morning, Noon and Night" by Graveure. The late David Bispham sang for several seasons Will Marion Cook's "Exhortation;" and his "Swing Along" has been used extensively by numerous choral societies in Ame[illegible]

N. Clark Smith, a vocal pupil of Oscar Saenger, has composed numerous choral and orchestral numbers of real merit. His "Rhapsody on Negro Airs" has been highly commended by Rudolph Ganz, conductor of the St. Louis Symphony Orchestra.

Among composers for the organ, Carl R. Diton, of Philadelphia, a pupil of Constantin von Sternberg, and later a pupil at Munich, Germany, has attracted wide attention. One of his compositions has been extensively played by Clarence Eddy, the eminent American organist. Mr. Diton has also written in the larger forms for orchestra and already has his first symphony in manuscript.

Gerald Tyler of St. Louis, Missouri, was one of the three musicians of that State selected to write the music for the Centennial drama in commemoration of the one hundredth anniversary of Missouri's admission to the Union. The music was presented by the Morning Choral Club and the St. Louis Symphony Orchestra. One St. Louis paper says, "Yes, the most important musical feature in the celebration of the one hundredth anniversary of a former slave State was composed by the son of a former slave." Numerous compositions of Mr. Tyler's have been published by Schirmer, of New York. Among them, "Ships That Pass in the Night," "Syrian Lullaby," "Dirge for a Soldier" and "Heart O'Fancy." Three of these songs were mentioned recently in a leading music journal as among the most important songs published this season. Mr. Tyler is a graduate of Oberlin Conservatory and was later a vocal pupil of Herbert Witherspoon.

Maud Cuney Hare of Boston, who was perhaps the first to collect and bring to the attention of the American public the beauties of New Orleans Creole music, has appeared successfully in lecture-recitals with William H. Richardson, baritone, throughout America and more recently in Cuba.

Among young Negro composers who bid fair to attract attention are J. Harold Brown of Fisk University, Nashville, Tennessee, who is writing very original piano music, and a young African, Nicolas Taylor, who is a scholarship pupil at the Institute of Musical Art in New York. Taylor already has to his credit an attractive orchestral overture on African themes and a cantata for chorus and orchestra. Nora Douglass Holt Ray of Bethlehem, Pennsylvania, with the degree of Master of Music from one of the Chicago conservatories, has written attractive piano music and songs, not to mention four excellent string quartettes. Edmond T. Jenkins, a native of Charleston, South Carolina, at present a teacher of clarinet at the Royal Academy of Music (London) where for several years he was a student, has written charming piano music and has appeared in London as a conductor of orchestra. Edward Margetson, a native of St. Kits (B. W. I.) and a pupil at Columbia University, New York, is writing piano music and songs that are highly praised by his instructors there. Hall Johnson, a gifted violinist and pianist, and J. Harvey Hebron, student at the University of Pennsylvania, have written excellent music, the former a string quartet on Negro themes and the latter a sonata for violin and piano that won a prize in a contest of original compositions offered by the Manuscript Society of Philadelphia.

At the High School memory contest held in Chicago in March, 1923, the only American composition played by members of the Chicago Symphony Orchestra was one written by an American Negro.

A National Association

The National Association of Negro Musicians, organized in 1919 with Henry Lee Grant as president, is doing a splendid work in encouraging the serious study of music among Negroes. This organization has as its object: "To foster Negro talent and labor for economic and educational betterment of the music profession." During the past four years over fifty local organizations have been established throughout America, with a total membership of about nine hundred. Conventions have been held in various centers of the United States, and from these conferences the wholesome reactions outlined below followed in the wake of discussions, papers and inspiring musical numbers:

(*a*) *A stimulus to the feeling of personal duty in the cause of Negro music and the profession at large.*

(*b*) *Sensitiveness to need of personal improvement.*

(*c*) *Pride in the musical power of the Negro race.*

(*d*) *A new vision of possibilities of Negro Folk songs and Negro music in general as a means for establishing a Negro school of music in America as a direct contribution to American Art.*

In recent years, with the establishment of foreign scholarships by philanthropists and with the establishment of the Franco-American school at Fontainebleau, the Negro composer hopes for some kind of encouragement to contribute his bit to the glory of American art. He has peculiar gifts which merit all possible cultivation and which will some day add to the glory of the country. William Dean Howells once said, "I permit myself the imaginative prophecy that hostilities and prejudice which have so long constrained the Negro are destined to vanish in the Arts; that is to be the final proof that God has made of one blood all nations of men."

Help Your Fellow Musicians

By D. G. Woodruff

THE struggle in music is never light. Progress depends in a large measure upon:

1. The results of your work combined with your talent.
2. The appreciation of these results by the world in which you live.

Did it ever occur to you that you might injure the business and professional prospects of a fellow-worker through some ill-chosen word of criticism. "Her voice is very lovely, but everybody knows that her breathing is old-fashioned." "His technic is as hard as a stone." Such remarks do no good and may do much harm.

It is only in the company of little-minded people that such thrusts are current. The higher the musician has climbed the more he is likely to realize how hard it is to overcome certain weaknesses and the more liberal he is certain to be in his attitude toward others. It is usually the little dog that does the most barking.

Making Scale Playing Worth While

By FREDERICK CORDER, F. R. A. M.

Professor at the Royal Academy of Music, London

(Editor's Note—The Etude *is a free forum for vigorous and experienced musical minds of the entire world.* The Etude *has never been subsidized in the sense that an absolutely free expression of opinion is restricted by any outside influence. Mr. Corder, for instance, frankly condemns "dumb pianos," or "practice keyboards." We know that many musicians of standing have favored them, when used under certain conditions.* The Etude *expresses both sides of such problems, but never lends itself to any proprietary exploitation.*)

I would like every teacher and intending teacher of the pianoforte who sees this page, to pause and think for a few moments before reading it, to then write down in a few words his or her answer to the three following questions and to compare these answers with mine:

1. What is the good of scale practice?
2. If we practice scales how should we do it?
3. How much time should we devote to it?

1. What Is the Good of Scale Practice

To this question the true answer will only be given if we can detach our minds for a moment from the pianoforte and think of some other and simpler instrument, such as the Violin, Flute or Cornet. The fact that perhaps you know nothing of any of these is no drawback. Most children have tried to play a tin whistle and succeeded more or less well. What was the first step you had to take in order to produce music from this instrument? You covered the ventholes with your fingers and then uncovered them one by one, producing sounds higher and higher by steps of tone and semitone. In doing this you could not fail to notice the structure of the major scale—two whole steps and a half step, three whole steps and a half step—and how this differed from the minor, or any other form of scale.

Beyond remembering this fixed order of tones and semitones there was no greater difficulty in playing one scale than in playing another; and the same holds good of the violin, the harp or the human voice. Far otherwise is it with the pianoforte, where the matter is complicated by the fact that the human hand is possessed of four fingers and a thumb. The keyboard, being so constructed that one scale exactly fits the hand and the remaining 23 do not, explains why, in learning to play our instruments we have to accustom the fingers to make a lightning-swift decision in what order they shall follow one another. It is, of course, possible to play tunes and simple accompaniments on the piano, as on the zither or banjo without more than a theoretical acquaintance with scales and keys—there must be some—but to attain to any facility on the keyboard the hand requires, in addition to this, years and years of training, until every possible succession of fingers and thumb has become so familiar as to be intuitive and automatic. This is a fact which must be known to all, but which the thoughtless often fail to keep clearly before them.

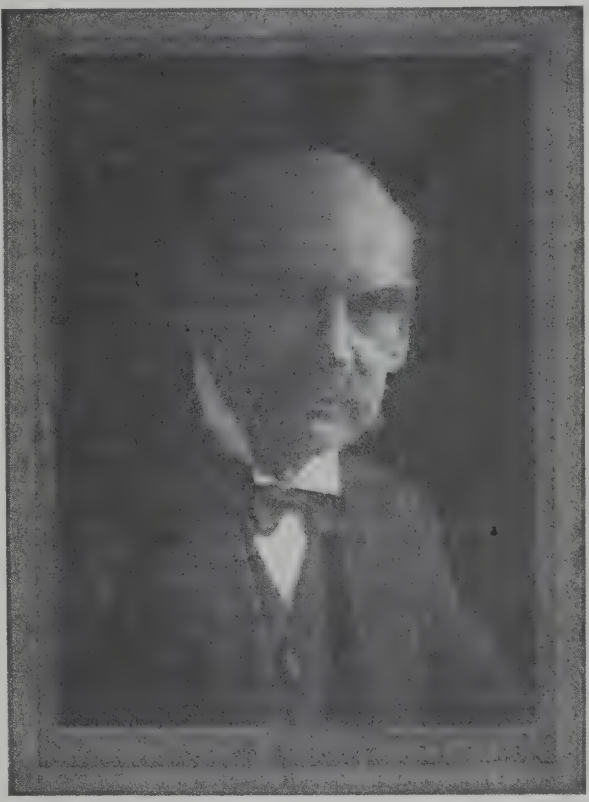
Indentifying the Keys

The realizing of what key we are in at the moment, and consequently what finger-succession is likely to be required, goes far to simplify this difficult task; and so, to great extent, a good technic is the measure of a player's musicality. But instances are not rare of persons who have attained to phenomenal dexterity while yet possessing little musical mentality. It is to be hoped that these reap more pleasure from their labor than they give to other people.

The good of scale practice, then, is to render the choice of a suitable fingering for any particular passage *subconscious* or instinctive.

2. How Should the Beginner Practice Scales?

Here we come to a very complex matter. Most people—with the old, old fault of using their eyes rather than their brains, take the plain array of white keys as their starting point, because it *looks* so simple. They forget that this ignores the important feature of a scale, the *two whole steps and a half step—three whole steps and a half step*, which is the first thing the fingers should learn. They forget that a serious obstacle confronts them in the fact of the two hands having their fingers in opposite order, so that unless we practice the hands separately or in contrary motion we are going a clumsy way at work. Surely we ought to learn the easiest scale first? Will you guess which that is? Which scale fits the hand like a glove, indicates its structure most clearly and has both thumbs coming at the same time?

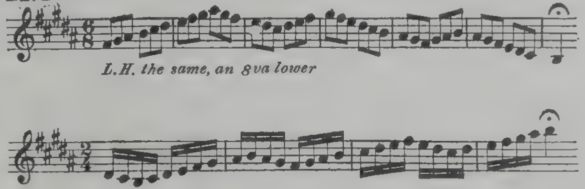


PROF. FREDERICK CORDER

Why, the Scale of B Major

Chopin is said to have been the discoverer of this simple fact; the pupil having been once shown this scale on the instrument—*not written down on paper*—can hardly fail to play it correctly. All that the teacher need point out is that while the white keys E and B are the nearest to you when ascending, they are farthest from you when descending. Then let the beginner play this scale smoothly with both hands at once, commencing anywhere, ascending and descending anyhow, but preserving the rhythm of three or four notes well marked. Thus, for instance:

Ex. 1



This can be easily done without the pupil knowing anything whatever about musical notation, the only requirement being that the exercise shall finish upon the white note called B and that this shall be the first of a group of 4 or 3. The pupil will find it quite amusing to career thus over the keyboard with hardly any possibility of a mistake. All through this exercise the hand is being unconsciously trained to assume the correct normal position and the fingers are being taught how to play in simple succession. The vital questions of touch are ignored for the time being, since it is hardly possible to let the fingers down improperly, to hold them too straight or stiff or, in fact, to commit any fault at all.

Just what shall follow this preliminary exercise, I do not here purpose to suggest. It does not make things easier to proceed to the next easier scales, F♯, E, D♭ and A, because the names of the notes form a cause of bewilderment. Musical notation is a terribly difficult matter, and the signs, ♯, ♭, ♮, take a long time to master.

How Should the Experienced Pupil Practice Scales?

This is another matter altogether and one in which intelligence in the learner is indispensable. The merely conscientious student is terribly apt to forget that a scale, study or piece once learned by rote quickly degenerates into an unmeaning succession of sounds, unless played with a definite intention. But what musical intention can there be, he will ask, in a mere finger exercise? Well, first of all you can vary the scale itself in a thousand ways, as I have indicated above with the scale of B. Thus, amongst other devices you can play a scale:

1. As softly as possible.
2. As loud as possible.
3. < up and > down.
4. > up and < down.
5. One hand in one of these ways and the other in another. (Excellent practice but very difficult.)
6. All these ways either legato or staccato.
7. Accent of two against three.
8. Similar and contrary motion

and other ways which you can invent for yourself.

Now if you take one scale (major and minor) every day and play it *never more than twice in the same way*, calling out aloud the way in which you are going to play it, you will be obliged to give your full musical intention to what you are doing, half an hour will pass like five minutes and your progress will be rapid, indeed. Whenever you suspect that you are failing to concentrate on what you are doing, whenever, that is, you find yourself getting stale and dull, invent yet untried methods of playing the scale.

Some people recommend putting on the piano desk a stack of cards, each inscribed with the name of a scale and the manner of its performance; but this is a great mistake. It substitutes for invention just that very mechanical routine we are seeking to avoid. People long ago discovered that the Digitorium, or dumb piano, was of no use, but I don't think half of them realized *why* this was so. When fingers are divorced from music you are not *learning* to play—you are not even acquiring strength.

Duet Scale Practicing

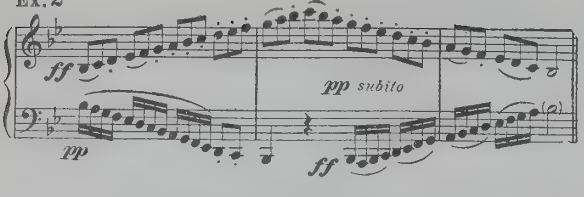
Of all interesting methods of practicing scales or other technical exercises, the best is for two students to play simultaneously on two pianos, each listening to the other and endeavoring to keep a complete ensemble not only as to notes but also in degree and quality of sound. Unfortunately this plan is not often feasible, few people having two instruments in the same room. The next best way is for two to practice at one piano, each with one hand at a time, changing over every now and then. There is the drawback that both have to be seated in an unusual and constrained position; therefore, this should be altered every few minutes. Such methods as these excite emulation and preserve interest in what we are doing. And they substitute a sense of adventure for the dull drudgery of a task.

Use your brains always; don't just do as you are bidden.

Millions of Miles of Scales

Students of music, the world over, have played literally millions of miles of scales. A great deal of this playing has produced results, but far more has produced very little, indeed. The miles have been run off on a treadmill of practice; and often when the pupil has conscientiously exhausted himself with work, he finds that he has not advanced one step, but is still turning the wheels of the musical treadmill. Professor Corder tells how this may be averted, in one of his characteristically profitable articles. Of course, in order to profit from them one must first of all have a thorough understanding of the entire subject of scales. One can not dabble in scales and succeed.

Ex. 2



For how long should one practice scales? Those well-meaning but dull-witted individuals who prefer mere drudgery to brain-work are apt to think that if they practice for four hours they will make twice as much progress as if they only practiced for two, and that if they work for eight hours they will quadruple their rate of improvement. Nothing can be more monstrously untrue. The brain when vigorously used soon tires; and, whether you are practicing scales or anything else, the moment you fail to listen and criticize—the moment your work becomes automatic—you are doing harm to yourself instead of good. That is why I advocate perpetual change in the manner of playing scales—to stave off mental fatigue.

Give Yourself a Lesson

There is no more pernicious delusion than that embodied in Czerny's Forty Daily Studies, where he directs you brutally to "Play this twenty times"—"Repeat thirty times"; and so on. It is as bad as Sterndale Bennett, who—it is said—would finish a lesson by saying "And now go home and play *thousands of millions* of miles of scales!" How often have I heard an earnest worker racing through a passage a dozen times without stopping and quite unconscious that the original fault, whatever it might be, was being engraved and ingrained into the memory of nerve and muscle! In practicing strive to remember that *you are giving yourself a lesson,* and this is an operation more fatiguing than teaching a dozen pupils.

Points to Remember

1. We are striving to acquire evenness of touch. Nature has made all our ten fingers of different degrees of strength. The only way to make them seem of equal power is to

Listen!

2. Keep the little brother (the fifth finger) in mind, and don't let the eldest (the thumb) exhibit his superiority. To do this you must

Listen!!

3. You can never hope that your technic will rival that of the mechanical player-piano, and you ought not to want to. But your touch has a something in it that no machinery can equal. Only

Listen!!!

4. Fingers uncriticized by the ear cannot improve, but only deteriorate unless you

Listen!!!!

5. Don't think of a scale as a sort of pill or patent medicine for weakness of fingers. Rather consider it as the measure of your musical attainment. To estimate that measure you have but to

Listen!!!!!

Self-Test Questions on Mr. Corder's Article

(1) Of what value is scale practice?

(2) Which is the easiest of the scales to play? Why?

(3) How may we introduce variety into scale practice?

(4) What is the most interesting manner of scale practice?

(5) How long should scales be practiced?

Aims a Beginning Teacher Can Have

By W. L. Clark

1. To be sympathetic, yet demand good work from each pupil.
2. To accomplish a definite amount of work in each lesson.
3. To inspire in each pupil a liking for the best music.
4. To teach every lesson thoroughly.
5. To improve her own musical knowledge to some extent each day.
6. To teach a love for the musical profession.
7. To teach each student how to improve his or her own playing.
8. To be a tireless worker, in order to transmit her musical knowledge to those with whom she comes in contact.

Refine Your Musical Senses

By Raymond Thiberge

(The following article has been translated from the *Le Monde Musicale,* Paris, by Edward Ellsworth Hipsher.)

THE success of an intellectual training, as of a musical training, depends on the refinement of the senses. Doctor Desfosses pursues: "Every man, every workman, and especially every artist, every physician, every savant, has also an essential need of an education of his sensorial nervous system, as well as of the education of his cerebral faculties. The holy gardens of art and science are hermetically closed to him who is incapable of placing sharpened senses at the service of a strong imagination.

"The student of medicine, for example, studies theoretically the characteristics of the pulse, the sounds of the heart; then, at the bedside of the sick, patiently, painstakingly, he tries to recognize these; but if his fingers or ears know not to discern the niceties of the phenomena, vain will be his work. He might be able to become an erudite, a living library; he will not ever be a good physician, nor a good surgeon. The sensorial education ought to begin the day of birth and to continue during all the intellectual instruction of which it is the indispensable complement."

I am surely in accord with Doctor Desfosses in saying: Make the children sing from their very young age, and immediately when they are able, have them hear an instrument, at about four, five or six years. Music will supply its portion in their general education, thanks to the progress of modern pedagogy.

Young scholars, beginning pianists, who are served by their senses, without discovering the means of refining them, obtain fatally mediocre results and are for that classed in the category of the unendowed.

Now, precisely, while the old pedagogy left to the pupil the entire responsibility of the refining of the senses, modern pedagogy gives the key of that refinement of the senses, thanks to its cognizance of scientific laws which rule the human faculties. And musical instruction, placed on this ground, is no longer an accessory art, and of optional approbation, but a precious auxiliary in the general training of the child.

The educational rôle which I assign to music would lend again to a large development; for on all these subjects there are some opinions which are spread over France, and likewise the entire world.

How to Recognize Musical Talent in a Pupil

By Earl S. Hilton

VERY often the music teacher is confronted with the question and problem, "Is this child musically talented?" Often the parent of prospective pupils asks the teacher, "Will my little girl or boy be able to learn to play the piano? Is she or he musically inclined?"

The answer to that question is difficult if the teacher has not been a close observer of certain characteristics which reveal musical talent in a child.

A child might have ever so much enthusiasm and desire to learn to play the piano; but if he does not possess certain normal physical attributes, it is impossible for him to reach a good accomplishment of his desire.

Three physical characteristics are most important for natural development to good musicianship.

The first and most important is Good Health. This does not necessarily mean abundant health, but a state of health which is not delicate.

Second is a Wide Brow; the part of the forehead just over the eyes is where most of the mental faculties for music are located. The greater the width at this section of the head, the more naturally its possessor can absorb music. The width can easily be judged by the comparative width of the cheek bones. If the head curves inward at the temples from the cheek bones to the outside of the brows, *then,* musical talent is less than if the outside of the brow is even with the cheek bones.

The third physical characteristic is Prominent Lower Brow at root of nose. This section of the forehead contains the mental faculties for memory and observation, both of which are very important to a person who wishes to accomplish the ability to interpret music. A large bulge at this part of the head indicates a more natural talent for musical grasp and memory than if this section were flat.

"ACHIEVEMENT is not always success, while reputed failure often is."—ELBERT HUBBARD.

Thinking Music

By S. M. C.

THE average student of music is, strange to say, incapable of thinking music, in spite of the fact that tone is an art element through which many a composer has expressed all his life message. His ultimate hopes, doubts, fears, and even the philosophy of his life, have been conveyed to his fellowmen through the instrumentality of the wonderful language of music, if one is but able to hear and understand.

The young musician who has not developed tone perception as a thinkable unit, is groping in the dark. He listens, but hears not; because he has not the power of conceiving music as the emotional expression of some artistic soul.

Teachers find, as a rule, that their pupils learn a piece that they have heard well played, much easier, and with far better results, than one they never have heard. The reason is that the former has entered into the inner consciousness, and this conception or mental image dominates the practice by which they strive to master it. In case the pupil has never heard a piece he is confronted by many difficulties in training his fingers to new uses and positions. The rhythm, too, is often faulty without his being aware of the fact. There is, besides, a lack of musical effect because the student knows not what he is striving after.

If a pupil takes the piece before practicing it, reads every note carefully and tries to imagine the sound of every motive, phrase and chord, it will be a great help to him when he really begins to practice the music.

A student who persists in the endeavor to cultivate his musical imagination by reading his music away from the piano, thinking over it as he would think over an interesting story, will soon find a great improvement in his playing, which will be more expressive and less marred by technical inaccuracies, for these are often due rather to mental than to muscular deficiency.

Sparks from the Musical Anvil

Comments of Contemporary Music Lovers

"IT requires intelligence and imagination to grasp technical principles and to work them out."—MORITZ ROSENTHAL.

"When a man squanders a fortune on race-horses people say, 'What a sport!' If a man does the same in opera people say, 'What a fool!'"—SIR THOMAS BEECHAM.

"No matter how far you have gone, no matter what your position, no matter how loud the applause; never forget to practice, never forget to work."—EMILIO DE GOGORZA.

"The concert halls of today are overcrowded with armies of unsuccessful performers whose ambitions to appear publically have warped and ruined a talent that might easily have become distinguished in a drawing room."—ALBERT SPALDING.

"THE greatest music is that which is universal in its appeal. The greatest Italian music is that which is not characteristically Italian; and Tschaikowsky is probably the greatest composer Russia has produced for the reason that he is the least Russian of them all."—JOHN TASKER HOWARD.

"It is evident that 'ultra-modernism' has fulfilled its purpose and that the problem is now one of order, organization, form. Dissonance and rhythmic freedom are now no longer live issues, and the excitement as well as the usefulness of unorganized novelty (in composition) has passed."—ROGER HUNTINGTON SESSIONS.

"Primarily, opera demands voice; acting is a secondary consideration. I am not among those who believe that the acting should be neglected. If a singer has also the acting talent, that is all the better; but, to act well in opera, and sing badly, that is unforgivable."—ROSA RAISA.

"The American composer who sets to beautiful and convincing music a drama which is vital, serious and exposing the fundamental emotions of humanity will prove that Americanism does not require a distinctly new tonal scale nor is it necessary that we step into the moccasins of Indians or the cabins of Negroes or into the degenerate atmosphere of 'jazz bands' in order to discover the idiom of our souls."—RALPH LYFORD.

The Wives of Great Composers

By EDWIN HALL PIERCE

The great Russian composer, Tschaikowsky, was for a time engaged to Desireé Artot, who was a famous concert singer, and the descendant of a long line of musical ancestry. The engagement, however, was broken, and Desireé married another almost immediately; so did Tschaikowsky; but in his case the circumstances were very peculiar—the girl, Antonina Ivanovna Milyukova, was infatuated with him and "threw herself at his head," as the saying is. He was not in love with her, and after a few weeks of unhappiness and disappointment, they separated. He was a man of very nervous temperament, and entirely absorbed in the pursuit of his art. This is an extreme case, yet in a certain way typical of what often happens. Except in rare cases, like that of Clara Schumann, no woman can really marry a composer, though she may marry a man who makes his livelihood by means of that very difficult and absorbing occupation.

Climbing Into a Cloud

Perhaps the meaning may be made a little clearer by relating an incident which may be taken as an allegory. On a vacation tour on foot through the mountains of Thuringia, with a party of friends, we observed that a mountain which we were about to ascend was wreathed, about half way up, with clouds which shone most grandly in the early morning sunlight. Craving the unusual experience of climbing up into a cloud, we redoubled our pace, in order, if possible, to reach the cloud before it should clear away. Success crowned our efforts, but once there, what was it like? Nothing but a very damp unpleasant fog, not noticeably different from that met with on the low-lands. It was undeniably a grand and beautiful sight, but only when seen from the right point of view—not too close.

Yet most composers have married, like other men, and many of them have been good husbands and fathers. It may be interesting, before we proceed, to give a passing glance at those who have *not* married, and consider their reasons. Handel, for instance, seems to have been utterly absorbed in his art, and to have had no interest in women except as possible sopranos and contraltos. Some would-be wit of his day, remarked cynically that he admired Handel for always keeping his petticoat affairs so hidden; but the sneer was without doubt entirely unjust, for it would have been simply impossible for a man so constantly in the public eye to have love-affairs without the same becoming a matter of gossip.

Beethoven always had the wish to find a good wife; and he was, in spite of his rough manners and untidy appearance, quite popular with the other sex. Though several times deeply in love, he was so unfortunate as always to center his hopes on some lady of noble birth, accustomed to a style of living which he would not have been able to support. Various worldly considerations, therefore, prevented marriage in every case, and he remained a bachelor. Brahms, like Beethoven, was favorably inclined toward matrimony; but, as he explained frankly to some of his friends, in his earlier years his income was too small and uncertain. Later on, when he had become quite well-to-do, he regarded himself as too old. A rather droll incident is related of him, however. When he had already become a somewhat elderly man, he fell suddenly in love with an Italian woman employed as cook at the home of one of his friends, and proposed to her straightway, without any preliminary courtship. She as promptly refused him, and he never pursued the matter further. This appears to have been his only love-affair.

The Much Married Bach

Turning from those who never married at all to one who was very much married: Johann Sebastian Bach. He first married his cousin, Maria Barbara, and they had seven children. While he was away on a journey to Carlsbad, she died suddenly, and when he arrived home he found her dead and buried. They had lived together thirteen years. The next year he married Anna Magdelene Wuelken, daughter of a court-trumpeter. She was a woman of highly cultured musical taste, took a great interest in her husband's pursuits, and helped him greatly in copying out music for his choir (printed music being scarce in those days). In return, there still exist two little books of music which he copied out particularly for her use. They had thirteen children, and spent much care in giving them a good education, intellectually, morally and musically. Several of the sons became musicians of note, though none quite equalled their distinguished father. She outlived her husband, and, sad to say, as a widow suffered from poverty.

Haydn was not so fortunate in his married life. For the fact that he was one of the most cheerful and wholesome-minded of composers, we certainly owe no thanks to his wife, for she was extravagant, ill-tempered, jealous, and everything else that could make a man unhappy. In later years, though he continued to support her, he kept away from her as much as possible. The fact is that in the first place she was, so to speak, rather forced upon him through a false sense of the obligations arising from gratitude. He had been in love with the younger daughter of a wig-maker named Keller; but she became a nun, and her father, desiring to keep Haydn in the family, persuaded him to marry the older daughter, Maria Anna. Now Keller had been exceedingly kind to Haydn when he was a penniless lad seeking his fortune in Vienna; so that is how it came about.

When Mozart, after much ill-treatment by the Archbishop of Salzbury, broke with him and came to live in Vienna, he boarded with the Webers a musical family, the oldest daughter of which was just gaining distinction as a singer. They treated him like one of the family, helped keep his clothes mended, and made it very homelike for him. His father, in a kindly letter, warned him against too great intimacy, as they might think he intended to marry one of the daughters. As he held his father in the greatest respect and reverence, he immediately left the Webers and found lodgings elsewhere, but the outcome of this step proved the very reverse of what was intended by his father. He was so utterly miserable and lonely in bachelor quarters that he decided he ought to get married; and he found Constanze Weber quite ready to agree with him. They were married on August fourth, 1781, in grand old St. Stevens' church, which is still standing in Vienna. Writing his father of the wedding, he says—"As soon as we were married, my wife and I both began to weep: all present, even the priest, were touched at seeing us so moved, and wept too." They were certainly deeply in love with each other, and their love lasted till death. If this alone could have made them happy, they would have been an ideal couple; but they had serious trials to pass through. Constanze was not a good housekeeper; and she suffered a great deal from ill health. They had nothing to begin housekeeping on, and lived like the little birds from day to day, sometimes fed and sometimes hungry. Mozart's income was very precarious. He had no salaried position, and even less sense than his wife about money matters. At one time the king of Prussia offered him a position, at what for those days was a princely salary; but misled by a half-promise from the Emperor of Austria (which was never in the slightest degree fulfilled), he refused to leave Vienna. But it would be wrong to think of them as altogether unhappy.

Love Laughs at Locksmiths

One of the most interesting musical couples of whom we have any record is Robert and Clara Schumann. Her father, Friedrich Wieck, was a distinguished piano teacher. At the time Schumann first met her, he was a student of Law at the University of Leipsic, and had not yet come to the decision to make Music his profession, though he spent really the greater share of his effort and time in that direction. Clara was her father's best piano pupil, and he had great ambitions for her. He had been at first a good friend to Robert; but when he found that he wanted to marry Clara, he turned against him, and put all possible obstacles in the way of their union. We have not space here to tell the whole story; but "Love laughs at locksmiths" and they finally had their way. Clara, in spite of family cares, managed to keep up her piano-playing, and appeared often as a concert pianist, helping greatly to bring her husband's compositions into vogue by producing them on her programs. During the first year of their married life, he also wrote a number of beautiful songs—a line of work in which he had not specially excelled previous to that time. She was not only deeply in sympathy with her husband's aims but also inordinately ambitious for him, urging him constantly to greater and greater efforts. But after all too few years their happiness was cut short by his becoming insane, dying a few months later in an asylum. In after years she used to reproach herself with the thought that she may have urged him too constantly to effort at times when what he needed was rest thus being the innocent cause of his failure of mind. Whether this reproach was just or not, no one knows; but it is a fact that those works written near the end of his life show a decided falling-off of inspiration and occasionally a slight confusion of thought.

One of Schumann's Contemporaries

Mendelssohn was a contemporary of Schumann, and lived in much the same environment; but their music is as different as possible. Mendelssohn appears to have complete control of all means of self-expression and a consummate mastery of the technic of composition; while Schumann is more impetuous, deeper in sentiment, but less perfect in formal arrangement. Those same characteristics show out in their matrimonial affairs. When Mendelssohn was twenty-seven years of age, he met a very attractive young lady in Frankfort, named Cecile Jeanrenaud, the daughter of a French protestant clergyman who had been dead for some years. She appeared to him just about the kind of a girl he wanted, and it might be said he "fell in love" with her, but that would be taking for granted more than Mendelssohn himself felt, for he was so extemely discreet and cautious that, before committing himself in any way, he left town for a month, in order to make sure that it was not a mere passing fancy. His love stood the test triumphantly, and in due course of time they became engaged and afterward married, we may believe happily. Such extreme discretion, however, seems almost uncanny.

After such an example of extreme propriety and virtue, it is rather a shock to consider the affairs of Chopin and Liszt. One must handle the matter a little gingerly in order not to offend the innocent reader. Neither of them ever regularly married, but Chopin, with Madame George Sand, and Liszt with Countess d'Agoult each lived for several years in unions sanctioned neither by church nor state. In both cases, the couples afterward separated by mutual consent. Chopin and George Sand had no children (though George Sand had a daughter living, by her former husband); but Liszt and the Countess d'Agoult had three, one of whom, a daughter Cosima, married first the pianist Van Bulow, and, divorced from him, married Richard Wagner and is still living.

Artistic Helpmeets

Wagner, whom we have just mentioned, married Minna Planer, an actress. Though she was a common sort of a person and had some faults of her own, not the least of which was that she had absolutely no sympathy with or comprehension of her husband's aims and ideals, still she deserves credit for standing by him faithfully in his days of adversity and managing as well as might be on his somewhat precarious and irregular income. Four years after her death, he married Cosima, Liszt's daughter and their life together appears to have been in every way happy. Some account of their family doings, most interesting to read, may be found in an article by their son, Siegfried Wagner, in The Etude for January, 1924. Madame Wagner has now been a widow for many years, but she finds congenial activity in managing through her son the great Wagner Festival which is held at Beyreuth every two years. Coming from an environment where her husband's aims and deeds were already understood and honored, she was able to see them in their true light and to enter into his work, even after he had passed on.

One might, with truth, say also, some very pleasant things of a similar nature in regard to the wives of Grieg and MacDowell, but space would be lacking, in the present article, to do justice to the subject.

Special Self-Test Questions on Mr. Pierce's Article

1. *Name three great masters who remained unmarried.*
2. *Was Joseph Haydn happily married?*
3. *Name three great composers whose wives were a great inspiration and happiness to them.*
4. *What daughter of a famous pianist married a great composer.*

"Many artists have an idea that music is not appreciated outside the larger centers; but nowhere have I played with greater success or more personal satisfaction than in some of the smaller towns."—Hans Kindler.

* * *

"One's dignity as an artist is just what one makes it. Many singers look with askance upon an engagement in a motion-picture theater, but it was my work at the Rialto and Rivoli theaters that led me straight to the Metropolitan. One should not be above doing the best that can be had at the moment, no matter what, for it may be a stepping-stone to something better. One should remember that Olive Fremstad, Louise Homer and many others began their careers as church singers."—Jeanne Gordon.

Drudgery

Francesco Berger

We read frequently, I would almost say constantly, of this or that new method purporting to remove the "drudgery" of practicing scales and finger exercises. These widely advertised methods propose to substitute new and untried ways for the old established ones that have proved successful during generations.

It is not intended, in these lines, to sit in judgment on these pretensions. My motto is "Let them all come." They all tend in the same direction, though by differing routes, and so long as we reach Rome, it does not seriously matter by what road we travel there, nor by what conveyance. Liszt and Thalberg, Chopin and Paderewski got there by the same mode of locomotion that also safely deposited Bach and Mozart, Hummel and Clementi. Those who prefer to journey by aeroplane must take the risk of unforeseen disaster, and perhaps, on arrival may discover that they have forgotten to provide themselves with the requisite equipment, which is "finger work."

What is objected to in these remarks is the use of the word "drudgery" as applied to the necessary amount of preparation for a finished performance. The true music-lover, the sincere music student knows no such word. Labor is not drudgery if undertaken in the correct spirit. There is hard labor for the criminal, but for the enthusiast in any vocation there is only the labor of love.

Let us suppose a mountain, and your ambition be to climb it. Why you should have such a desire, is the secret of your breast. There are other ambitions equally locked in other breasts. There is the ambition for the acquisition of wealth. There is the ambition to occupy the highest place in some woman's affections. There is the ambition to gain a prize for your fat little puppy at a dog show. But since yours is to reach the summit of that mountain, would you call the labor of its ascent "drudgery?" Certainly not. You either have, or have not the wish to accomplish your self-imposed task. The prospect of achieving your purpose is your present delight and this is but fore-taste of that keener delight, which you will experience when you stand on the top, and look back, and look down—back at the difficult steps you had so carefully to choose and down at the landscape which only great elevation can reveal.

Sufficient

If you have been steadfast of purpose, unchanging in desire, determined in will, the labor entailed is but the proper, the commensurate, price you have paid for the gratification of your wish. You might as reasonably expect your fishmonger to hand you his salmon without your paying for it, as expect to gain anything worth having without his incumbent effort.

Proficiency in music cannot be acquired without daily work. But this daily work can be much lightened, if the task be made interesting, and relieved of monotony. Once get rid of monotony, and the labor will shrink—the work will gain in interest.

Suppose that in preparing a piece, you could not for the life of you, execute a certain passage a month ago. Instead of throwing up the job as hopeless, you persisted in your endeavor to overcome it. Little by little, perhaps very little by very little, but still step by step, however small each one, you made headway with it. It is astonishing what perseverance will accomplish. You separated the Right hand from the Left, and worked at each alone. When one grew tired, you worked at the other, and when weary of the second you returned to the first—always deliberately avoiding the fatal mistake of imagining that incompetence in one hand can be *covered* by proficiency in the other. From the start, you have remembered that two impossibilities *cannot* produce a possibility.

Then, you tried the same difficult passage with different fingerings, not only with that marked in your copy, or by your professor. You endeavored to discover which, of several reduced the difficulty most, and you adopted it, stuck to it, forced your reluctant fingers to adjust themselves to it. You analyzed the fingering you had selected, compared it with others, and realized its superiority From the outset you have submitted to the universal rule, (the only *safe* one), of practicing *slowly* at first, and of increasing the speed by *slow* degrees. You have not jumped from a slow pace to a quick one, but have carefully studied the intermediate gradations. Soon you found (probably sooner than you had expected) that the difficulty wore off, that your night of fear and doubt and inability was departing, and the dawn of brighter hours was breaking. Your hands could be trusted to grope and glide, to stretch and contract somewhat "of their own" from sheer force of habit. After a while you ventured to fit them in together, and discovered that it could be done, though still slowly and with circumspection. Phrases began to emerge from primitive chaos, music commenced to evolve from fragments. From toddling, your hands had progressed to stepping, and from stepping they were progressing to walking and were on the way to eventual striding. You could now gradually "get up the steam" of increased pace, and could probably in part if not completely, dispense with the printed page, without being conscious of having made any special effort to "memorize." And all this has been a gradual process, an absorbingly interesting development, a delightfully encouraging experience. No drudgery.

Nothing As Important As Scales

Are scales necessary? To this oft-asked question there can be but *one* obvious answer: "Unquestionably they are." And for this reason there is nothing else that can take their place. They create equality of fingers, they teach passing the thumb under the other fingers, and passing the hand over the thumb, they strengthen the fingers, they give endurance to the arm, they induce velocity and lightness of touch as well as depth of impact, and they engender familiarity with the twenty-four tonalities. They and arpeggi, in all tonalities and in all positions are the very foundation of pianism. *There is nothing else.* The student who can play all the scales, and all the arpeggi, *as they should be played,* has learned more that will help him to become a fine pianist than all the Liszts and Chopins in the world could have taught him

It is the too frequent repetition of *one* particular scale that causes monotony. The same amount of labor distributed over several scales will not do so. Therefore the student should adopt some system of practice which obviates this monotony. One excellent plan is *not* to practice them in the order generally found in the text-books. The plan of no sharps, one sharp, two sharps, three and so forth; one flat, two flats then three, and so forth is undesirable. Apart from other drawbacks it often results in ability to play a scale correctly in *that* order, but in complete breakdown when an *odd* scale is in question.

Here is a remedy,—take the scales in the following order: C major and C minor, B major and B minor, B flat major and minor, A major and minor, and so on, by descending semitones, till the whole twenty-four tonalities have been gone through. And let this order, or its reverse, be applied to arpeggi. Let students *vary* their work as much as possible. Some such method as the following may serve the purpose: A, scales in contrary motion; B, arpeggi in parallel motion; C, scales in double thirds; D, scales in parallel motion; E, arpeggi of dominant and diminished sevenths in parallel motion; F, the same in contrary.

There are a few golden rules which may be here added with advantage:

Do not practice longer than *two* hours at one stretch.

Do not play *with* the Piano, but *on* it.

Listen to yourself as critically as you would to others.

While having complete confidence in your teacher, rely as much as possible upon your own exertion.

Play only *good* music.

Do not neglect your health, fresh air and moderate exercise conduce to it.

Let your practice be regular, not spasmodic. A fixed amount of practice *every* day, will bear better fruit than an excess today and no practice tomorrow.

A day of complete abstinence from practice is a lost day, and many such spell disaster.

Our Left Hand Weakness

By E. F. Marks

We students of the pianoforte, realize the weakness of our left hand, unless so fortunate as to possess ambidexterity. This is caused no doubt by the constancy with which we are early taught to utilize the right hand in preference to the left.

In order to overcome this usual and perhaps unconscious tendency of the mind to turn to the dextral members of the body in advance of those on the left side, we should direct and train the first impulse of the mind to be centered upon the weaker members of the left side. In regard to the left arm or hand, probably the easiest and best opportunity to gain the ability to use these members with greater facility than the right is in our technical exercises, where we do not have to focalize our attention on a page of sheet music for notes but are in a position to devote our entire attention to physical action on a few well-known keys of the instrument.

Take an exercise, even for the five fingers, and compel the left hand to perform this first alone. Likewise, if the chosen exercise is a scale or arpeggio, always make the left hand undertake the manipulation prior to the right. By following this simple method the mind soon will accept the new order of things and give the left hand the priority of attention.

After devoting endeavors to giving the left the primal attention for some time in such simple exercises, take up a new piece of music to read and play at sight. Observe how much easier and quicker the left hand will perform its allotted task, than before practicing in this manner. Continuation in this method, with the left hand leading, will ultimately result in ambidexterity, especially in piano playing, and the left hand will come into equal power and fluency of action with the right hand.

The weakness of the fourth finger, not only of the left hand but also of the right, is recognized by all of us. As employment of a muscle develops strength, it is profitable to use the fourth finger as often as possible. For this purpose, a simple five-finger technical exercise, suitable for each hand, is as follows:

1-4-2-4-/3-4-5-4-/5-4-3-4-/2-4-1-*-/

which may be played in 2/4 tempo. In order to make the exercise somewhat melodious, let the thumb of the left hand begin on the fourth (subdominant) degree of the scale, and the thumb of the right hand on the first (tonic) degree. Play each hand separately, the left hand always receiving precedence over the right in having bestowed upon it the first of our attention. Persistence in this exercise will show a marked improvement in strength and management of the weakest finger in a short while.

Hail to the Adults!

By Edith Paul Graham

Music really has a wider purpose than the training of virtuosos. It means the heightening of vision, the deepening of hope, and the broadening of appreciation. Why shouldn't the whole world be blessed?

Everyone learns to read and write, though few make their living that way. We would not deny even a centenarian the privilege of learning to read so that he might in some degree "learn how" to enjoy himself. Why deny people who have grown old physically the happiness of keeping young the emotions? Music is to the emotional life what learning is to the mental. There is no better way to learn the value of music than by the actual study of music.

Always the older pupils more than repay their lack of muscular ability (velocity, of course, being quite out of the question) by their zeal and by the unalloyed pleasure they themselves receive from their lessons. An older pupil must be very brave to face the sarcasms of his family and friends plus the frowns of music teachers that he may worship at the feet of Orpheus.

Give him a chance!

Do not hold out to him the hope of ever becoming a Hofmann or a Paderewski; but you can, in justice to both yourself and pupil, give him the hope of acquiring finer, broader, and more sympathetic life than he otherwise would have enjoyed.

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Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

The Hand Touch

> Will you please explain to me the Hand Touch and the various uses to which it may be applied in playing? I am acquainted with Dr. Mason's *Touch and Technic*, but the explanation of this touch given in Book 1 is not clear to me. Dr. Mason says that in the Hand Touch the impulse comes from the arm and not the wrist. Kindly tell me in what part of the arm this impulse is centered, whether near the wrist or near the elbow.
>
> Can you suggest any book that gives a better explanation of all the touches used in piano playing?—E. D. A.

I have recently written about the hand touch for the Round Table, but will add a few more words to make the subject clearer.

Here are two experiments for you to try:

(1) Place your finger tips on a table, with the fore-arm and hand held horizontal from the body. Now raise the hand upward from the wrist, and then slowly lower it. These movements you have performed by means of the muscles located in the wrist, and, as Dr. Mason says, it is *not* the hand touch; in fact it is a touch little used by modern pianists.

(2) Hold your fore-arm horizontally before you in free air, letting your hand hang down absolutely relaxed from the wrist. Now, by using the large muscles of the upper arm throw your fore-arm a few inches up and down, so that your hand is loosely thrown with it. It will help if you will imagine that you are shaking water off the ends of your fingers.

Continue this experiment by first placing the fingers on the table, as in experiment 1. When the hand is then thrown by the action of the fore-arm, it is interrupted on its way down by the table-top; and there is a consequent reaction on the wrist which should jump up suddenly, for an inch or two.

Observe that this *is* the hand touch, produced by the action of the arm and not of the wrist.

You may amplify its details at the piano by sounding a key with each finger separately, taking care that the hand is always loose at the wrist and that the reaction on the wrist always follows the finger stroke.

This, which is by far the most important of all the touches, is used for nearly all passage work. It may, in fact, be compared to the violins in the orchestra, which stand for fluency and dexterity. For very light playing, the simple finger touch may be employed; and for melody work the full-arm touch is better used.

A book called *The Mechanism of Piano Technic*, by E. W. Grabill, treats extensively of the hand touch. For an exhaustive discussion of all the piano touches and their uses, see Tobias Matthay's *The Act of Touch.*

Self-Confidence in Teaching

A correspondent, who is a teacher of considerable experience writes me that she is discouraged because to a bright young pupil of nine years she has been giving work that is evidently too advanced. "What have I been leaving undone?" she asks. "Perhaps all are tempted to give too difficult work too often."

All of us indeed, have the ticklish task of navigating our bark between the Scylla of too easy work and the Charybdis of work that is too difficult. And it is not strange that we occasionally founder on the rocks at one side or the other.

Because we are eager to do our utmost for our pupils, however, the chief danger lies in the direction of too difficult, rather than of too easy work. All honor to the teacher who, in this predicament has the cleverness and good sense to back down gracefully and start on another tack!

I remember how, in my student days, I began with a new teacher who gave me for my first piece Chopin's *Andante Spianato*. "This may seem easy to you," said he "but I always prefer to shoot under, rather than over the mark." Here is good advice for all teachers, especially in dealing with a new pupil—advice, too that will save a lot of after regrets. If in doubt as to which of two studies or pieces to give, choose the easier, and you will not have to retrace your steps.

But having committed the error of giving material that is too hard—and every doctor sometimes gives injudicious medicine—what shall we do about it? I do not think that it is wise to tell either the pupil or his parents that you have made a mistake. Their confidence in your judgment would be considerably shaken, and you would be in the position of a general who has lost a decisive battle, and who has thereby proved to his troops that he is not invincible. Better quietly to shelve the offending piece, and change for a time to something quite different. Pupils like changes anyway, especially when they find the problem a knotty one; and you can simply suggest the advantage of getting a new point of view.

In other words, do not acknowledge defeat, even to yourself. There must be something somewhere which is exactly adapted to the pupil's needs. So "try, try again," until this desirable object is found.

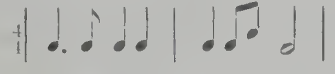
In many cases, too, the trouble comes from piling too much work on a pupil. We begin, say, with a short lesson-assignment. But as time goes on we add a review portion, and then a back-review, and then a back-back-review, until the pupil is snowed under the mass of material. A music student complained to me once that she simply couldn't get through her lessons in the time which she could devote to them. I asked her to show me her latest assignment, and found that it comprised twenty pages of music, each one of which deserved meticulous study. And for this stupendous amount she had available but two hours per day for a week!

Consider, then, both the grade and the quantity of your assignments, and forbear to overshoot the mark in either one of these. For how much more satisfactory is a half-page well learned than ten pages scrambled over! Not only keep a tight hold on your self-confidence, but also make the pupil share that feeling, so that, whatever difficulties arise, he will feel sure that you can help him through them. When, in sailing up the Hudson River, our boat nears West Point, it looks ahead as though the mountains were shutting off all further progress. But soon we pass through a passage that is narrow, to be sure, but that readily leads to the broader waters beyond. So there is always a solution of our problems, if we only search diligently enough; and the solution always lies in the direction of perseverance and self-confidence.

Counting

> I have pupils that refuse to count. They keep perfect time when I count for them; but please tell me how I can get them to count for themselves.

Pupils will seldom assume a responsibility unless they are obliged to do so; accordingly, they will not count so long as you are willing to do it for them. Counting is a habit which must be cultivated by constant practice. Take some simple rhythm, such as this:



Write it for the pupil and have him play it on Middle C with one finger, over and over, counting aloud distinctly. Exploit some of the principal rhythms in the piece he is learning in this way, and then let him play the part for each hand alone, counting throughout. This process should lead him to the point where he can play with both hands and still count aloud.

And remember, in counting as in everything else, not to do anything for a pupil which he can be taught to do for himself!

Graded Courses

> Is it essential for one to play all the exercises in any one volume of Matthew's *Graded Course* before taking up the next higher grade?—E. A.

Graded courses of studies are necessarily written for the average pupil; hence they often advance too quickly for the slow pupil and too slowly for the quick one. It is therefore quite proper and wise for you to skip any material in the course you mention (or, for that matter, in any other course), and thus hasten your advancement. Only be sure that you are not omitting something of intrinsic value to yourself. Perhaps a good test would be to try to play at sight the doubtful exercise. It if goes easily, and contains no evident snags, you may pass over it for the next.

"Music is almost all we have of heaven on earth."—ADDISON.

Correct Fingering

In a letter from one of our Round Table members, Mrs. H. C., she says:

> I started teaching about four years ago, and enjoy the work very much, regardless of all its problems. I have a class of nineteen pupils, mostly all beginners. The hardest problem seems to be to make the pupils get the correct fingering. I go over the pieces and exercises at each lesson; but nevertheless when I come back the next week the fingering is wrong. I don't know what to do, for I cannot sit comfortably beside them and see such mistakes. "Do it again," is my motto—but they get so disgusted, and sigh terribly!

Pupils often seem to feel that the only really important object in playing is to sound the right notes. To counteract this misconception, I suggest that you impress upon them the fact that to play any note correctly four things are necessary: (1) to hit the right key, (2) to use the correct finger, (3) to play the note in the correct time relative to other notes, and (4) to use the correct touch, so that the tone is given its proper quality and quantity. Or, as you may write it in their note-books:

"Stop, look and listen" for correct

1. Notes
2. Fingering
3. Time
4. Touch

Why not, with your younger pupils at least, try the scheme of marking a pupil at each lesson on the four points listed above, giving a maximum of twenty-five credits for each point. Some teachers have gained excellent results by presenting to each pupil a blank card, on which a star may be pasted at each lesson, indicating the credit value of the work accomplished; a gold star for 90 to 100 per cent, a silver star for 80 to 90 per cent, a red star for 70 to 80 per cent and a blue star for 60 to 70 per cent, below which no star will be given. For specially high credit work during ten or more lessons, a prize may be offered. Perhaps the thought of these rewards may mitigate the heart-rending sighs of which you speak!

Besides this system, be sure that the pupils start right. In assigning a new passage for practice, go over it in advance, playing the part for one hand while the pupil plays that for the other, insisting, meanwhile, on attention to fingering as well as to the other necessary points. And, by the way, don't follow the given fingerings too slavishly. If you can better them in any way, specify the changes for the pupil. Also, if the pupil uses fingering different from that given that is not objectionable, let it pass, requiring him, however, to mark his revisions on the music, and having marked them to stick to them.

You ask my advice also about "forging ahead" with your own music work. Your letter convinces me that you have the qualities of accuracy and enthusiasm which are necessary to produce a good teacher. I like your motto, "Stick to it until every obstacle is overcome"—even though that millennium may be long in arriving. So I say unhesitatingly, "Keep on, by all means." Piano teaching is full of problems that are ever new and unexpected. But it is the joy of overcoming these very problems which makes the work perennially interesting. So I bid you God speed in your work!

The Sarmatian Composer

> James Huneker, in his preface to a Chopin polonaise concludes by saying:
>
> "Before Chopin, the Weber polonaise was the most interesting; but the master of all is the *Sarmatian* composer."
>
> What I desire to know is, does the word Sarmatian refer to Chopin or to still another composer?—J. R. J. McS.

It refers to Chopin. Sarmatia is a name given to ancient Poland; hence Huneker here uses it as a poetic reference to the land of Chopin's birth.

Huneker possessed an unlimited and unusual vocabulary, which he loved to lavish in praise of his favorite composer, Chopin. Some people who lived within earshot of his piano asserted that he always began his playing by a portion of Chopin's Revolutionary Étude! You should read his entire book about Chopin, if you have not already done so.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PLAYING FOR GOETHE

Mendelssohn was not the only child to delight Goethe, the great German poet, with his music. When Clara Wieck (afterwards the wife of Robert Schumann) was eleven years old her father took her to Goethe in Weimar and gives the following account of the visit, in his diary (translated by Berthold Litzmann in his book on Clara Schumann).

"On October 1, at 12 o'clock, we had an audience with the 83-year-old Minister, his excellency, von Goethe. We found him reading, and the servant took us in without further announcement, as he had made an appointment with us the day before for this hour. He received us very kindly. Clara had to sit by him on the sofa. Soon afterwards his daughter-in-law came in with her two very clever-looking children of 10 and 12. Clara was now asked to play and as the piano-stool was too low Goethe himself fetched a cushion from the ante-room and arranged it for her. She played Herz's *La Violetta.* While she was playing more visitors arrived and she then played Herz's *Bravura-Variations,* Op. 20. Goethe estimated these compositions and Clara's playing very justly, spoke of the pieces as bright, French and piquant, and admired Clara's intelligent rendering."

She was asked to visit Goethe again and Goethe gave her a bronze medal of himself. Of her playing the aged poet wrote to Mendelssohn's teacher, Carl Zelter, saying: "Yesterday a remarkable phenomenon appeared before me: a father brought his daughter (a pianist) to see me. She was on her way to Paris and played some recent Parisian compositions; the style was new to me: it demands great ease in execution, but at the same time is always light; one listens readily and enjoys it. As you are certain to understand this sort of thing, please explain it to me." [The notion of the great poet needing to have the trivial music of Herz explained to him is not without humor.]

When Carissimi was praised for the facility of his writings and the charm of his melodies, he was wont to answer, "Ah, you do not know how difficult it is for me, this facility."

MOUSSORGSKY, THE MUSICAL RADICAL

In music as in all art, there is constant war between those who make technic the end of everything, and those who detest restrictions of any kind. Moussorgsky, composer of "Boris Godounov," and perhaps the most significant of modern Russian composers, was greatly handicapped by his lack of technic. He loathed the drudgery of study and suffered in consequence, as all must who try to shirk it. Nevertheless, it is possible to overestimate the importance of technic and, for those who do so, the following quotation from a letter of Moussorgsky to Stassof, written in June, 1872, may be of value. The translation appeared recently in an article on Moussorgsky by M. D. Calvocaressi in *The Musical Quarterly*:

"Admitting that I shun technic, does it mean that I am no good at it? When I eat a good pie, do I want to behold how much butter, how many eggs, cabbages and fishes went to the making of it? The proof of it is in the eating. . . .

"Indeed, so long as the composer remains harnessed to the conventions, the autocrats of symphonic working out will continue to reign, enforcing their Talmud as the *Alpha* and *Omega* of art. Meanwhile wise people feel that their rules have nothing to do with live art. Let us have space; the world of music is boundless. I do not object to symphony, but to the symphonist, the incorrigible conservatives."

AT A DE PACHMANN RECITAL

Vladimir de Pachmann has been among us again, and the veteran pianist has lost none of his mannerisms nor his charm, according to Katharine Lane Spaeth, writing in the *Theatre Magazine.*

"'You see, I play this passage very softly, pianissimo, and not boom! boom! as some pianists do. That would not be fair to Chopin,' Valdimir de Pachmann told his first Carnegie Hall audience. And those who came to be enchanted by the still nimble fingers of the keyboard veteran, remained to gasp and giggle. He delivered Beethoven with buffooneries, and Chopin with chatter until it was hard to know whether you listened to one of the master pianists grown gray in the service of art, or to a one-man vaudeville act.

"Certainly the heavy de Pachmann eyebrows must have been quite as tired as his hands. He used them constantly to punctuate his explanatory talk. Lifting his arms high above the piano during the second movement of the *Sonata Pathètique,* he turned impressively toward the audience. 'Now listen! I shall play this melody beautifully!' Well, and so he did. For despite his childish and often ridiculous prattle, de Pachmann still has magic in his fingers and wrists. He got no sturdy climaxes, but he spun out a silken thread of tone into lacy cobwebs of sheer beauty.

"Once when the applause grew tumultuous, demanding another Chopin encore, he gesticulated violently. 'The hand and the brain are still there, but the wrists get weary,' he said, pointing to the three members as he spoke. There was wisdom as well as wit in his response to the noisy handclapping that followed the Beethoven sonata. 'That sonata was enough,' he decided. 'An encore would be too much.'"

BRAHMS' WAY OF COMPOSING

"There is no real *creating* without hard work," the great composer Johannes Brahms told Georg Henschel, who quotes him in a little book called *Personal Recollections of Johannes Brahms,* published by Henschel some years ago. "That which you would call invention, that is to say, a thought, an idea, is simply an inspiration from above, for which I am not reponsible, which is no merit of mine. Yea, it is a present, a gift, which I ought even to despise until I have made it my own by right of hard work. And there need be no hurry about that either. It is as with seed-corn; it germinates unconsciously and in spite of ourselves. When I, for instance, have found the first phrase of a song, say (and here he quotes the first two measures of *Die Mainacht,* Op. 43), I might shut the book then and there, go for a walk, do some other work, and perhaps not think of it again for months. Nothing, however, is lost. If afterward I approach the subject again, it is sure to have taken shape; I can now begin to really work at it. But there are composers who sit at the piano with a poem before them, putting music to it from A to Z until it is done. They write themselves into a state of enthusiasm which makes them see something finished, something important in every bar."

Brahms' method was allied to that of Beethoven, who often "nursed" a theme for years before working it up into a sonata or symphony. On the other hand, Schubert, Schumann, Mozart and Mendelssohn frequently poured out masterpieces with great rapidity. Schubert, in particular, composed *The Erl-King* and *Hark! Hark! The Lark!* complete, immediately after reading the words that inspired him.

POOR RICHARD: MUSIC-LOVER

In addition to inventing the "Armonica," or musical glasses played by Gluck among other musical celebrities of the day, Benjamin Franklin had ability on other instruments, Mr. O. G. Sonneck includes in his volume of essays, *Suum Cuique,* one on "Benjamin Franklin's Musical Side," from which we glean the following:

"The Armonica, however, was not the only instrument Franklin enjoyed and knew how to play. Mr. Ford claims that previous to the development of the Armonica he also knew how to play on the harp, the guitar and the violin; and Mr. Parton adds to these instruments the violoncello. I have been unable to verify Franklin's proficiency on the violoncello and violin, but he may have been a harpist, for in France a friend wrote of him that he had 'searched for harps everywhere without being able to find any.' Certainly, Franklin, like most gentlemen of his time, knew how to play on the guitar. 'I shall never touch the strings of the British lyre without remembering my British friends, and particularly the kind giver of the instrument,' he wrote from Philadelphia (Dec. 7th, 1762) to Mr. Whiteford, who congratulated him upon the marriage of his son, William. He even offered his services as a guitar-teacher to Leigh Hunt's mother, but she was too bashful to become his pupil—so her son informs us in his biography.

"That Franklin attended concerts and operatic performances while abroad is certain, and it seems as if he saw Handel conduct 'The Messiah' for the last time, eight days before his (Handel's) death, on the sixth of April, 1759. At least I reached this conclusion from remarks made in Mr. James Parton's biography of Franklin (1, pp. 260-262, 397):

"'Franklin was just in time to see the sublime old man, one of the sturdiest characters of modern times, led to the organ for the last time, and conduct one of his own works. He heard Handel's oratorios, and his now forgotten operas, always with admiration, but not with blind admiration.'"

A VENETIAN FESTIVAL

Pierre Loti, the French sailor-author and prose-poet, was a well-trained musician. In a recent article by Frederick Martens, in *The Musical Quarterly,* he is quoted extensively, and from this the following unforgettable picture of a music festival on the Grand Canal in Venice, is taken:

"Our music meanwhile had arrived; a large gondola, illumined with a profusion of lanterns, and containing a double string quartet, a chorus and two solo singers, a contralto and a tenor.

"The illuminated gondola moved off as soon as we had seated ourselves within that of the Queen (Carmen Sylva), and we followed. The black dais had been removed and . . . then began, in the wake of this music, a slow wandering promenade . . . as a number of other gondolas augmented our floating processional, and all these silent unknowns, gliding behind us, listened to the serenade.

"It vibrated, facile and langourous, this Italian music; at times it mounted in anticipated *crescendos,* into the sonorous tranquillity of night, re-echoing from the marble walls of the palaces; or else it diminished and seemed to die, little by little, of its own languor. The voices were fresh and vibrant, and led with that innate skill shown in this country by even the least among singers.

"A people's music is intended to be heard in the place of its birth, in its natural framework of echoes, of odors and skies. Even this Italian music which is inferior in the most absolute sense, may become profound and charm the soul when heard at night, as we heard it, coming to one with the unexpectancies of distance and echo, from a gondola fleeing, ever fleeing, and which one follows, stretched out, with an unequal and oscillant motion sometimes nearby, sometimes far away . . . amid the splendors of Venice beneath the moon and the summer stars."

PLAYING BY EAR FOR LESCHETIZKY

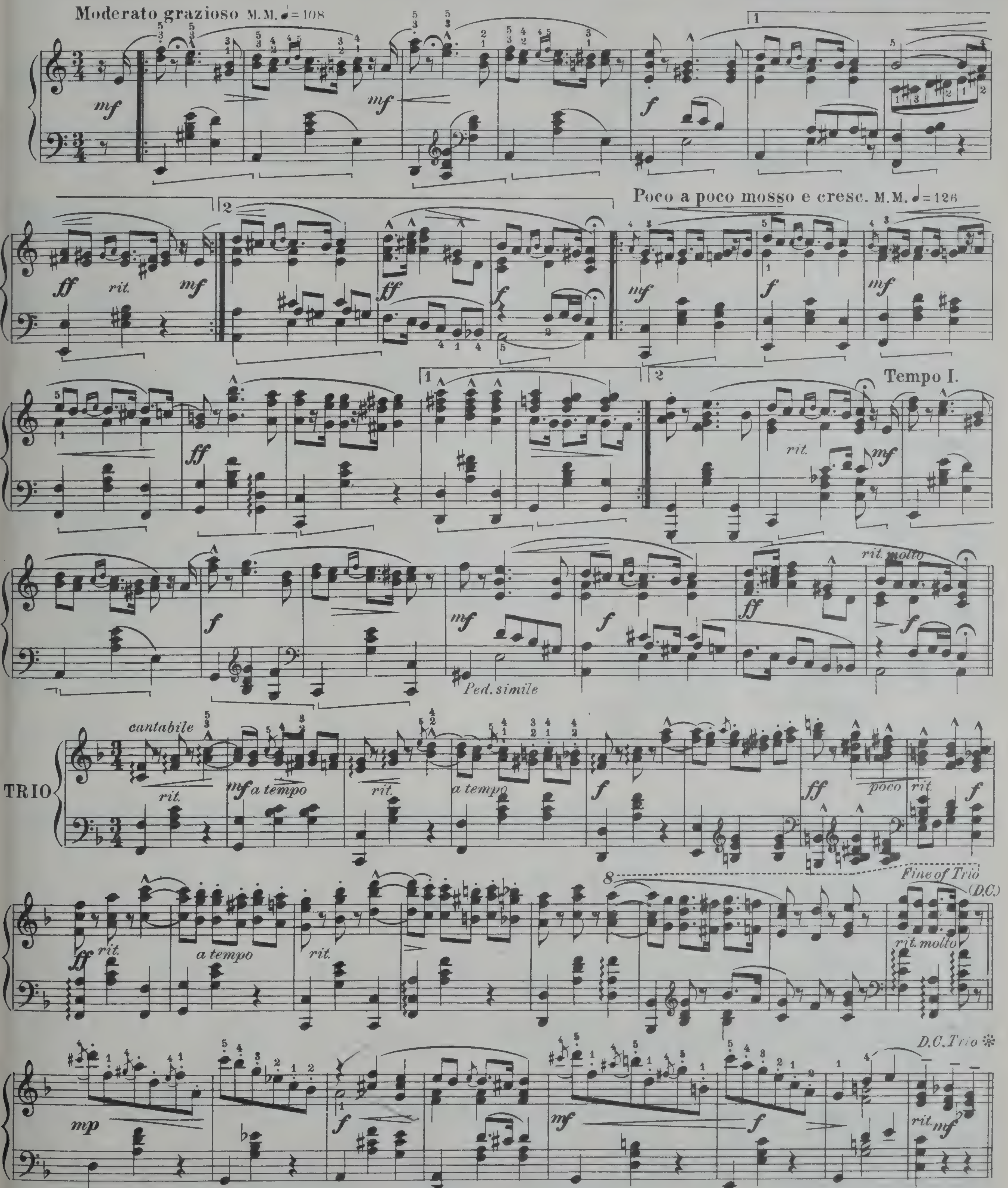
"Playing by ear" is often frowned upon by teachers who fear that it may lead to slipshod methods, but, in *Leschetizky As I Knew Him* by Ethel Newcomb we get an interesting sidelight on this question. "One day a charming Londoner asked permission for an interview," she writes. "His interview became a pleasant conversation with Leschetizky, who rather prolonged it than otherwise, fearing to break the spell by approaching the subject of music. But the excuse for the visit being music, he was invited to play. What was Leschetizky's astonishment to hear him play faultlessly and with expression his own piece, *The Two Larks.* On being asked to play further, the visitor announced that it was the only piece he had ever played. He said he had improvised all his life, but wanted a real accomplishment for the London season. 'This is something new to me' said Leschetizky. Students who cannot play at all by ear I advise most earnestly to cultivate that quality. Many pianists deplorably lack it, and should try playing simple tunes entirely by ear, training themselves to the habit of improvising also especially when the memory fails, as it sometimes does in pieces. These students study too much from the theoretical side. But you know nothing of the theory of music, and do not intend to study it, and have been taught one piece entirely by ear. 'I will give you a few lessons myself,' said the master, all curiosity and interest. 'You asked for permission to study with an assistant; I shall take great interest in learning myself what can be done by ear alone.'

"These lessons were a pleasant diversion to Leschetizky, who taught him a Chopin nocturne entirely without notes, and the pupil returned to London playing very beautifully this addition to his repertoire."

HUNGARIAN DANCE

In true Hungarian style, not a *mazurka*. The *tempo* is somewhat free. Grade 4.

GEORG EGGELING, Op. 247



※ From here go back to *Trio* and play to *Fine of Trio*, then go back to the beginning and play to *Fine*.

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EASIER TRANSCRIPTION

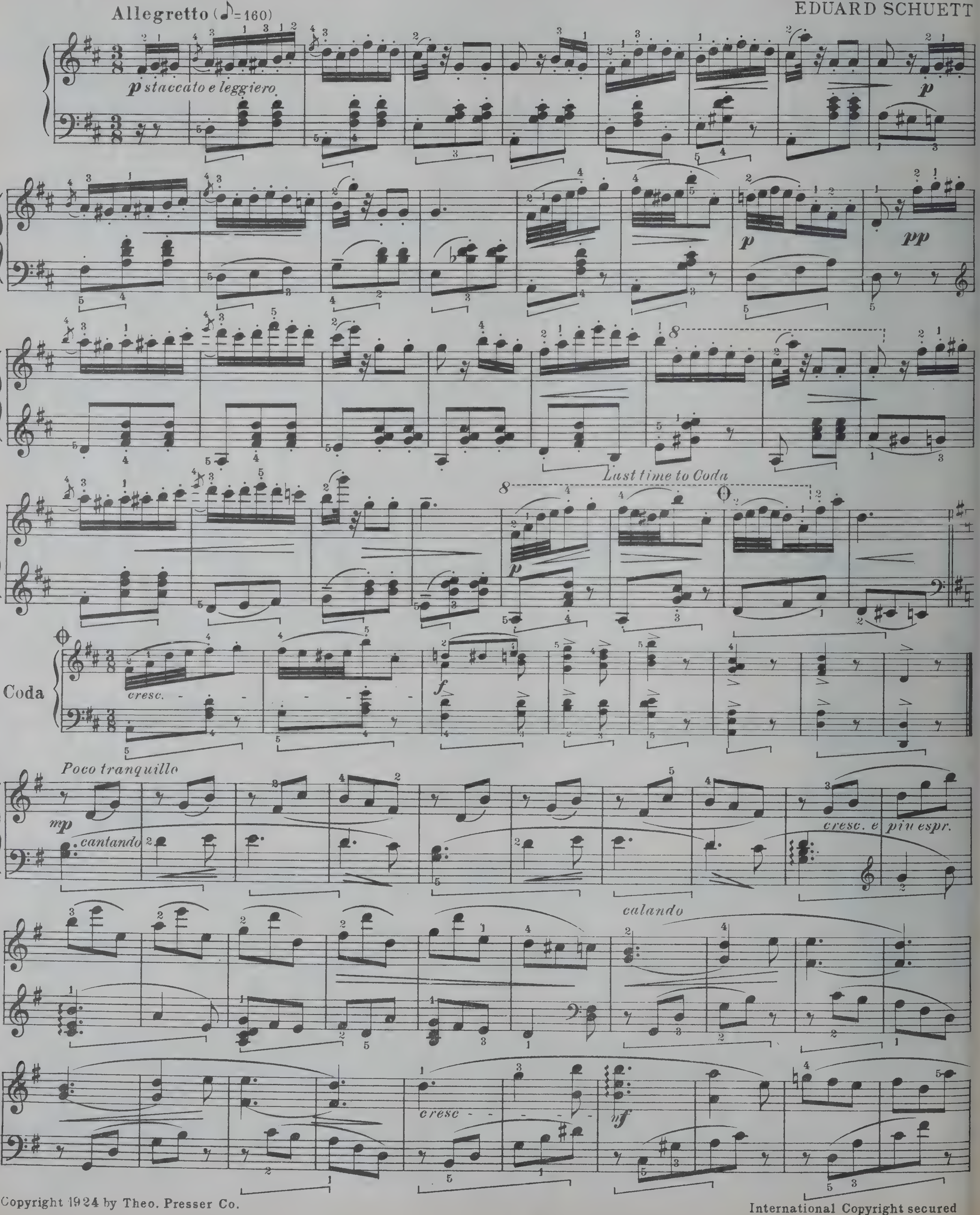
The easier of two new transcriptions by Mr Schuett of this celebrated operatic number. Grade 3½.

SHADOW DANCE

from "DINORAH"

(MEYERBEER)

EDUARD SCHUETT



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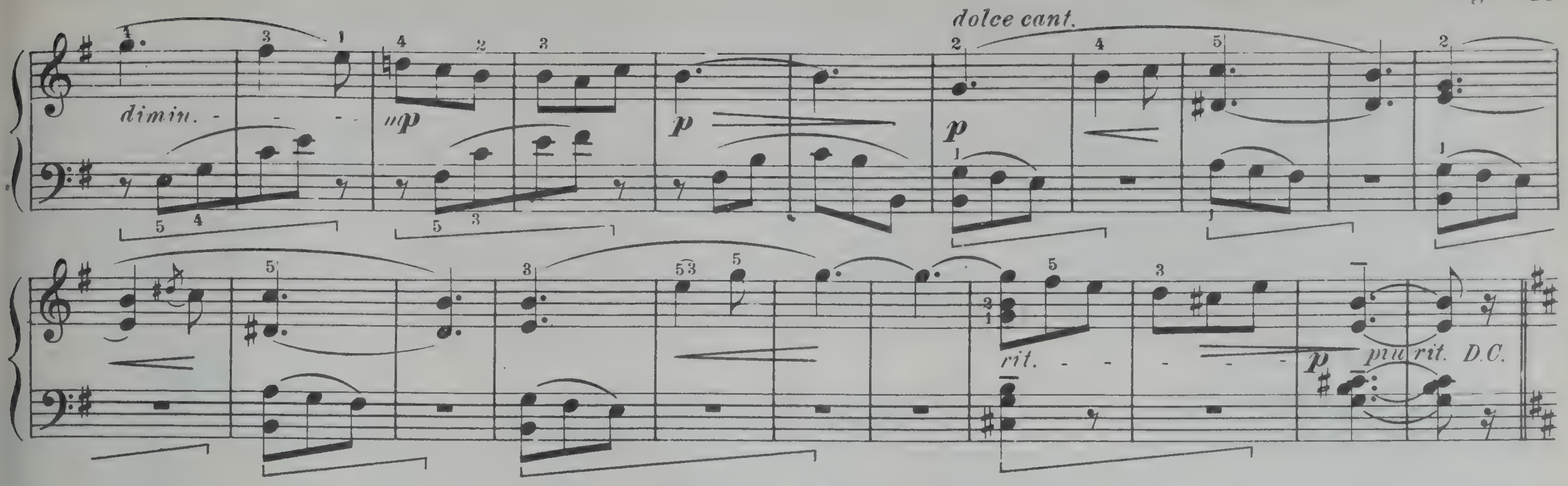
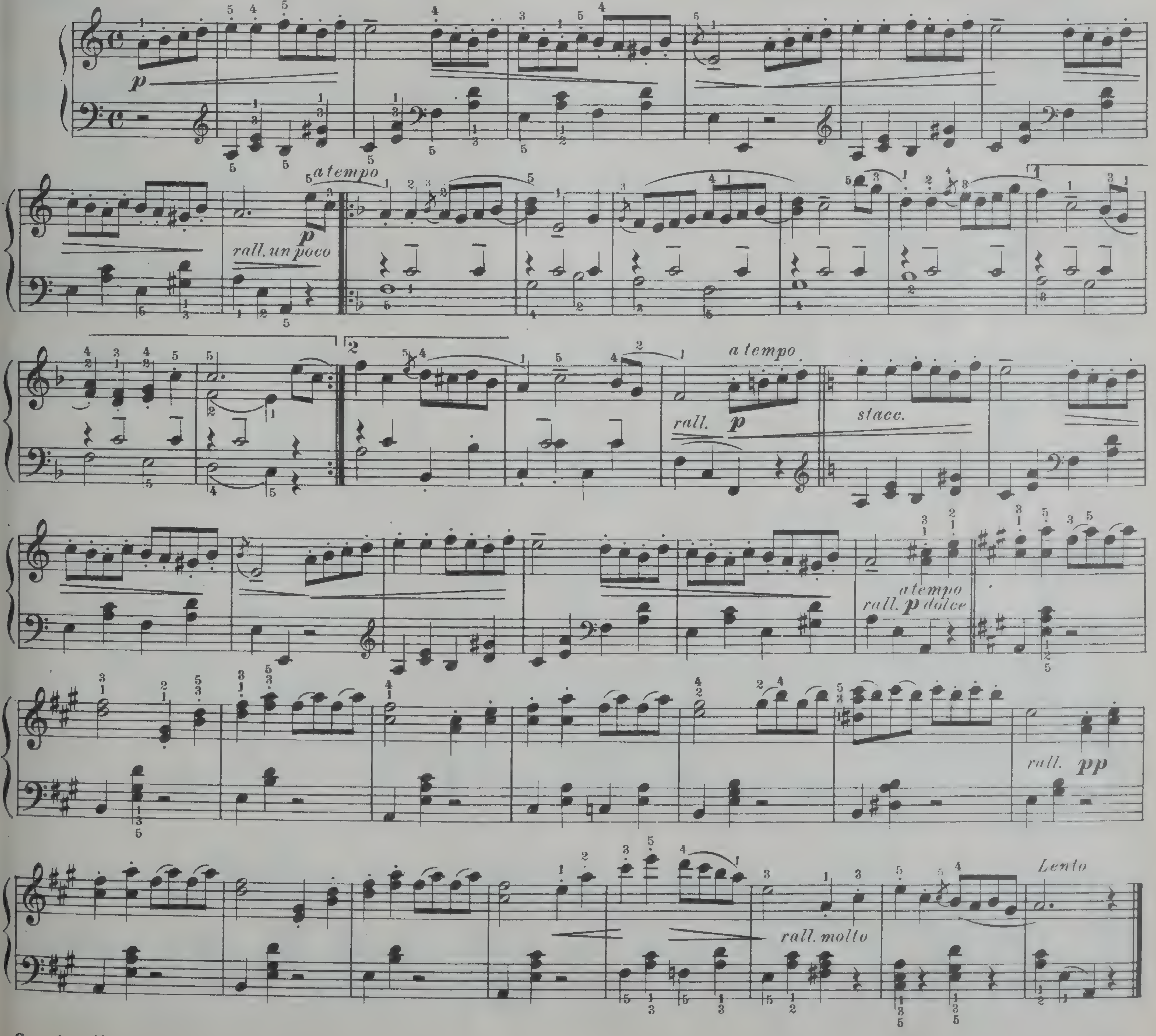


DAINTY GAVOTTE

From a new set of teaching pieces by the composer of the celebrated *Valse Serenade.* Grade 2½.

Giusto M.M. ♩=108

R. DRIGO



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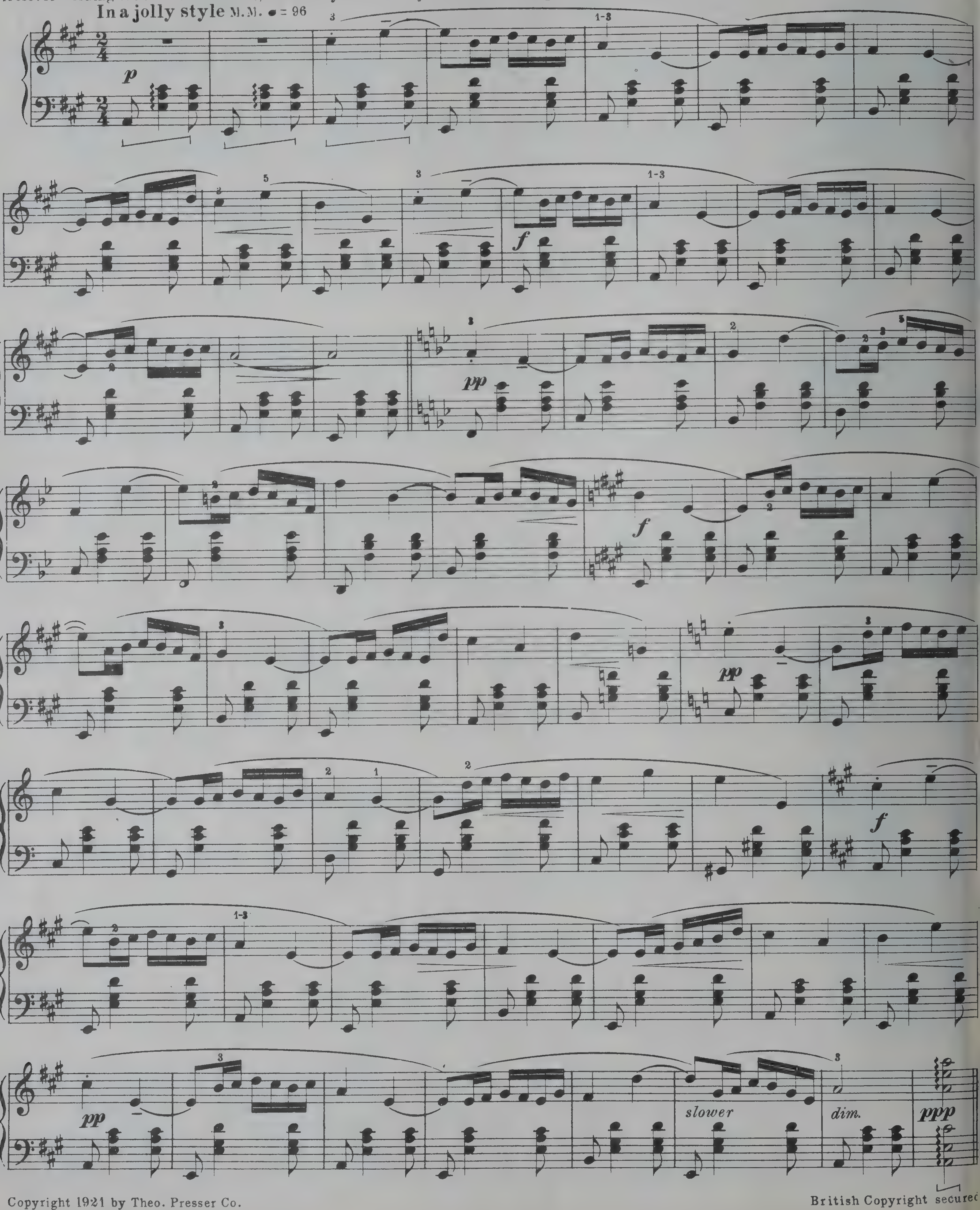
BENEATH A COTTAGE WINDOW

SERENADE

A clever working out of a theme through three keys not closely related. Grade 3½

FREDERICK A. WILLIAMS, Op. 102, No. 1



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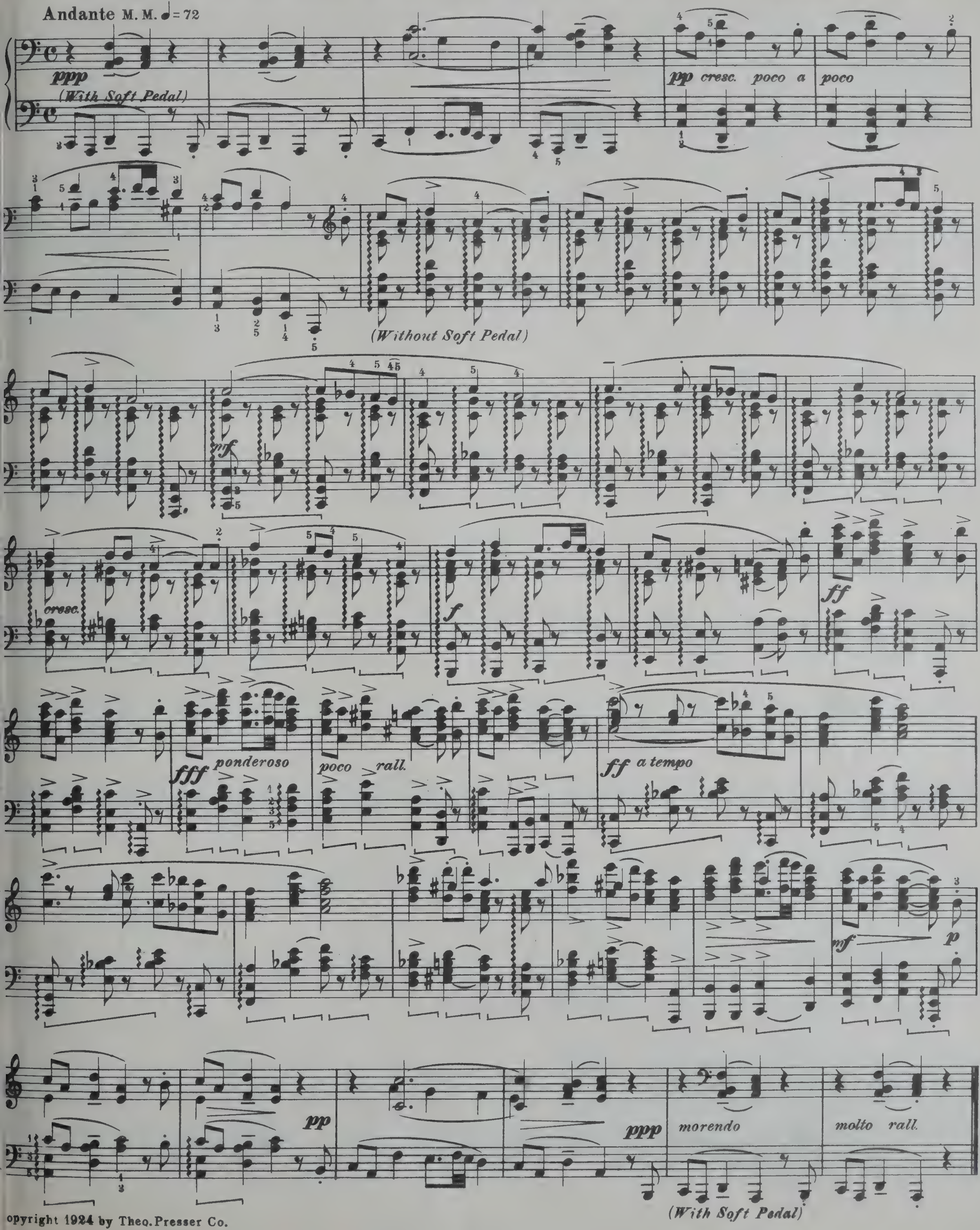
SONG OF THE VOLGA BOATMEN

Arr. by W. P. MERO

ne of the glorious folk-songs of the Russian peasants. Play as though heard from a distance, drawing nearer, passing and receding. Grade 4.



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WALTZ

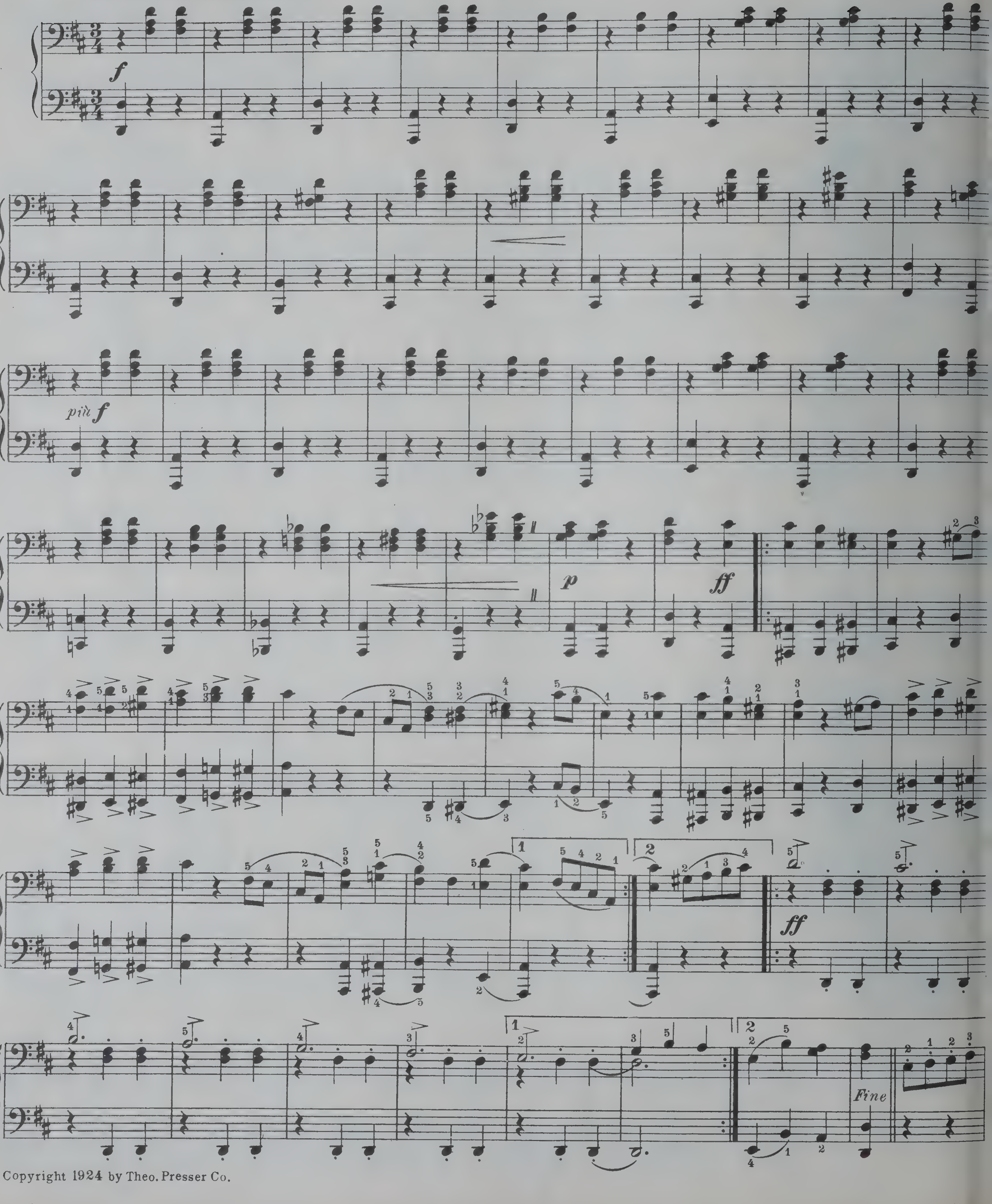
from "EUGENE ONEGUINE"

An enchanting waltz theme from a celebrated Russian opera.

P. TSCHAIKOWSK

SECONDO

Tempo di Valse M. M. 𝅗𝅥. = 68



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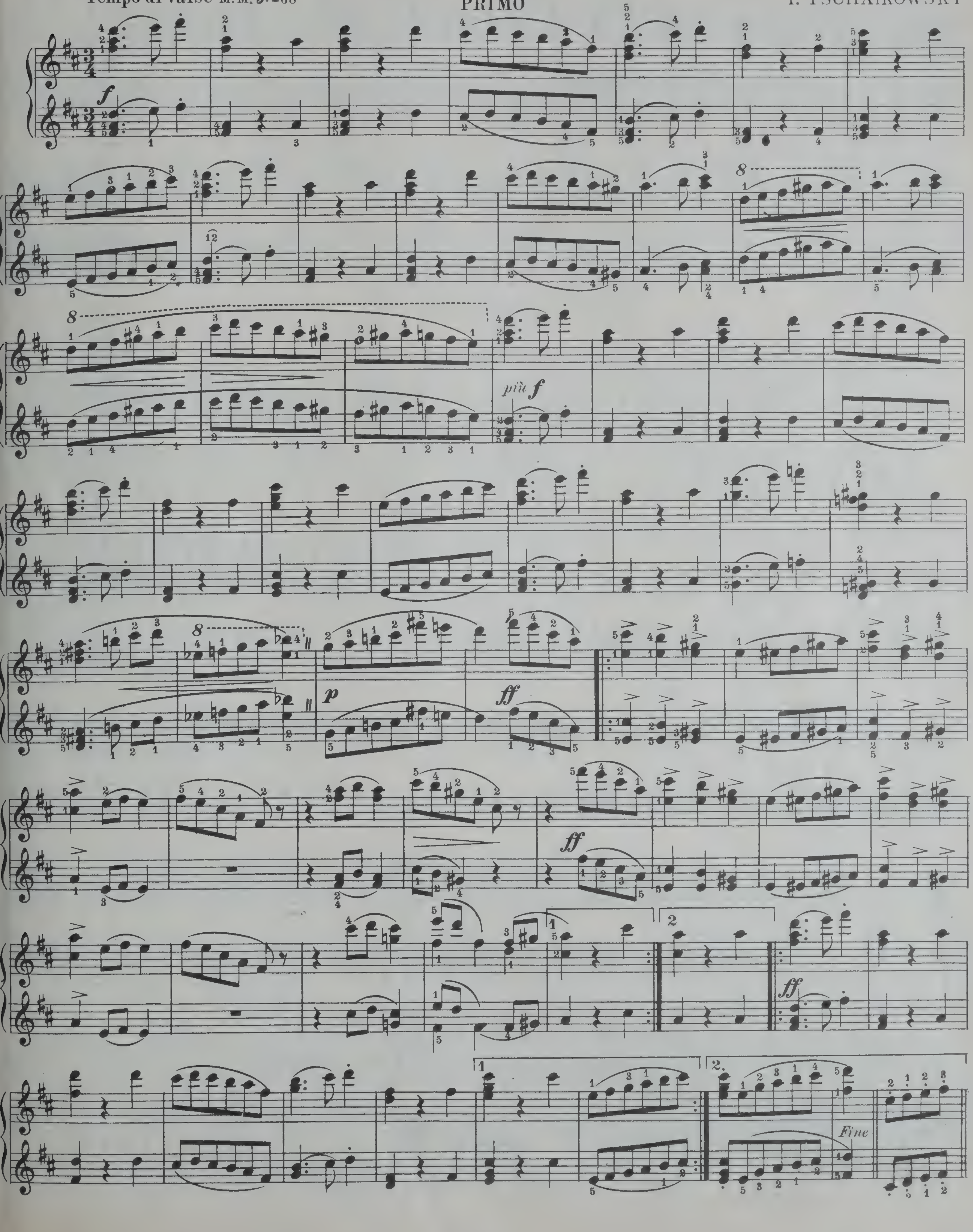
WALTZ

from "EUGENE ONEGUINE"

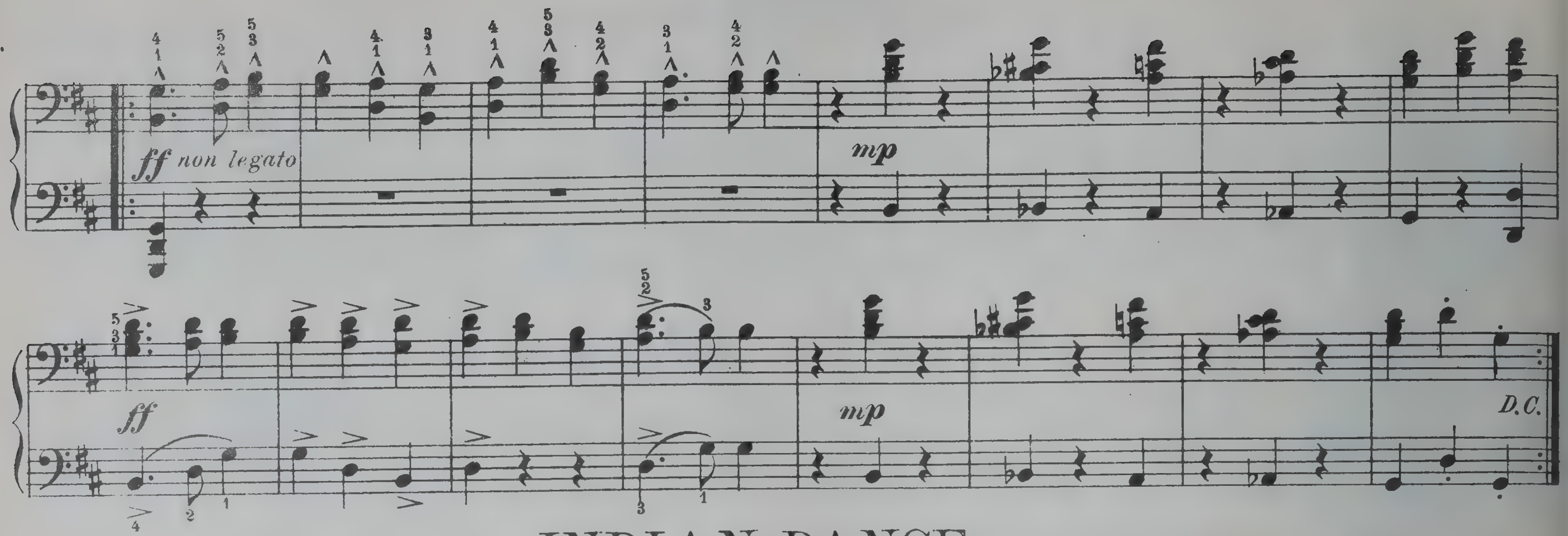
PRIMO

Tempo di Valse M. M. 𝅗𝅥. = 68

P. TSCHAIKOWSKY



SECONDO

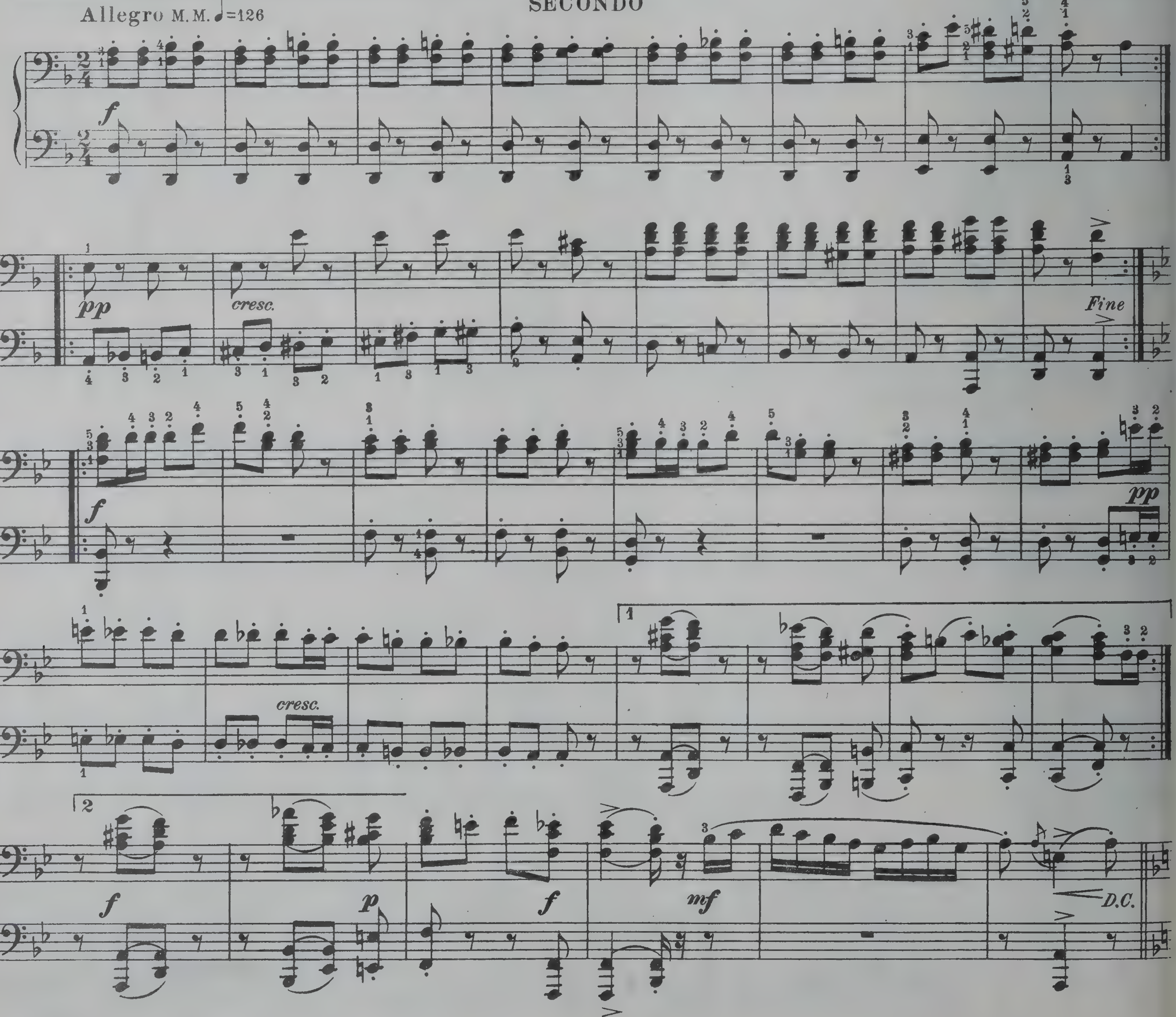


INDIAN DANCE

A characteristic number by a modern Scandinavian writer.

FINI HENRIQUES

SECONDO



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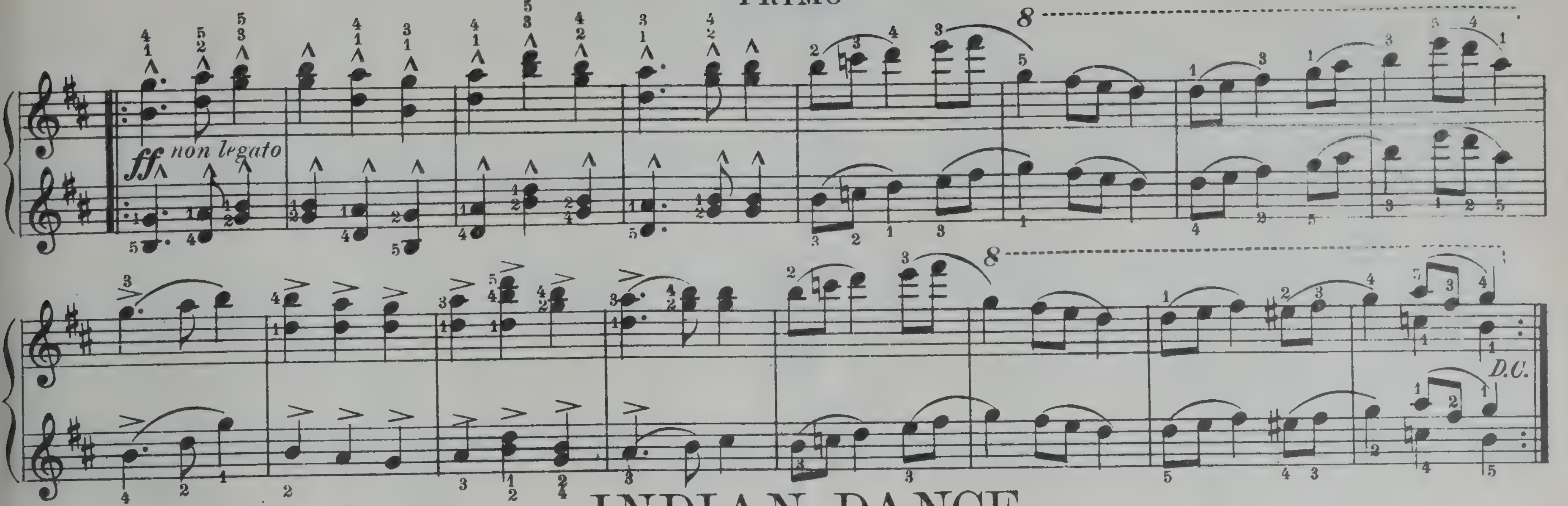
PRIMO

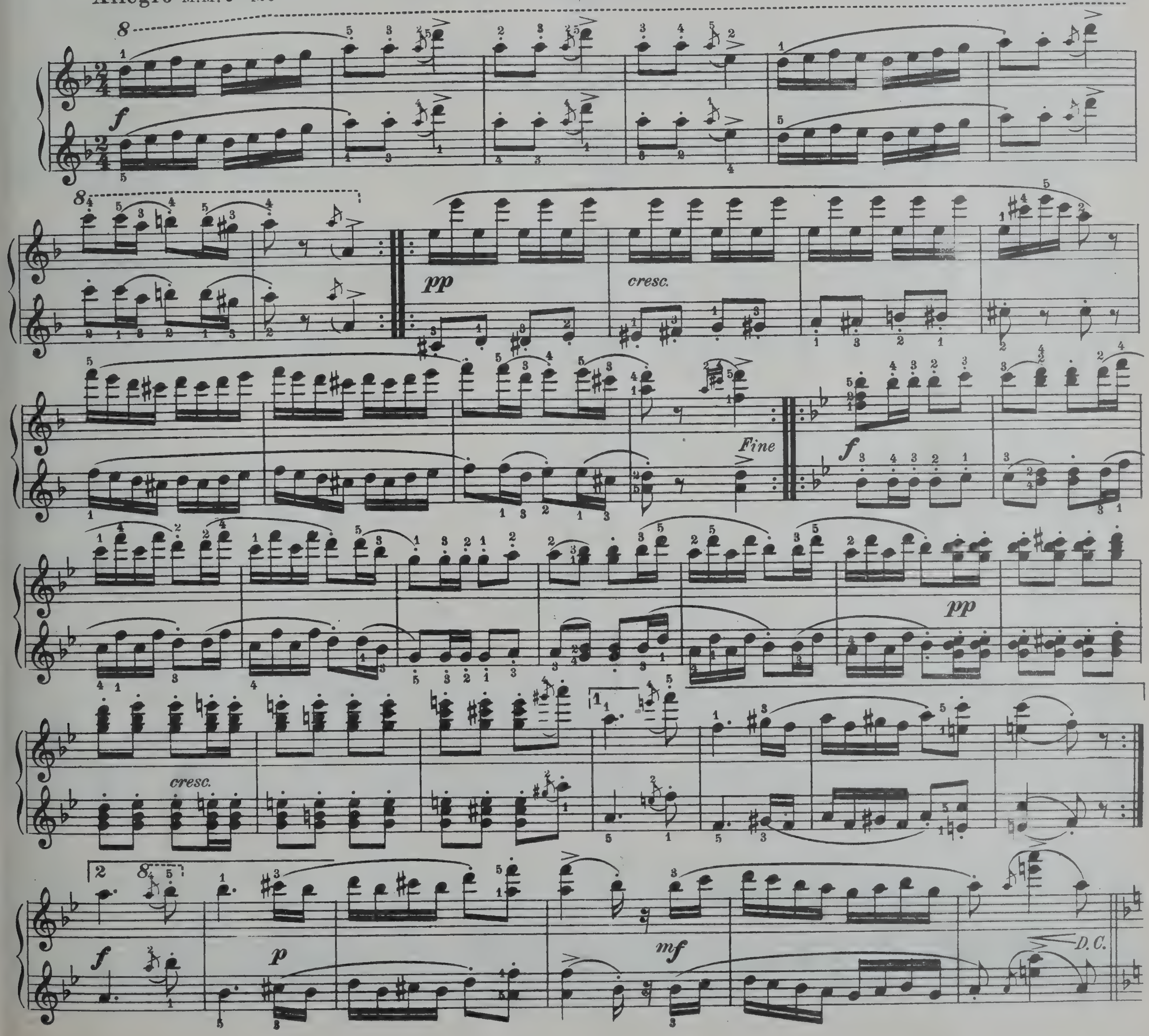


INDIAN DANCE

Allegro M.M. ♩=126

PRIMO

FINI HENRIQUES

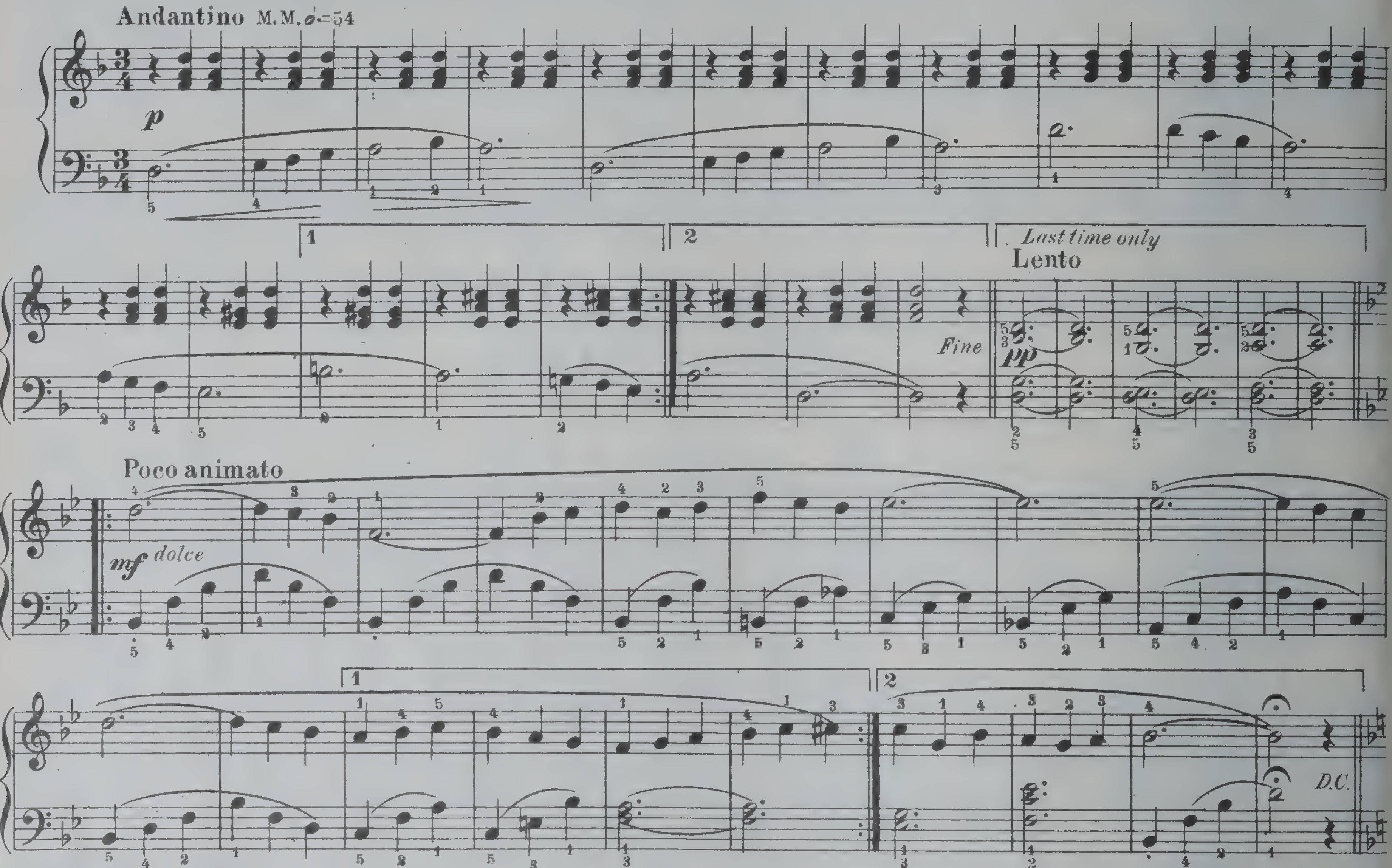


BROKEN TOYS

SONG WITHOUT WORDS

A charming little teaching piece by a leading American woman composer. Grade 2½.

MANA-ZUCCA, Op.92



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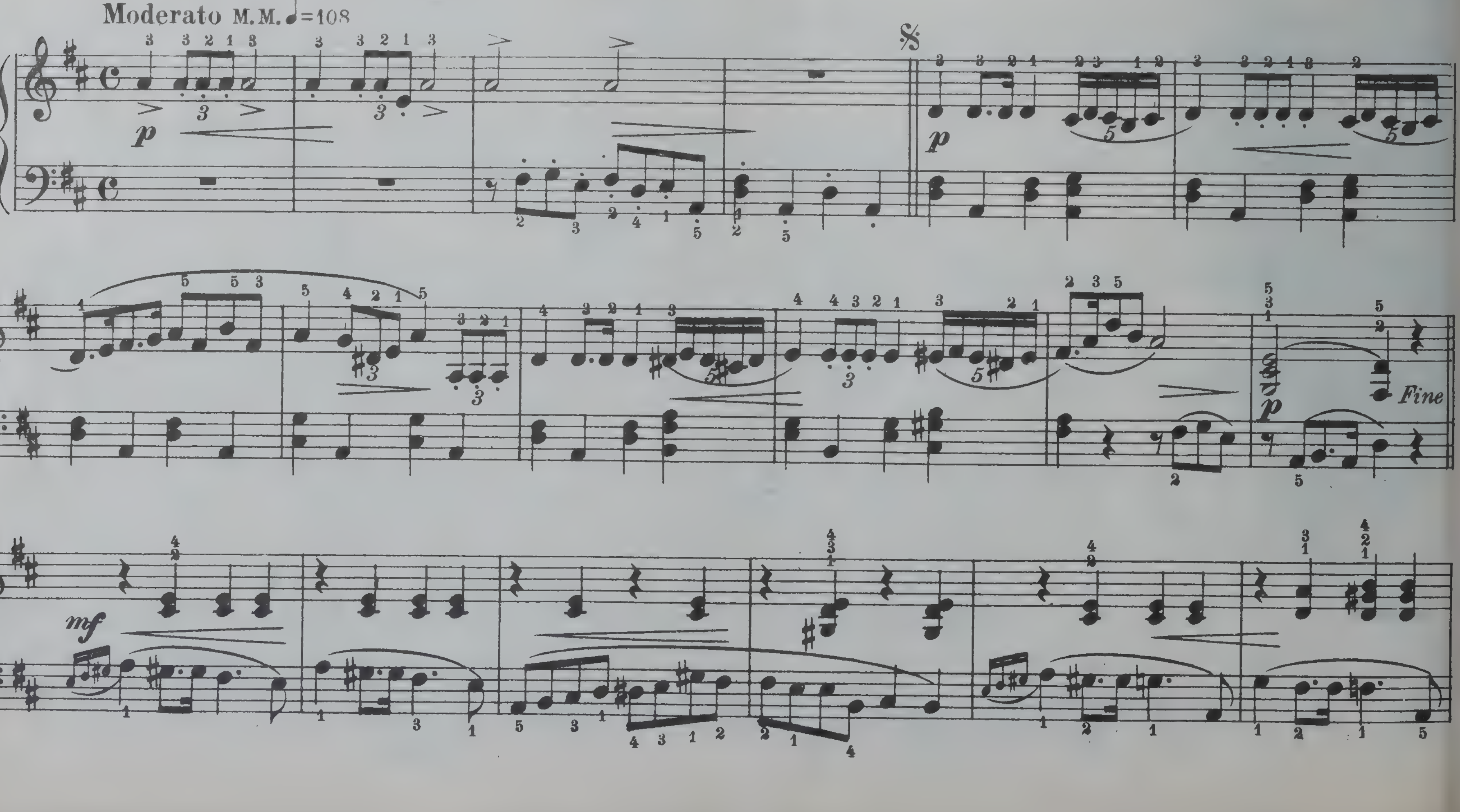
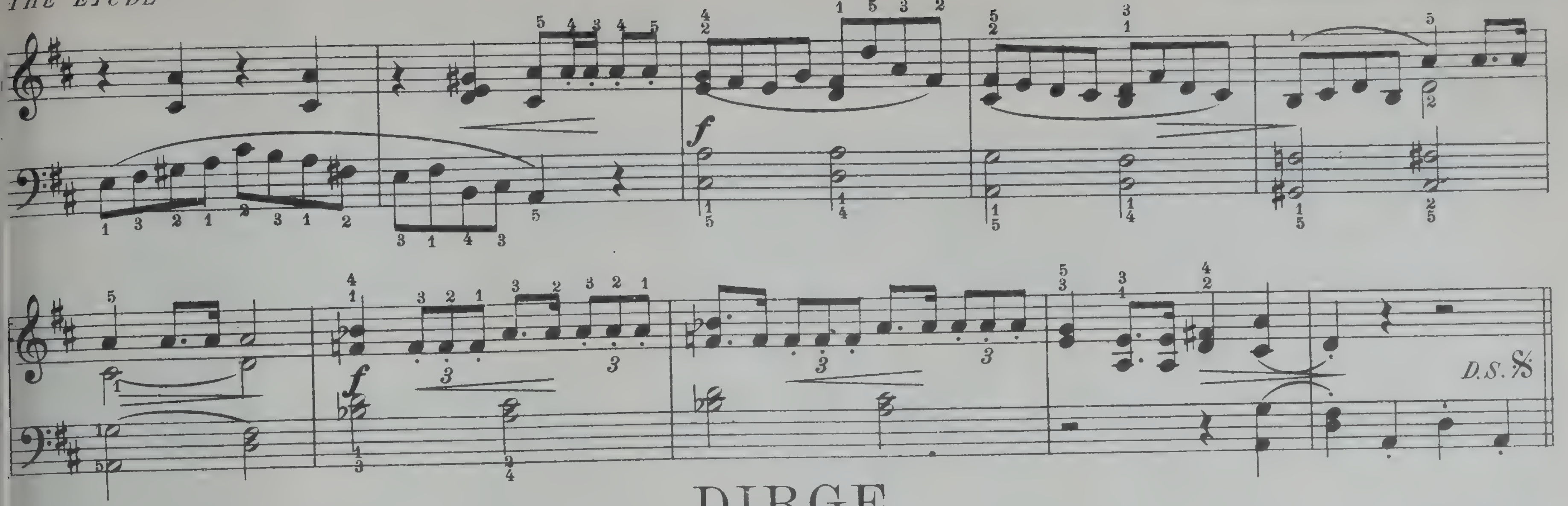
TOY SOLDIERS' PATROL

Two very interesting miniatures. Original and beautifully harmonized. Grade 2½

S. BATOR

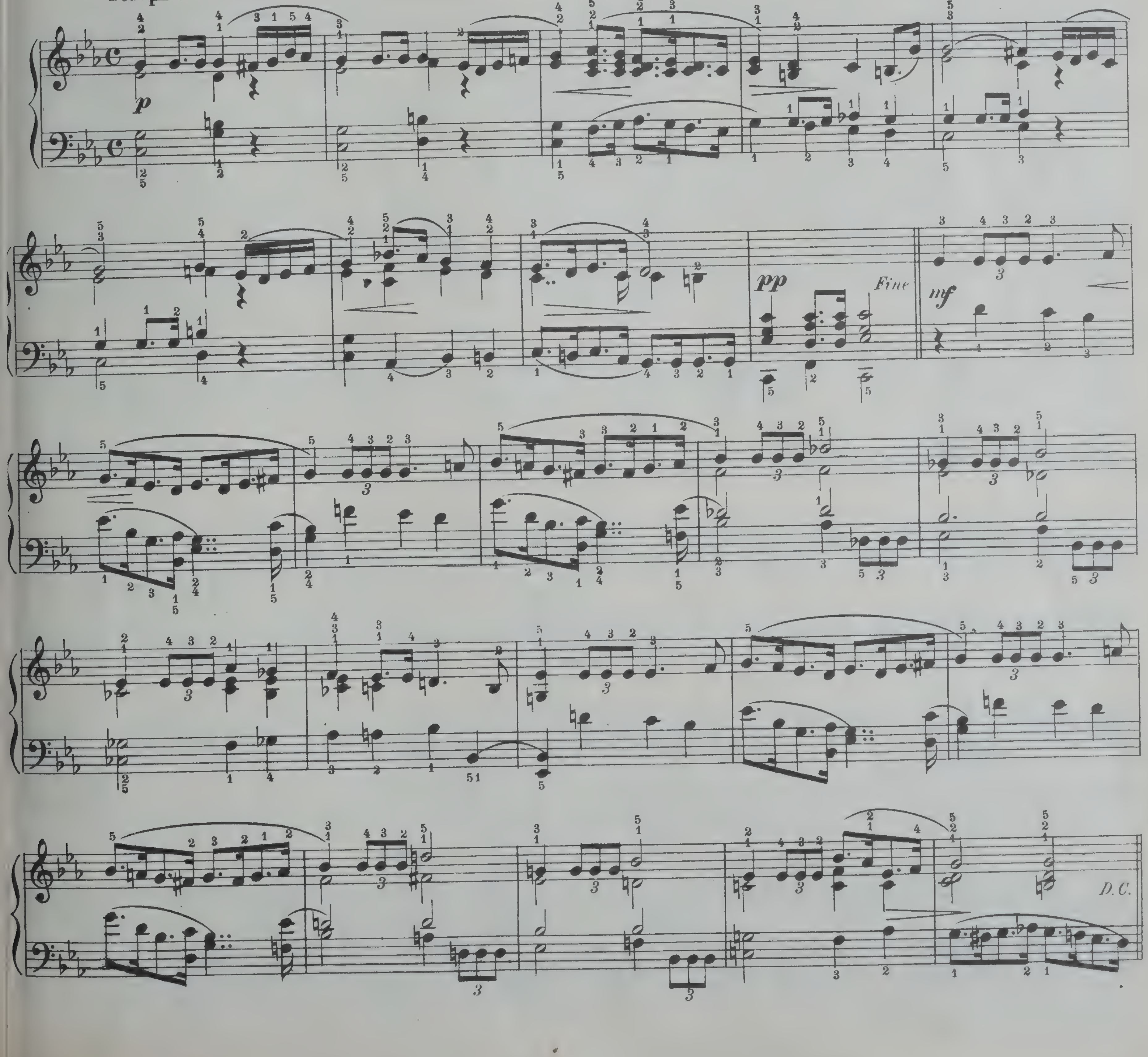




DIRGE

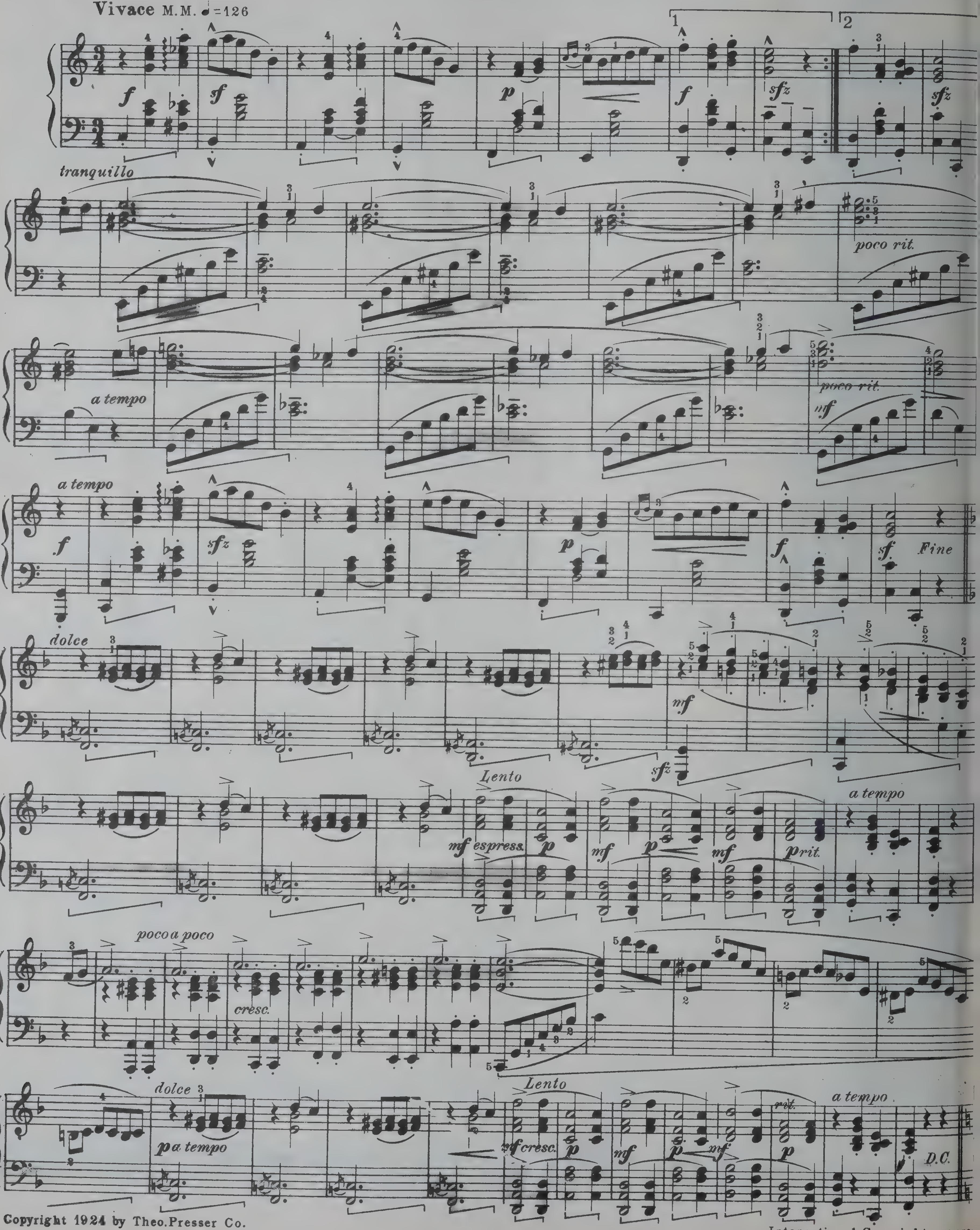
S.BATOR

Tempo moderato di Marcia M.M. ♩=62



BURLESQUE FANTASTIQUE

R. KRENTZLIN Op.9



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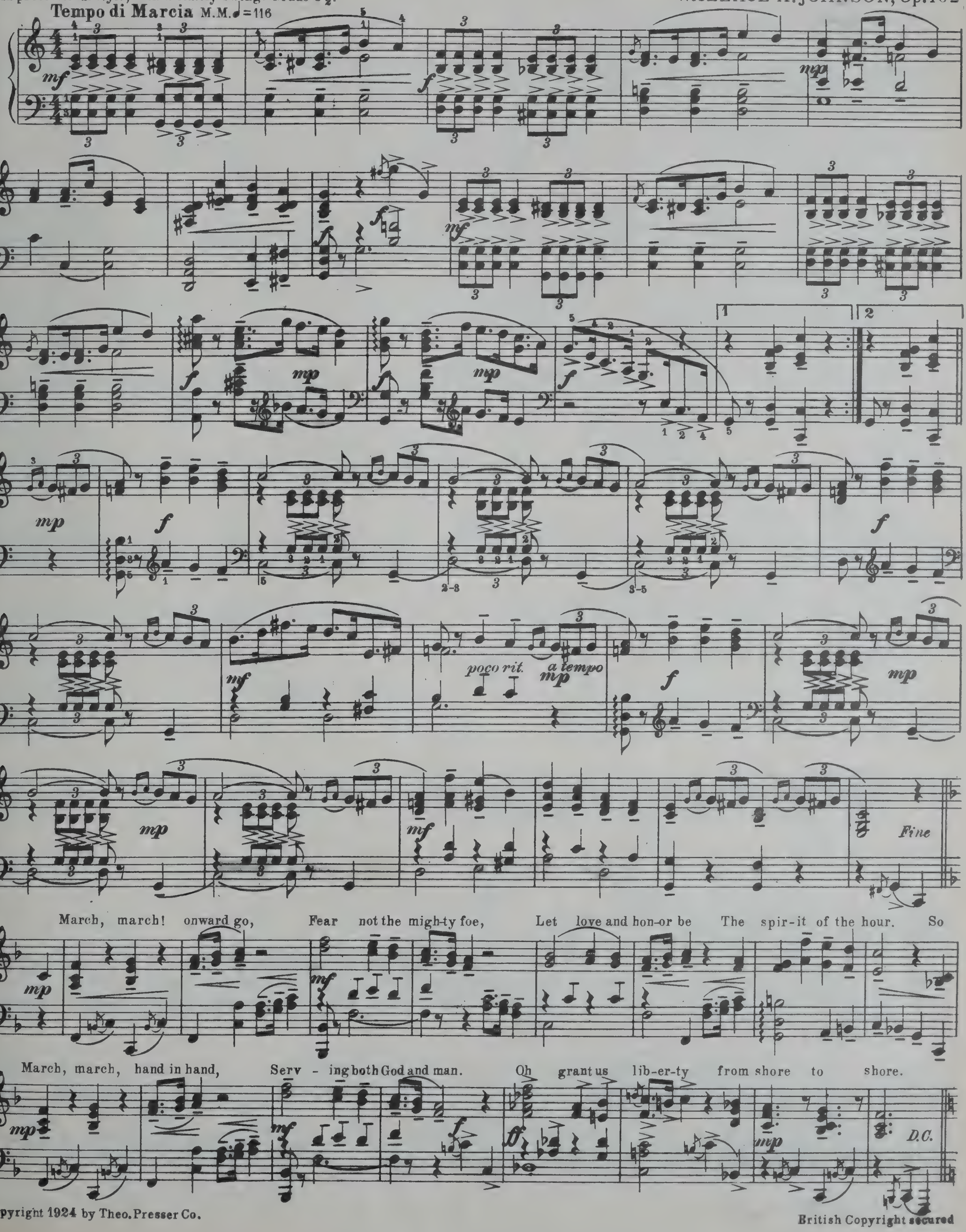
SPIRIT OF THE HOUR

GRAND MARCH

In processional style, with a stately swing. Grade 3½.

WALLACE A. JOHNSON, Op.102


Tempo di Marcia M.M. ♩=116
mf
f
mp
poco rit.
a tempo
Fine
March, march! onward go, Fear not the migh-ty foe, Let love and hon-or be The spir-it of the hour. So
March, march, hand in hand, Serv - ing both God and man. Oh grant us lib-er-ty from shore to shore.
D.C.

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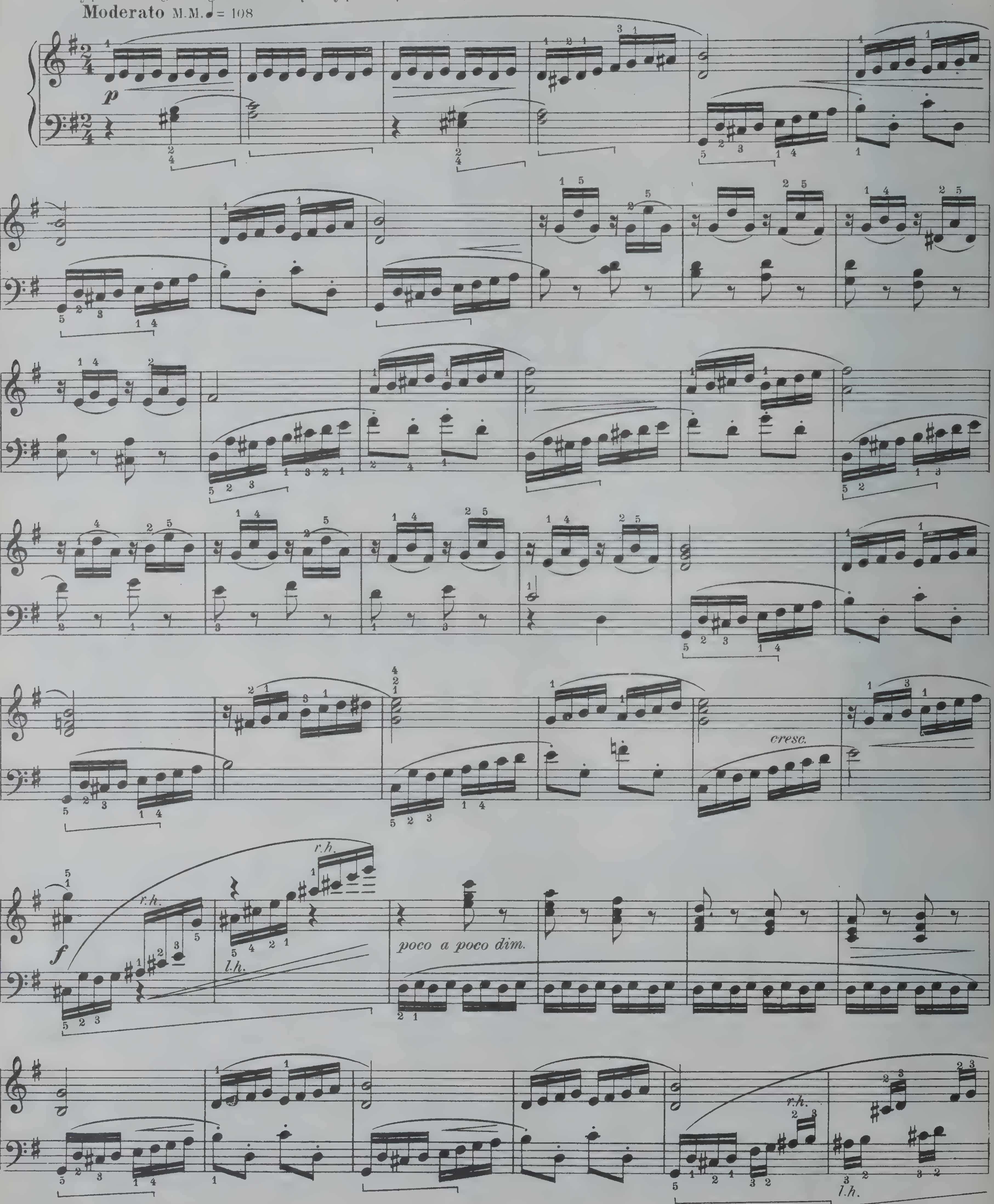
THE BROOK

CAMILLE W. ZECKWER, Op.46, No.1

A fine study piece for light finger work. Play very precisely. Grade 4.



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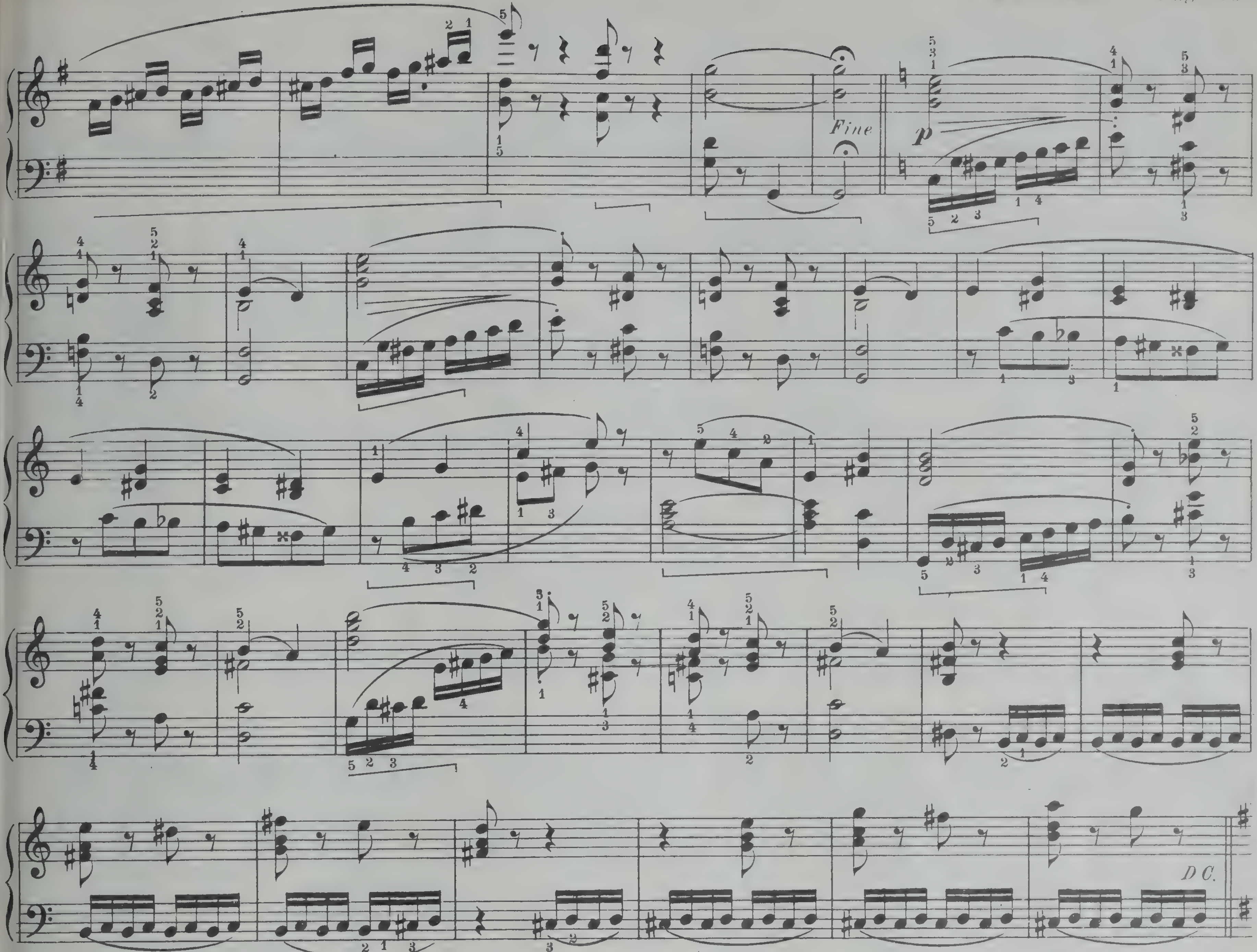
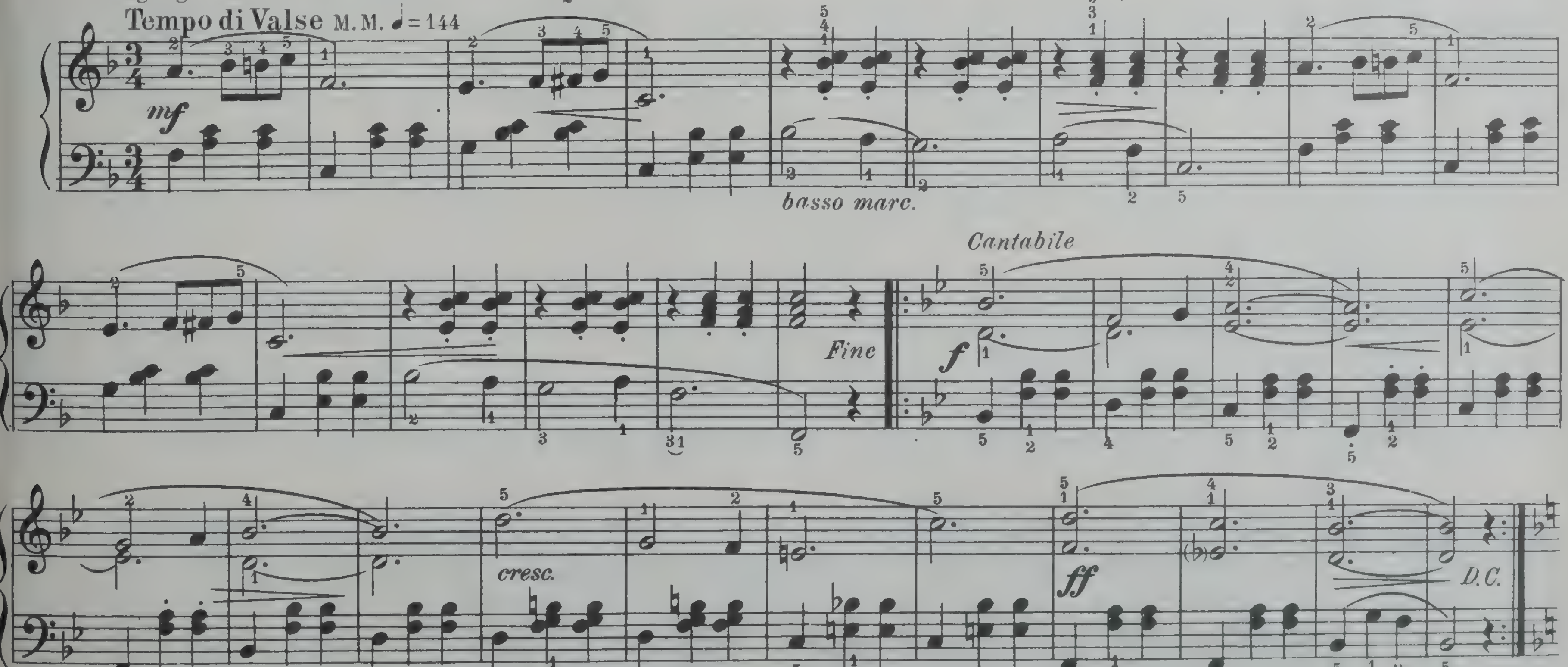


APPLE BLOSSOMS

WALTZ

WALTER ROLFE

Alternating right and left hand melodies. Grade 2½.



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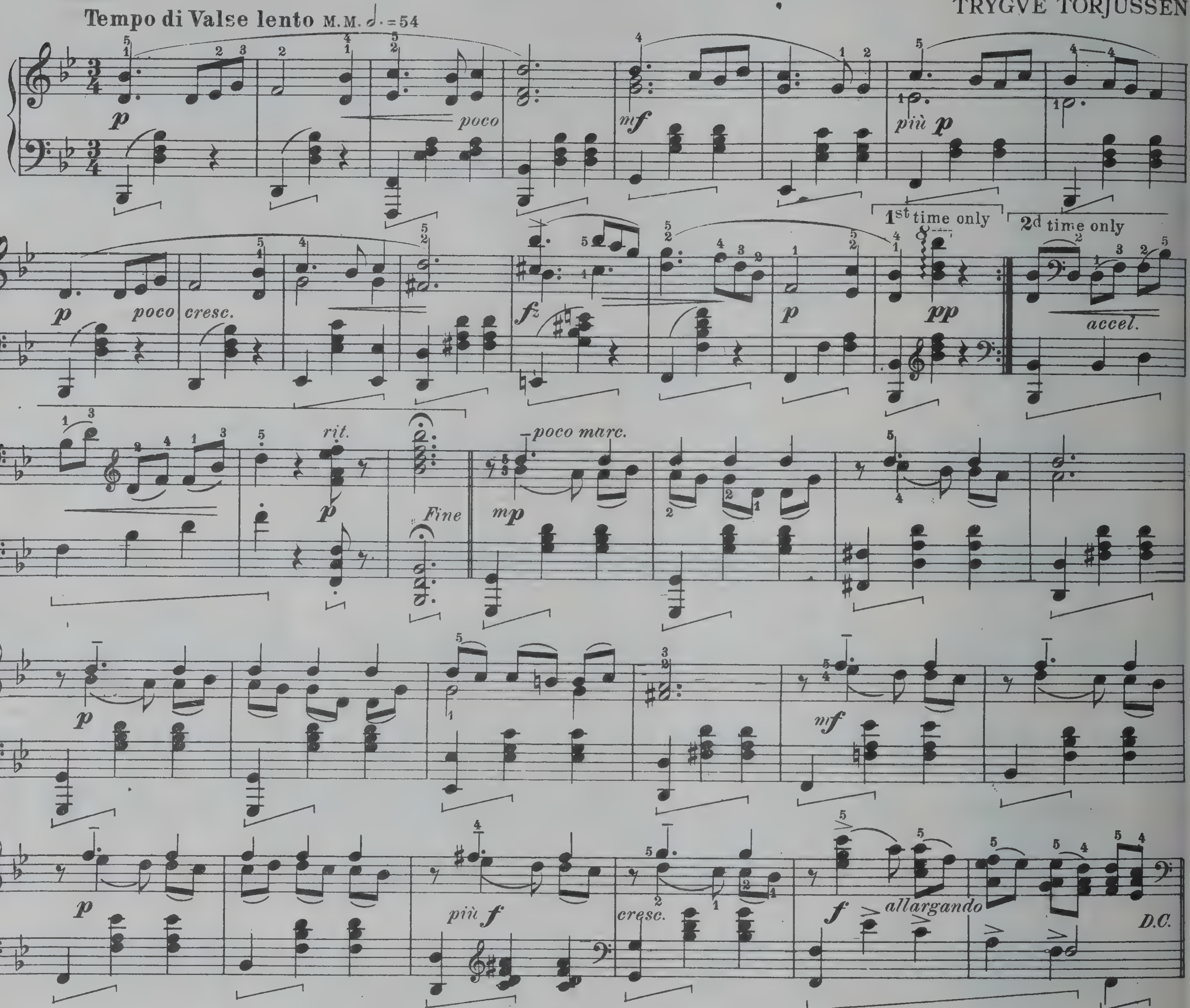
VALSETTE

A tastful dance movement by a contemporary Norwegian composer. Must not be taken too fast. Grade 3½.

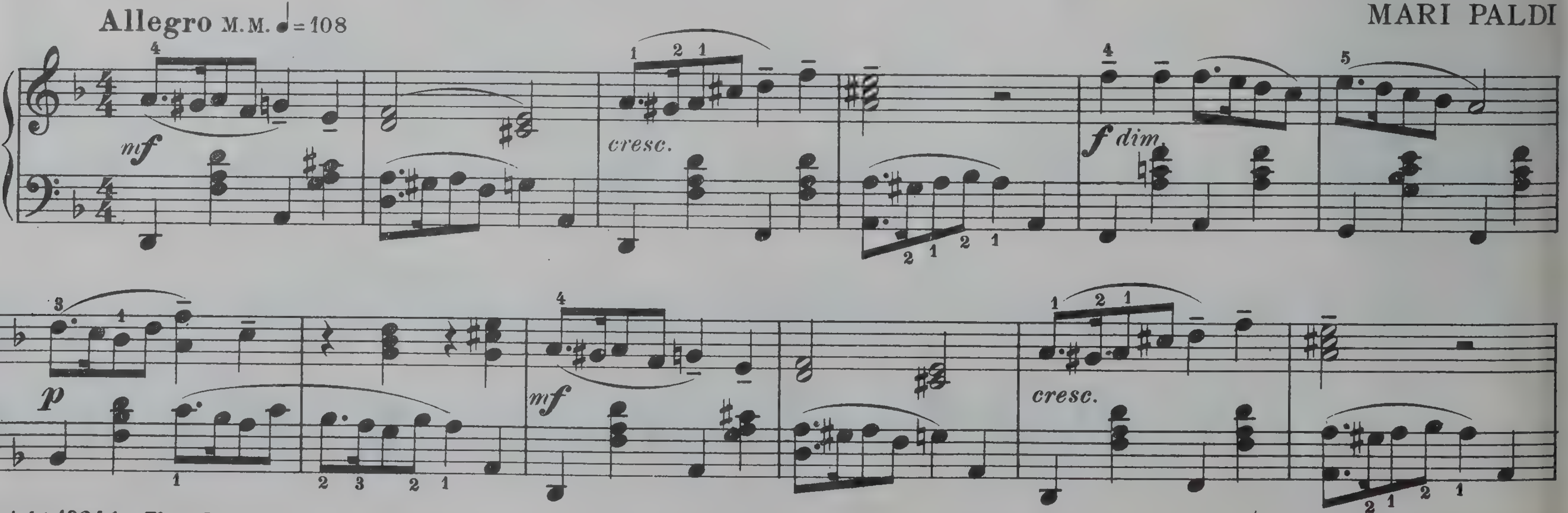
TRYGVE TORJUSSEN



RUSSIAN DANCE

A capital teaching or recital piece, particularly good as a study in dotted notes. Always ♪. ♬, never ♩ ♪ (3). Grade 2½.

MARI PALDI



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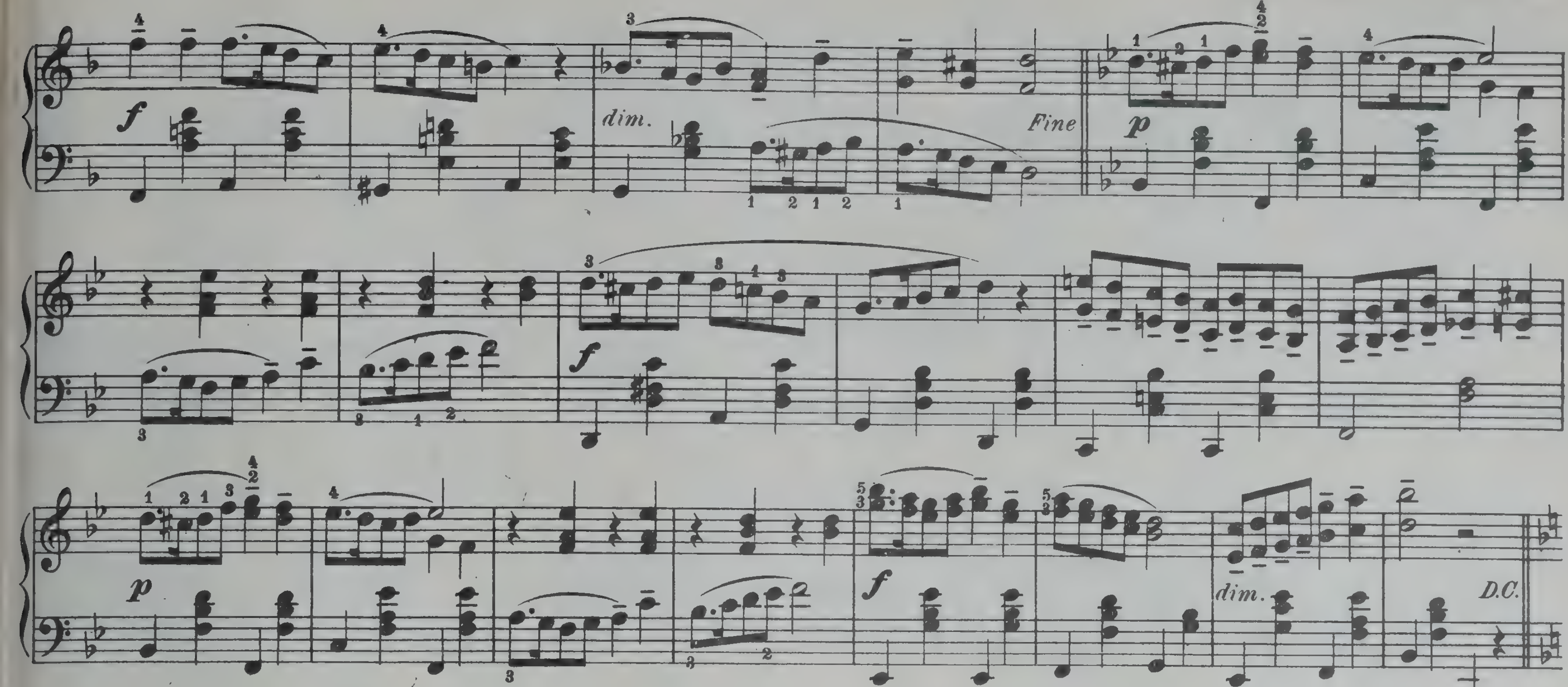
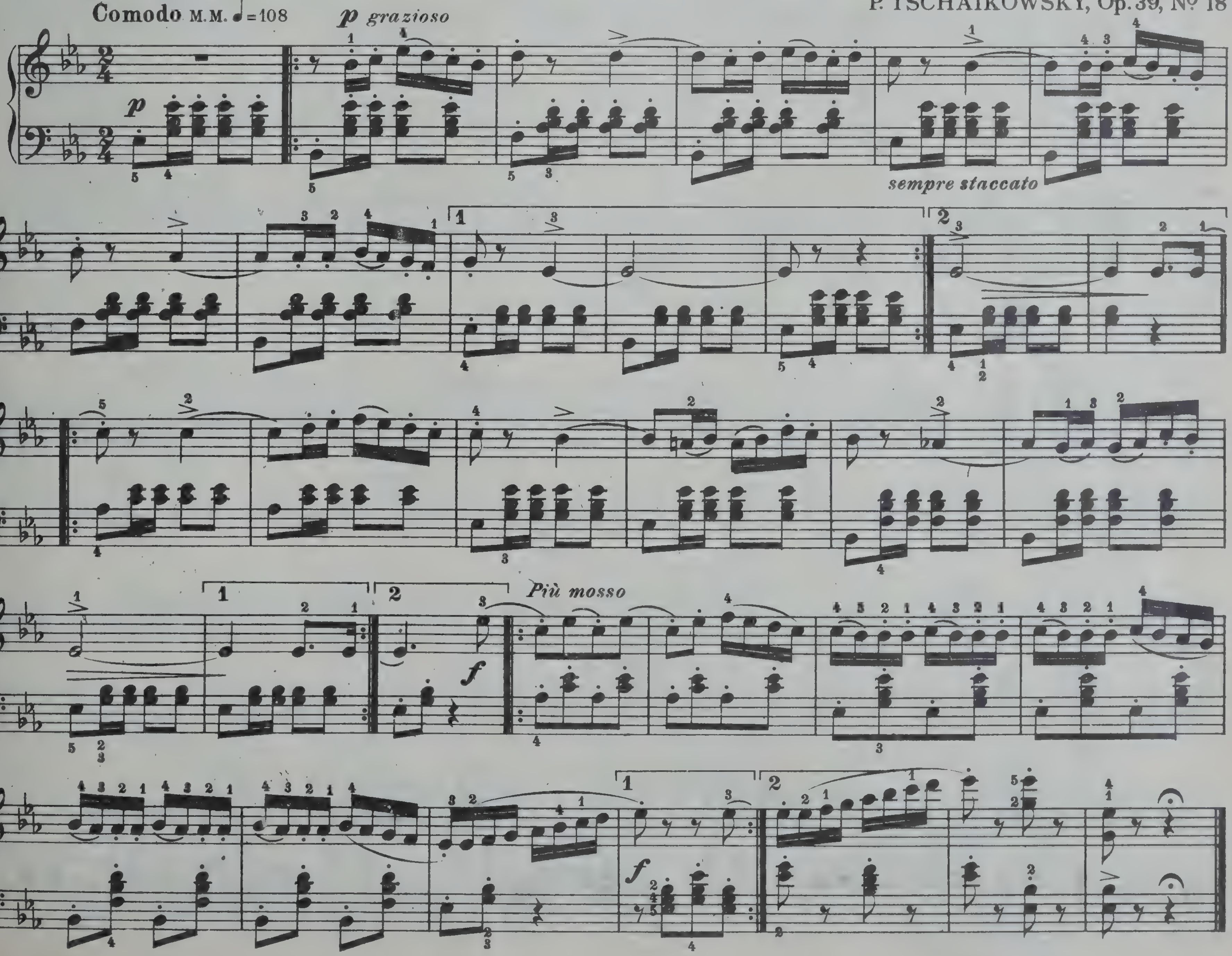


NEAPOLITAN DANCE-SONG

From Tschaikowsky's splendid set of pieces for young people. This is a genuine folk melody. Grade 2½.

P. TSCHAIKOWSKY, Op. 39, Nº 18

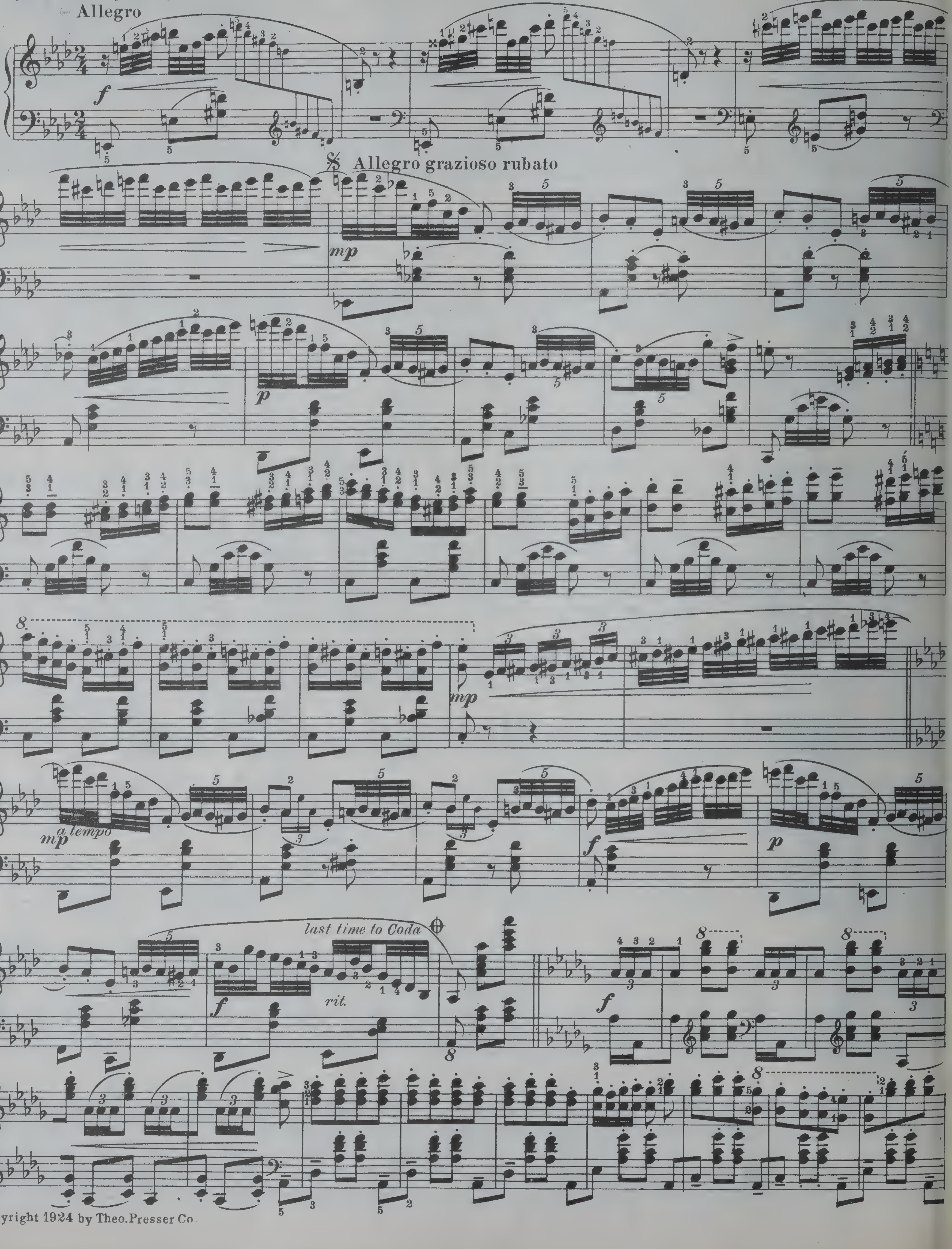


POLKA DE LA REINE

CAPRICE

J. RAFF, Op.95
Arr. by William M. Felton

A most popular drawing-room piece, newly and effectively arranged. Grade 5.



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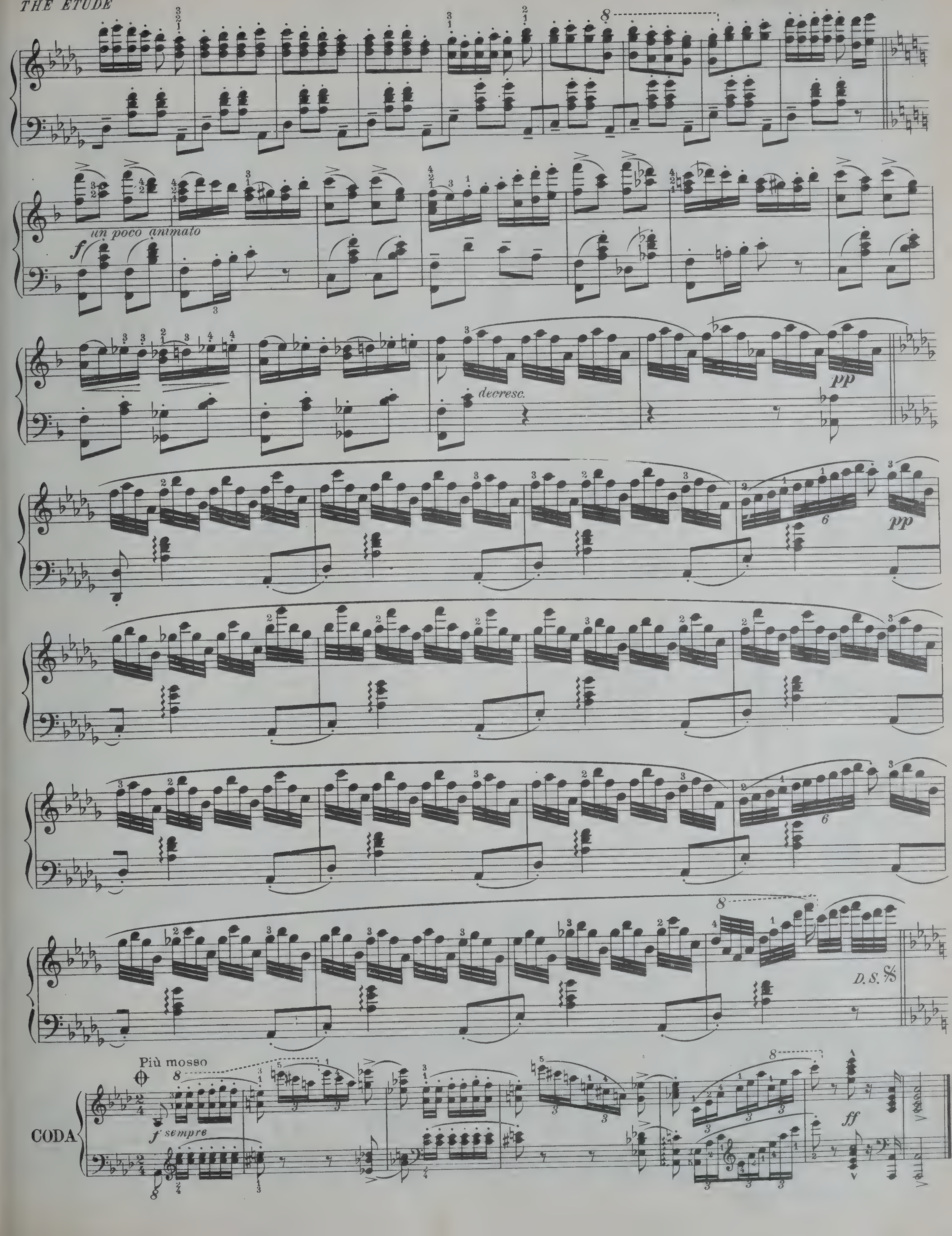
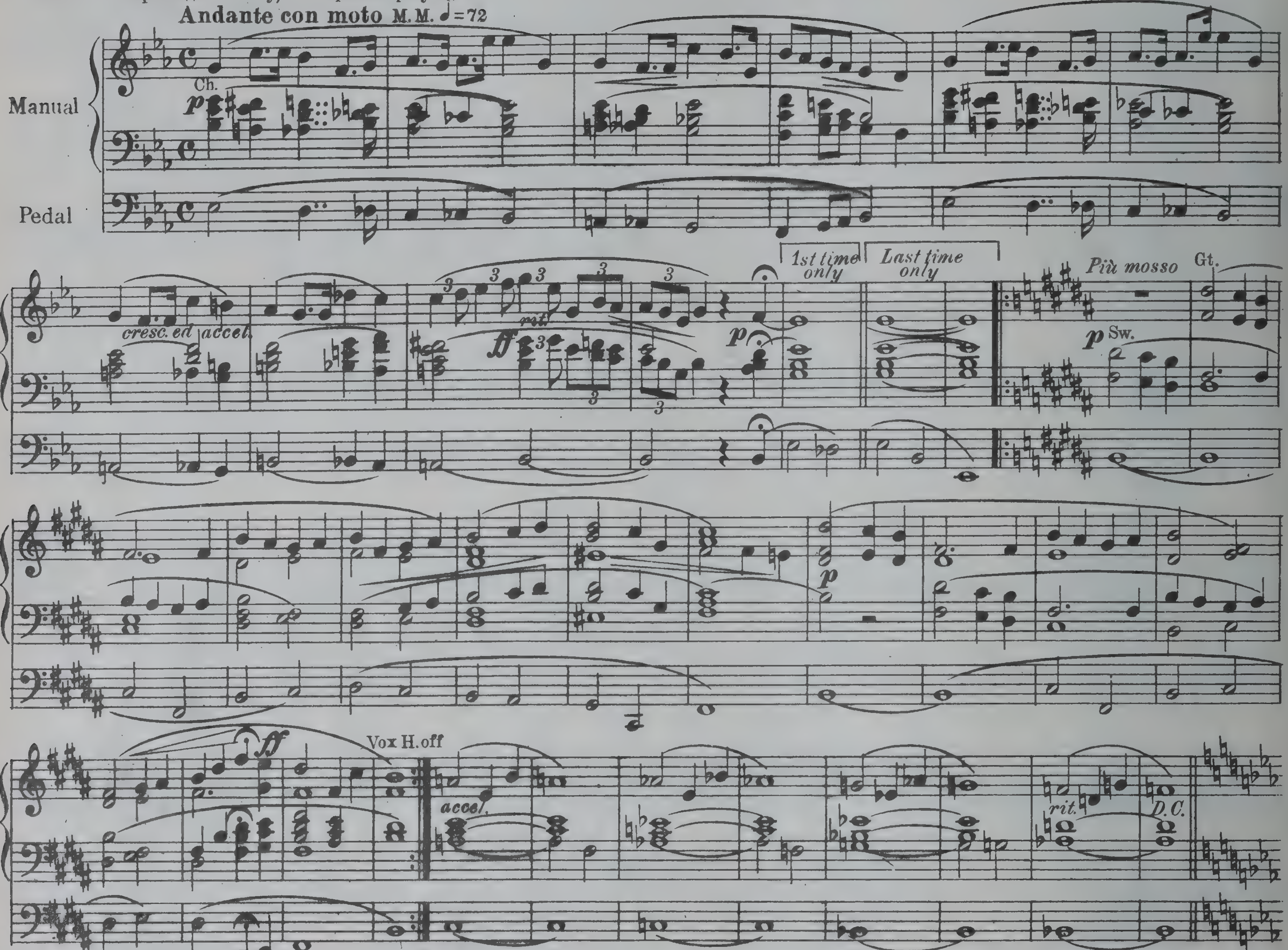

8
f
un poco animato
decresc.
pp
pp
8
D.S. 𝄋
Più mosso
CODA
8
f sempre
8
ff

ECSTASY

Sw.–Vox Humana & St. Diap.
Ch. –Dulciana (Melodia)
Gt. – Mel. & Dulciana
Ped.–Bourdon 16' coup. to Ch.
Useful as an opening voluntary, or for picture playing.

J. G. CUMMINGS



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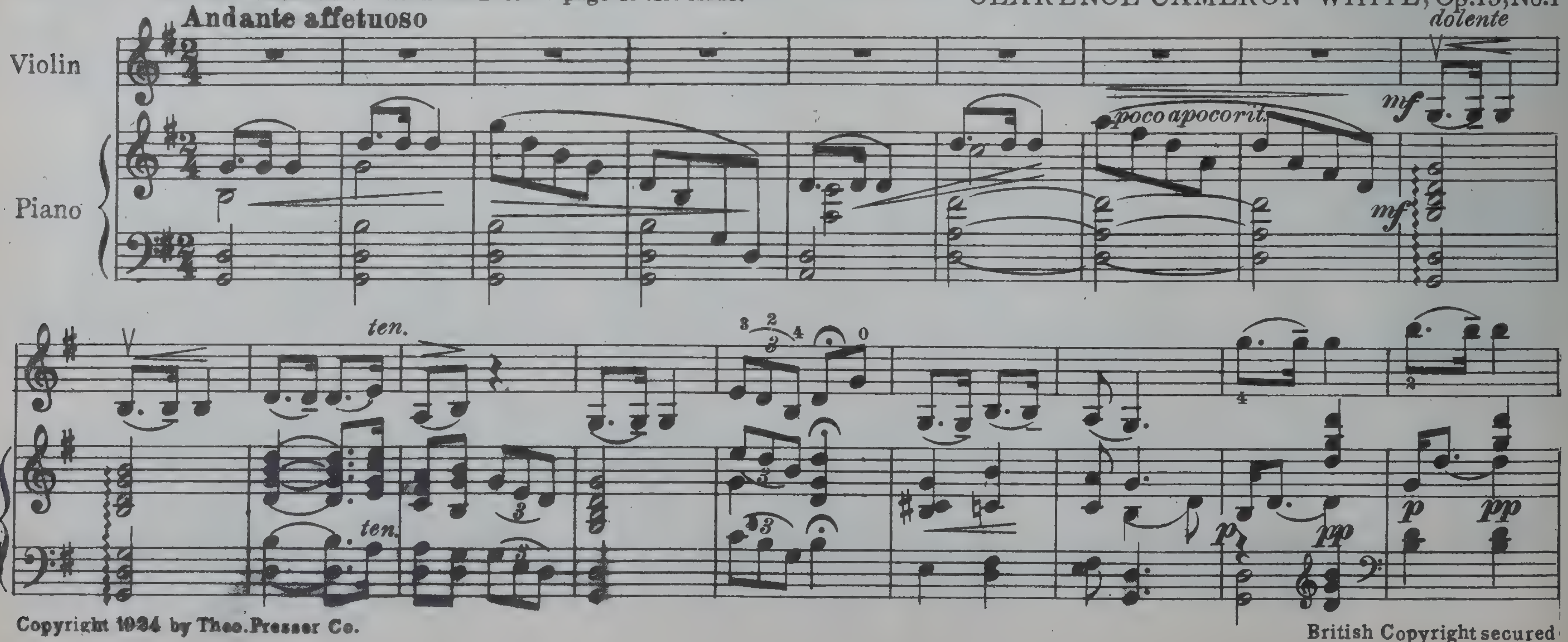
JUBILEE SONG

For an article on Mr. White and his work see another page of this issue.

CLARENCE CAMERON WHITE, Op. 19, No. 1



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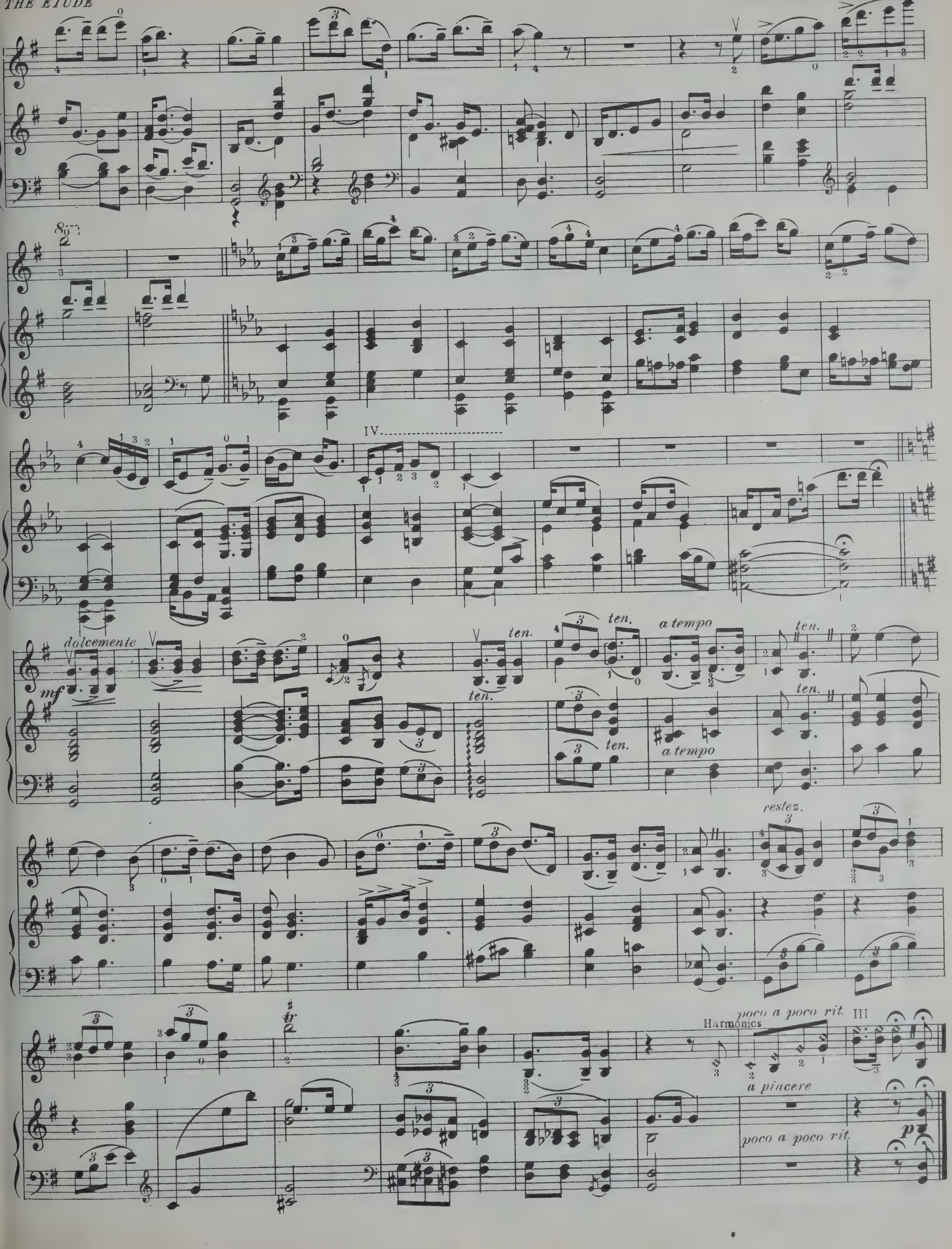
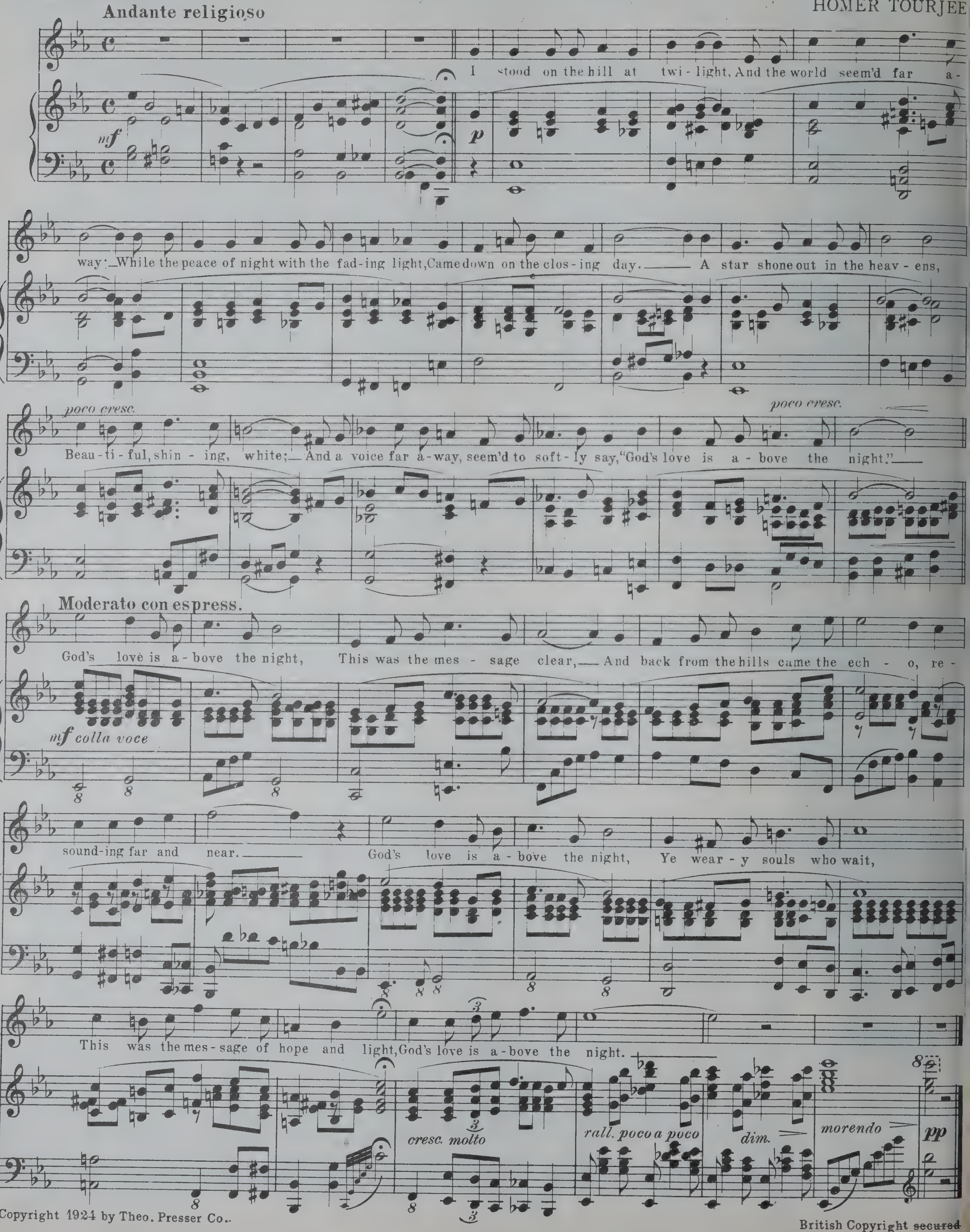

IV
dolcemente
mf
ten.
a tempo
restez.
Harmonics
poco a poco rit.
III
a piacere
p

GOD'S LOVE IS ABOVE THE NIGHT

E. L. BALLENGER

HOMER TOURJÉE


Andante religioso
mf
p
I stood on the hill at twi-light, And the world seem'd far a-
way: While the peace of night with the fad-ing light, Came down on the clos-ing day. A star shone out in the heav-ens,
poco cresc.
Beau-ti-ful, shin-ing, white; And a voice far a-way, seem'd to soft-ly say, "God's love is a-bove the night."
poco cresc.
Moderato con espress.
God's love is a-bove the night, This was the mes-sage clear, And back from the hills came the ech-o, re-
mf colla voce
sound-ing far and near. God's love is a-bove the night, Ye wear-y souls who wait,
This was the mes-sage of hope and light, God's love is a-bove the night.
cresc. molto
rall. poco a poco
dim.
morendo
pp

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The Singer's Etude

Edited for May by
GEORGE CHADWICK STOCK

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

Tone-Talks

DEAR SIR: "What are the first really essential things for a student of singing to know in order to make satisfactory headway? I have tried a number of different methods, including those calling for knowledge of the sciences of anatomy, physiology, psychology, and physics. So many things have been told me about throat and diaphragm and the locating of tone that I am pretty badly mixed as to what is the exactly correct thing to do.

"Please inform me if it is true that a vocal student must have a scientific knowledge of the different parts of the vocal instrument and their action in singing. Originally, I sang at least easily and without thinking of my breath, which seemed to work all right. I have lost this ability.

"Why is it that men and women who teach the voice differ so radically in their methods of instruction? Is there not some common ground upon which all could agree?"

Signed: "One who wishes to know the correct way to sing."

Three Beginning Features of Vocal Culture

A beginner should first gain a clear idea of three things: A beautiful quality of tone, correct tone production, and proper breathing. These are the major forces that must work perfectly together and be spontaneously employed in artistic singing. To achieve this, the alpha and omega of voice culture, the beginner must use the method that rests solidly on the foundation of nature, common sense and art.

Mystifying Vocal Methods

Your letter points to methods of voice training that may be understood by scientists and the makers of methods, but which invariably mystify the singer more than they enlighten him. For the edification of the uninitiated a brief list of talked-about vocal methods follows: "The secret of success lies in the hyo-glossus." "Foundation of true tone—the grooved tongue." "Vocal control hinges upon knowledge of physiological action." "Eat for voice." "The diaphragm is the mainspring of song." "Natural tone production." "New method of natural tone production." "Entirely new method of natural tone production." The titles are unique, but there are scores of other vocal methods whose names are even more curious. Is it any wonder that vocal students get confused, and that many, becoming discouraged, give up trying to learn to sing?

Good Points of Vocal Methods Often Buried in Obscurity

Just a few words about vocal methods. However strange and fantastic some of their names and however queer the things to be done, there is always an element of truth and some degree of help to be extracted from each. *But* the truth and the help are often so hidden in a maze of incomprehensible statements and weird muscular performances that they are rarely discovered by the student. Flitting visitations of real vocal information do little good. The student of song must have the unalloyed truth clearly presented at each lesson, in order to be practically benefited.

Mechanical ways of breathing and science in vocal tone production involve attempts to control consciously the action and formation of different parts of the vocal instrument. All parts, inclusive of the breathing, when functioning properly, do so with as much freedom from conscious interference as the heart, liver, lungs, or digestive organs.

Scientific or mechanical ways of learning to sing never accomplish what they set out to do. They invariably lead to disaster, never to song that is spontaneous and thoroughly artistic.

Smooth Voice Progress Preferable to Vocal Floundering

Why plod and stumble through indistinct paths of vocal ambiguity when there is a plain highway to correct breathing and tone production? In other words, the singing of a spontaneous musical tone and correct breathing is a simple, not a complicated, matter, and can be practically demonstrated by the teacher and acquired by the pupil in a very short time.

Mind you! I do not say that a novice can be transformed into an artist in a brief space of time. But I do know that a beginner's feet can be placed at once and firmly on the correct path that leads to fine artistry in song. A little farther on in this Tone-Talk concise instructions will be given on how to produce in a comparatively short time correct musical tone and breathing.

Scientific Voice Culture Versus the Natural Methods of the Old Masters

Scientific voice culture has confused singers for the past seventy-five or one hundred years. Previous to this the method of training voices was based on the natural development of beautiful tone.

The attentive listening ear of the master, unaided by scientific knowledge and without attention to what the muscles were doing, managed by tone illustrations to get his pupils to sing correctly. And guided by empirical judgments these wise old teachers could unerringly determine whether the voice was correctly produced, and also if the tone measured up to a high standard of beauty, smoothness, resonance and timbre.

Another thing, the old masters always taught in classes of four or five, and so pupils had the great advantage of hearing each other with the additional help of the instructor's wider and more varied comment and criticism.

Some of the World's Finest Singers Have Been Taught Empirically

As fine singers as the world has ever known and the most beautiful quality of tone have been and are being developed without the aid of science, mechanical means, or endeavor consciously to control breathing or any of the parts of the vocal mechanism.

We are slowly coming back to the more simple and direct way of training voices employed by the earlier masters; and to-day, in America, there is an ever increasing number of teachers who are leaning more and more heavily on nature and common sense and decreasingly on science and mechanical thought and devices.

The Beginning of Scientific Voice Teaching

When Manual Garcia, the famous singing teacher who died A. D. 1900, in London, at the age of over one hundred years, invented the laryngoscope (a tiny mirror fastened at the end of a short stick, which, thrust down the throat of a singer, shows the vocal chords in action) he gave to throat specialists a very useful instrument for throat diagnosis, but a useless one in the hands of a singer.

It was about the time of the appearance of the laryngoscope that science and various mechanical devices began to creep into the art of singing, and, ever since, it has been unintentionally busy destroying the soul of song.

Mechanical Thought Prevents Inspired Utterance in Song

I know from personal experience and varied observation among teachers and singers in all parts of the country that the most intimate and scientific knowledge of vocal chord action of the movements of any other part of the vocal instrument is of no real help; on the contrary, it is a drawback. I have always found that the more a singer thinks of the various muscular processes involved in singing, the less able he is to produce real song.

The Essential Thing for the Student to First Know

The essential thing to acquire in the beginning of vocal study and, mind you, the easiest and most direct—is a free, spontaneous musical tone that yields as lightly as a feather to the touch of a breath. This is to become the constant working principle and guide in all singing. With it the singer develops skill in technic and in gaining volume and full powers of expression in song.

For the purpose of accumulating diversified information, no harm can come to a teacher of singing if he reads up on anatomy, physiology, physics, and psychology. He may even enter into the field of study and experiment connected with these sciences, particularly psychology. Such extended information may prove helpful; that depends largely on how clear his views become on the relation of sciences to voice, song and individuals.

But if a teacher's knowledge of these sciences—irrelevant as applied to singing—is of a cursory nature, it will do more harm than good to bring it into the training of voices. It would be far better for a teacher to drop out of his voice instructions smattering allusions to anatomy, physiology, and kindred matters; if he is in the least degree confused in his own mind regarding their application and function in tone production. A shoemaker makes a better shoe by sticking to his last. A singing teacher will make a better singer of his pupil if he sticks to fundamental principles of breathing and tone production that truly belong to the art of singing.

Smattering Illusions to Sciences Confuse a Pupil

We all know that any of the several sciences that have been named require the work and research of a life time to master them. How then can a voice instructor expect to employ to advantage in his teaching, superficial references to sciences that are of profound significance in relation to human life, but have no bearing upon the study of song? Is it any wonder that a young singer listens with hopeless mental confusion to vocal instructions that bristle with meaningless words, terms and statements, quite often as little understood by the teacher as by the pupil? It is no more true that a beginner in voice study must have a scientific knowledge of his vocal instrument than that a young piano pupil must have such knowledge regarding the construction of the piano.

Actual Singing Practice Infinitely More Valuable to the Student than Scientific Discourse

A few moments spent in singing simple sweet tones is of more real value to a vocal student than all the glittering scientific generalities ever invented. As moments of such correct singing grow into hours of similar practice, the more perfectly the voice is developed as a musical instrument capable of perfect expression in song.

A Few Practical Instructions for Vocal Students

Supposing you reflect upon the following ideas: In correct singing or speaking the entire vocal mechanism, inclusive of the breathing apparatus, the lungs, acts as a complete whole. In other words, there is instinctively carried on a perfect working together or co-ordinate movement of all parts of the vocal instrument. Make this idea practical by trying the following plan. Speak the work "on" with utmost naturalness. Instantly every part of the vocal and breathing mechanism springs into unified automatic action. Next, sing the word "on" on the pitch of middle C with the same naturalness and ease as you have just spoken it. Do not vary a hair's breadth—so far as physical action is concerned—from the way you spoke the word "on." The only difference is that the conversational quality of the spoken word has changed in a subtle way into a musical tone.

In the above simple practice you will find an unerring guide to a perfectly natural singing tone. This is the first really essential thing for a beginning pupil of the voice to know and practice. It requires but little breath and that perfectly natural. Therefore, for a while nothing need be said about breathing. This is the first tone practice necessary, and is the beginning of the vocal foundation upon which correct artistic use of the voice rests.

Every additional tone placed on this foundation must be closely and critically examined by the ear of both teacher and pupil. If it conforms to the ideal standard of tone quality set up, place it in the foundation that is being laid. If it does not conform to the quality desired, try again.

As the superstructure of technic, color ornamentation and expressional embellishments reaches higher levels, be sure to watch every additional step taken. Let there be no departure from an ideal conception of beautiful tone, produced with never a consciousness of tonal or breathing processes.

The Heart of the Whole Matter

What has been suggested to you to think upon and accomplish requires concentration, sincere enthusiasm and constant play of imagination; and do not forget always to look to the inspiring aid of the spirit. Be thus guided every time you sing and always abandon yourself to the finest things within you, whether your work be scales, vocalises or song.

In the interpretation of a song make its message your own. Having a clear vision and living realization of it, sing as you feel and into your voice will come a convincing power reaching all hearts.

"THE young student should keep interested in everything. Art gets narrow if you think only of that. Keep eyes and ears open; keep the soul always ready for something to happen."—GALLI-CURCI.

The Voices of Young Girls Should Be Under Careful Training

I KNOW from an experience of many years in training the voices of young girls of from twelve to fourteen years that, given talent and desire to learn to sing, they should be under skilled guidance.

Voice culture at the age of twelve, thirteen, or fourteen years involves simply a proper exercising of the voice with a slight musical quality of tone, produced in the most natural manner. Any attempt to force the range or to sing a mature or older tone is wrong.

When a voice is naturally of good quality at this early age, and a girl, untaught, is able to sing simple songs sweetly and unaffectedly, the proper procedure, in developing such a voice, is to guide and direct it in accordance with the natural conditions of tone production and breathing as they are found. Rarely will these conditions be far out of the way of correct use. I am speaking, remember, of talented girls with good voices. Should there happen to be some minor faults of singing, breathing or of producing tone, the better plan to follow in correcting them is to give simple illustrations of correct singing, tone production and breathing. Never enter into confusing details relative to tone-placing, head or chest resonance, various ways of reinforcing tone, nor try to explain diaphragmatic, abdominal and intercostal breathing. The mind of young singers should not be filled with a lot of obscure and too often valueless methods and notions about tone production and breath control.

A good many of the "methods" on sale in the vocal market, we fear, mar more voices than they make. Keep them away from the singer of inexperience and immature years.

In the training of young girl singers, however good or strong the voices may be, bear in mind that in these early years, to fifteen, or even several years older, full physical growth and strength have not been reached. Therefore in every case, whether the voice is weak or strong, the vocal work done should never be of a kind to overtax the immature and delicate vocal organs. All singing practice should be within a range limited to tones that can be sung with ease, naturalness and without the slightest strain or forcing.

Young girls should never be allowed to sing loud or extremely high. Songs should be given them, but they must be suitable in range and style, and always sensible and wholesome in text. Songs of a trashy type should be crossed off the list. Eventually songs of a frivolous kind become distasteful to all who become fond of good songs.

Frequent Lessons Unnecessary

In beginning the training of young girls' voices it is advantageous and practical to give less frequent lessons than to older pupils. One lesson every two weeks in many cases will answer. This suffices usually because the situation calls for careful and intelligent oversight respecting the simple plan of procedure, rather than for the close application and practice necessary in later years.

For young girls suitable songs furnish the most valuable practice material. In them will be found a great variety of exercises for the voice and opportunity for the development of intelligible pronunciation. Furthermore, the expressional powers begin their development when the imagination is fully alive and the perception is keenest. Hence the singer who thus begins training in youth rarely loses that freshness, naturalness and spontaneity of spirit which is the chief charm of song.

No Valid Reason Why Voices of Young Girls Should Not Be Trained

People who advise against early vocal training for young girls mean well, but they are rarely sufficiently informed in vocal matters. Usually they are moved to discourage vocal lessons for the young because it is a tradition of many generations; and so the common opinion is not in favor of vocal study until eighteen years or so have been passed. Those who are better informed know that the throat of a young singer should be looked after as carefully as the fingers of a young pianist. Some of the greatest prima donnas began their training when mere children. There is nothing finer to bring into a child's life than song; but make sure that it is *song* and not vocal drudgery.

However vocally talented a young girl may be, she should not be crowded but should be encouraged to carry on a well-balanced child-life with all its healthy outdoor-life and play. Other subjects in school must have due attention. Therefore in order that there shall be all-round development, concentrated grinding in any one subject should be avoided.

If a girl loves singing, encourage her in it in every way possible. Nothing that she can do will do so much to build up the strength and health of her entire physical and spiritual life as will song.

Daily Reminders For a Vocal Student

Do not lose sight of three principal things in all practice: A beautiful quality of tone, spontaneous tone production, and breathing that is in accord with natural respiration.

The voice is not made of lifeless material like other musical instruments. It is a thing of life, subject to changes of health, and so not always in condition to be played upon. It is poor judgment to sing with a sick throat. Let it alone until well.

Tone is best when the throat and the singer are in perfect health.

When your voice is not in its best form remember to practice with especial care. If, after ten or fifteen minutes of judicious singing, your voice fails to respond satisfactorily, give it a rest.

It is wrong to sing or practice with a throat cold or the slightest laryngeal trouble.

Your lessons will be worth just what you can put of them into correct practice.

When your teacher tells you something that you do not thoroughly understand, stop right there and find out exactly what he means.

Begin your first practice of the day with easy tones in the comfortable range of the voice. Gradually the work can proceed to fuller and higher tones.

Forcing or straining for tones is wrong and unnecessary in any part of the scale. Undue effort to get tones mars their musical quality and prevents fullest expression of the emotions. Many who sing with rigid throats have become so accustomed to it that the tightness or undue tension is not noticed. While such singers sometimes sing fairly well, they would do much better if they sang with throats free of the slightest rigidity.

Avoid tongue gymnastics. They may be good for an ant-eater, but they're mighty bad things for a singer.

Be sure that you know a song; that you feel its message. Such knowing is back of all true song interpretation.

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singing. The first step towards this control is taken with the first tone sung.

Technic is the brain of song, expression the soul. In singing that succeeds the latter rules, the former serves.

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Do not fail to question your teacher frequently. It gives him a chance to see what is running through your mind and so makes his instructions more valuable because more applicable.

Observe closely how good singers interpret songs; but do not copy what they do to the extent of hindering the development of your own individuality. There is little of personal touch in a song that is not filled with the personal note.

When you sing, whether at practice or song, stand erect and at ease. Such is to be your posture whenever you are singing; so be sure that the work you do in private is in accord with what you wish to do in public.

Avoid breathing exercises that compel you to lie flat or to lean over the back of a chair or push with the diaphragm. Another breathing exercise that is useless and positively dangerous in some cases is the one of taking in several breaths, one on top of the other, until you feel ready to burst. In such a condition you are unfit for singing. The breath to be inhaled is determined by the tone or tones or length of phrase to be sung. The fullest inhalation ever taken in correct breathing and singing should never make a singer feel uncomfortable or overloaded with breath.

The Training of Women's Voices

1. The principles of tone production employed in training voices are the same for both men and women. The common aim should be to attain spontaneous free-flowing tone of the finest attainable musical quality.

2. In training women's voices a teacher should always consider the more delicate physical build of the vocal organs. The larynx is not to large as a man's and the vocal cords are smaller and of finer texture. The tone used and the breath pressure employed should be in accord with this slighter built vocal instrument.

3. The vocal cords of a man are thicker and longer and so yield a fuller and more deeply resonant tone, and they can stand heavier work. A woman's voice may be compared to a violin and a man's to a 'cello and bass viol. The strings of the violin are light and those of the 'cello and bass viol are long and heavy. It would rack the strings of a violin to play upon them with the bow of a bass viol. And it would be disastrous to put upon a woman's throat the work that a man's throat can stand.

4. Women students of song are apt to stray from foundation vocal work in the beginning of study. They crave for the aesthetic element in song and sometimes forget the importance of fundamentals.

5. Women vocalists have a strong predilection for singing the extreme high notes. The ambition to hit high C becomes almost a mania with some. Unfortunately singers are too often encouraged in this hazardous aim.

6. High C's break down more fine voices than they build up. It takes years of the most careful training to sing properly big tones so that they will not cause unfavorable reaction upon the vocal organs. The most expressive and most beautiful part of the voice is from middle C to F on the fifth line. Make sure the proper development of these tones and a safe foundation will have been laid for the tones higher up.

7. In relation to breathing exercises for girl students, not one single exercise should tire or cause them physical discomfort. If any breathing exercise is of a kind to cause the slightest distress, pain or back-ache, it is absolutely wrong; nay, more, it is injurious. Furthermore all breathing exercises should be carried on in a standing position as when singing is done. Both men and women students are frequently made to exercise their breathing muscles and take various positions in extraordinary and totally ridiculous ways. Nothing but harm comes to such measures. Stand up when you breathe, and follow the laws of natural respiration. No man living has ever invented a better plan.

8. There are differences in the masculine and feminine way of thinking things out that should be taken into consideration. Songs should never be given to women singers that are unsuitable to their tastes, feelings and inclinations.

9. Generally, women give to songs a finer touch, finer quality of tone and endue them with more delicate treatment and spiritual grace than men because—well because they are of the feminine sex, than which at its best, there is nothing more lovely, more refined or more wholesome in human life.

Musical Misinformation

By Blanche Stannard

The versatility of newspaper reporters is common knowledge; but sometimes their reports on musical affairs contain ludicrous statements.

In "The Foolish Lovers," the chief character is sent on his first assignment to report a concert.

"But," he objects, "I have no ear for music. I hardly know a minim from a semi-quaver!"

"Well, that doesn't matter," is the reply. "Get a program. Mark on it the songs and pieces that get the most applause. Those are the best things. See? Anybody can criticise music when he knows a tip or two like that. If the singer is a celebrated person, like Melba or Tetrazzini, you say she was in her usual brilliant form....."

Later in the story a friend tries to induce the hero to write his criticism in a tea-room without even attending the concert!

Doubtless many reports in American newspapers containing musical references are written in tea-rooms, or the equivalent and by writers who know more about batting averages than about "semi-quavers."

Certainly the one who reported that the local movie orchestra "gave a pleasing rendition of 'Olive Tell' overture" knew less about overtures than he did about the screen.

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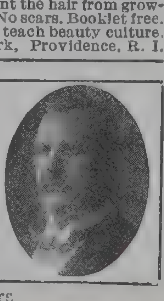

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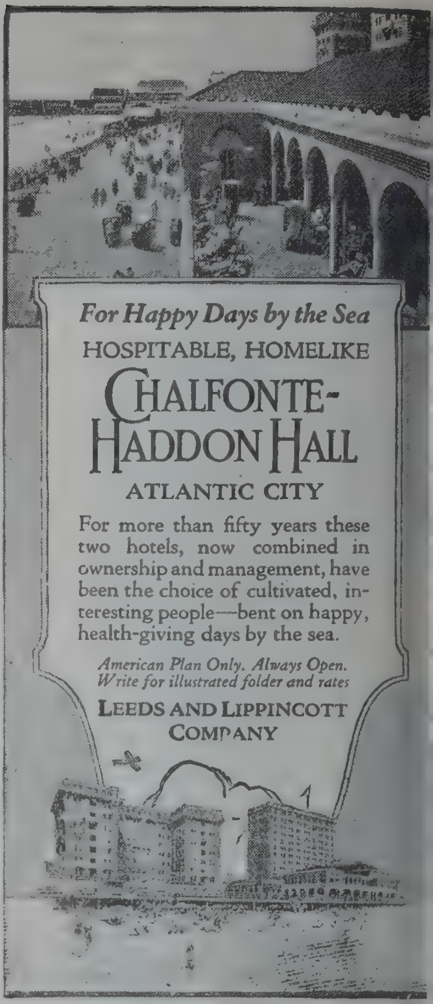

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Der Rosenkavalier"

WHEN Richard Wagner gave the first presentations of "Die Meistersinger," "Tristan" and "Parsifal," he was content to have the solos on French horn, very important details in these scores, played by one man only. That man was an ardent enemy of Wagner, Franz Strauss, solo hornist at the Hofoper in Munich. Franz Strauss died in 1905, famous in his *Fach*, but now known almost solely as the father of the foremost composer of the time, Richard Strauss. Richard Strauss was thus saturated from his childhood in operatic atmosphere. In 1905, Strauss produced an opera which brought him immediate operatic fame, "Salome." Although Strauss had previously written two works for the stage ("Guntram," produced at Weimar, May 10, 1894, and "Feuersnot" ["Fire Famine"] produced at Dresden, in 1901), he was chiefly known for his symphonic poems which had attracted international attention, in which he developed a form of orchestral canvas of even larger and richer character than the symphonic poems of Franz Liszt.

The intense treatment which the composer devoted to "Salome," and also to the epic "Elektra," produced in Dresden in 1909, inclined the critics to look upon the Straussian muse as purely tragic. Sombre colors mixed with barbaric cacophony as well as sensuous melodies all limned with the broadest strokes, and the genius of a great orchestral master commanded the widest attention from music lovers.

With the production of "Der Rosenkavalier" ("The Knight of the Rose") which Strauss wrote to the dramatic poem of Hugo von Hofmannsthal (author of "Elektra"), Strauss amazed the musical world with a work which some described as Mozartian in the loveliness of its lighter touches, but which is really a highly individual work probably destined to be heard more than any of the Strauss works for the stage. The opera was done for the first time in Dresden, in 1911. It reached America in January, 1913, at the Metropolitan Opera House, when Hempel took the leading rôle as *Princess Werdenberg*.

"Der Rosenkavalier" is known as a "comedy for music." The libretto even in its softened form is very broad, but to censor the morals of opera libretti would be tantamount to exterminating the art. The orchestral score is huge in its demands—114 instruments being called for. The waltz themes are often represented as having the simplicity of the famous tunes of Johann Strauss. Johann Strauss, however, would doubtless have jumped out of his skin if he had ever heard his favorite dance form as glorified by his namesake. Richard Strauss seems to have the gift of bringing forward a haunting melody, only to lose it in his contrapuntal veil in a manner which must be very tantalizing to the man who attends opera with the hope that he may develop his talent for whistling the themes on the following day. H. E. Krehbiel goes so far as to make the comment upon this that "Unfortunately the Straussian system of composition demands that beauty be looked for in fragments." However, if the proof of the pudding is really the appetite of a healthy box office, there is no question that the public likes "Der Rosenkavalier." It makes a fascinating rococo picture, and, with the orchestral barrage provided by the composer, the most innocent auditor is safely protected from any of the reputed vulgarities of the lines.

Story of "Der Rosenkavalier"

Act I. Princess Werdenberg's Palace. During the absence of her husband, a Field Marshal of Maria Theresa, the *Princess* indulges in a flirtation with young *Octavian*. Footsteps are heard, and fearing the Field Marshal's return, *Octavian* hastily dons a maid servant's apparel. Instead of the *Prince, Baron Ochs* enters to tell the *Princess* his intentions to wed *Sophie*, daughter of *Faninal*, a rich army contractor. In the custom of the times, he asks the *Princess* to select the traditional rose-knight to ply his suit. *Ochs* boasts of his conquests and blandly mentions that he will wed *Sophie* only for her money. The *Princess* asks him to luncheon, which is served by *Octavian* disguised as a waitress, and with whom the flirting *Baron* arranges a meeting. The offended *Princess*, as punishment, suggests as a rose-knight her young friend *Octavian*.

Act II. Faninal's House. *Sophie* awaits the rose-knight. *Octavian* enters with the rose, but to press his own suit rather than that of the *Baron*. In spite of her father's mandates, *Sophie* is unresponsive. She retires; the *Baron* reproaches *Octavian;* and in the ensuing duel the *Baron* is wounded.

Act III. A Tavern. *Octavian*, in the guise of a maid-servant, flirts with the *Baron* without being recognized. The *Guardian of Public Morals* enters, bribed to frighten the *Baron*, whom he charges with attempting to mislead the *Princess'* maid. The *Baron* asserts the maid is his fiancée, *Sophie;* but *Octavian* reveals his male attire under his skirts and announces the betrothal of himself and *Sophie* who now enters with the *Princess, Faninal* and others. The *Baron* flees in mortification; while the *Princess* gracefully resigns her young lover to the happy *Sophie*.

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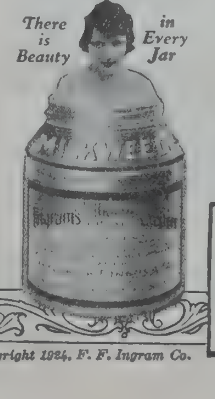

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The Organist's Etude

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The Organ in Oratorio

(The Position of the Organ in connection with the performance of oratorio has been very ably traced by H. Heathcote Statham, in his very excellent book, "The Organ," from which the following extracts have been made. For many years the lovers of oratorio sought an orchestral accompaniment for the great masterpieces, largely because oratorio was heard so very frequently under purely churchly auspices that there was fear that it might lose its popular appeal to those rarely attending church. This is regrettable as the combination of a great chorus, a great organ and a great orchestra is not merely overwhelming in its power but so rich in color possibilities that it is delightful to see the organ returning to its rightful place in American oratorio performances. The large organs in some movie houses have already been used for the purpose with notable effect. New organs are being built in all parts of the country.—EDITOR OF THE ETUDE.)

THE part which the organ should take as an accompaniment to the chorus and band in oratorios and cantatas is a question of some interest, in regard to which there seems to be no fixed principle or practice. Except in a very few modern works, composers of oratorios have written no special part for the organ, so that its introduction is mostly left to the *ad libitum* ideas of the organist. I can remember that in my youth the received idea was that the organ was to be played through all the choruses in an oratorio, not in a very prominent manner, but so as to form a kind of solid background of tone holding the chorus together. This was, I believe, a purely English tradition. In that clever, though too exuberant, musical novel, "Charles Auchester," written some half a century ago, but which still (and not undeservedly) keeps its place to some extent in fiction, a great deal of ridicule is thrown on this English idea of being unable to have an oratorio without an organ background, and it is represented as a piece of musical philistinism of which the better land of Germany was incapable. Considering that Mendelssohn (under another name) is made the hero of the novel, and is represented as participating in this scorn of the English practice, it is rather amusing that as a fact (as the author of the novel evidently did not know) Mendelssohn was the first modern composer to become alive to the importance of the part which the organ might play in oratorio, and not only furnished special instructions for its introduction in his own two principal oratorios, but actually wrote out a special organ part for "Israel in Egypt." At the present time the function of the organist in oratorios, in this country, seems to consist principally in sitting there and looking at the keyboard without being allowed to touch it, except for the purpose of making as much noise as possible at the end of the last chorus of each part. Of the two, the old practice of playing right through the choruses seems on the whole the least fatuous. The organ on that method at least contributed something to the general effect; on the modern method it contributes nothing, except exactly in the wrong way. But there is a better way than either, if people could only be got to adopt it.

Hearing the Effect

The organ, in accompanying oratorio, should be regarded as a power to be used for adding to the effect in passages which present some special need and suitability for the addition of its grave and heavy tones, not merely for producing more noise without reason or artistic motive. In the case of fugued choruses in the strict style the old-fashioned method of playing all through has its merits, and may be employed with good result; it steadies and binds together the chorus-singing. Only in that case the organ should not be played so loud as to assert itself above the band and chorus; the effect of the organ should be heard rather than the organ itself. And the Pedal reeds especially should not be employed; they are too loud and pronounced in their tones, are heard through chorus and band, and destroy the balance of sound; their function, when used, is an entirely different one, which we will return to just now. Such choruses, for instance, as *And with his stripes* and *Amen*, in "Messiah," may well be accompanied in this way with improvement to the general effect; in the latter chorus the organ to be silent during the two short instrumental symphonies. At the last page of the *Amen*, some increase of power may be allowed, always taking care that it is not loud enough to drown or obscure the tone of voices and strings; and a Pedal reed may be added on the dominant Pedal before the close, to give more weight and continuity to this long holding-note than the string basses can give. But all this use of the organ throughout a fugued chorus should be with moderate power only—not more than Full to Fifteenth; and often Diapasons and Principal will be quite sufficient.

This is a point to be the more borne in mind in consideration of the immense size and power of many of the modern organs to be found in large concert-halls, which renders them very dangerous implements in the hands of organists of more zeal than discretion. I have heard the final chorus of one of Handel's oratorios completely ruined by the blaring sounds of a huge organ played *fortissimo* all through the movement, so that practically one heard nothing but the organ. The misfortune is that the conductor is often not fully aware of this, for, having the sounds of the band and chorus close to him, while the organ is at a greater distance, he hears the voices and the violins plainly enough; but it is another matter to the listener in the body of the hall, as I can testify from painful experience.

Using the Organ to Intensify

But in choruses of another class than strict fugues—choruses of a dramatic character—the organ may play quite a different function from merely filling in the body of tone; it may be used to give a special effect and coloring to special passages. For instance, in the chorus *Envy, eldest born of Hell*, in *Saul*, in the main part of the chorus, with its detached phrases and ejaculations for the voices and scale passages for the strings, the organ has no suitable place; its function is to add its grave and heavy tones at the passage of slow harmonies at the words *Hide thee in the blackest night;* not *fortissimo*—it is *weight* that is wanted here, not noise; 16-ft., 8-ft., and 4-ft. Diapason tone on the manuals, and 32-ft. and 16-ft. on the pedals. Added at this point, with the fullest chords possible, the organ immensely intensifies the gloomy grandeur of this episode in the chorus. Among other instances in which the addition of the organ tone would give a special meaning and effect to a special passage may be mentioned two or three choruses in "Messiah." One is in the chorus *And he shall purify*, the main portion of which is in a rather free contrapuntal style, with rapid passages of "coloratura" for the different voices, in which the organ would be rather in the way; but this is interrupted from time to time by a passage in massed harmony for the voices, at each recurrence of the words *That they may offer unto the Lord an offering in righteousness.*

The organ should be reserved for those passages, which would gain immensely in effect by the weight and solemnity which its introduction would give to them. Similarly, in the chorus *For unto us* the organ should be reserved to add its weight to the series of ejaculations at the words *Wonderful! Counsellor!* etc. In the beautiful chorus (too often omitted in performance) *But thanks be to God*, which is mostly in a rather light, detached manner of part-writing for the voices, accompanied by a moving bass in the orchestra, there occurs several times a passage in which the sentence closes with the words *Through our Lord Jesus Christ*, in each case with a "full close" in the music. I have often thought that the introduction of the organ (Diapason tone only) at those passages would give to them a special solemnity and church-like expression. For, whether from the grave severity of its tones or from the constant association of the organ with church services (or perhaps for both reasons combined), there is about the organ tone a certain kind of religious character, as contrasted with the tones of the orchestral combinations of instruments.

For this reason, to take examples from another oratorio of Handel, it would be quite suitable, in "Samson," to accompany the chorus *Then round about the starry throne* with the organ throughout—the whole composition is a kind of hymn in a grave and solemn style; but in the Philistine choruses, *Uplift the trumpet's lofty sound* and *Great Dagon hath subdued our foe*, the organ would be quite out of place; it would take the deviltry out of them. For a similar reason, in the chorus *All we like sheep*, in "Messiah," during the main portion of the chorus the organ would be both aesthetically and (so to speak) morally out of place; the point for its introduction is at the closing slow passage, *And the Lord hath laid on him*, which brings the hearer round to the real meaning of the composition; dramatic in the first instance, meditative at the close.

The Elijah

Another point that may be suggested is that where at the close of a chorus there is a return to a passage of grand and massive character which was first heard at the opening, there is a possibility of a grand effect by reserving the organ for the final repetition of the passage. Take, for instance, the chorus in "Elijah," *Be not afraid*. The opening section, with its massed harmonies, seems to invite the accompaniment of the organ; but if the organ were reserved for the return to this passage at the end of the chorus the effect would be immensely increased, providing a climax which would be all the more impressive through being unexpected and coming as a surprise to the hearer. It is the same effect which is produced, as a calculated and prepared result, in Sullivan's "In Memoriam" overture, where the slow movement, first heard at the opening of the composition without the organ, is resumed at the close with the organ added, with a grand and unexpected effect of climax.

There is one negative rule in accompanying oratorio which admits of no exception. Where, as is frequently the case, the chorus is accompanied by figure passages for the strings, independent of the voice parts, the organist should *never* double the violin passages on the organ. To do so is a kind of aesthetic barbarism. The organist is not there for that; he is there to assist, where suitable, in the broad general effect, not to confuse the details of the string accompaniment by doubling them with a tone which is of a totally different nature and *timbre* to theirs. Wind instrument parts may on occasion be doubled on the organ with advantage, where there are any additional effects to be obtained by doing so, but light string passages never.

Reference was made just now to the Pedal reeds, and the inadvisability of lumbering a general chorus accompaniment with them, as they are too heavy and are heard through everything. But, rightly used, they represent a power which is of great value for special effects. As an example, take the first introduction, in the first chorus in "Messiah," of the kind of plain-chant for the basses (which is, in fact, the second Gregorian tone), to the words *For the mouth of the Lord hath spoken it;* that is a point in the chorus which almost asks for the organ to give it character and emphasis, and the introduction of the phrase on the Pedal reeds in octaves would have a grand effect, in a manner perfectly suitable both to the organ and to the character of the music. Yet no one ever seems to think of this. I have inwardly raged, in listening to this chorus at the Handel Festivals, to see the organist sitting looking at the organ and neglecting such an obvious means of adding to the effect of the composition. In a similar way the Solo reeds might be used to strengthen this *canto formo* where it occurs in the tenor and soprano parts.

The neglect to take advantage of the power given by the organ to reinforce a *canto fermo* of this kind, whether it be the fault of the organist or the orders of the conductor (and many conductors seem to hate the organ), can only be called stupid; no less drastic expression is adequate. The same kind of use may be made of the Pedal reeds in certain features of the "Hallelujah Chorus," a composition in which the organ is often much misused. It is quite a common thing to hear the organ begun upon from the first, even with the opening bars of the symphony, as if the great object were to make as much noise as possible. The organ has nothing to do with the symphony, nor with the repeated shouts of *Hallelujah* by the chorus; these are essentially vocal ejaculations, and the organ is essentially non-ejaculatory. The organ should be introduced first, with its full power in this instance, at the unison passage *For the Lord God;* and its subsequent function, in the immediately following section of the chorus, is to sustain and emphasize that *canto fermo*, by Pedal reeds or Solo reeds, in whichever part it appears; also subsequently to assist the trebles in maintaining the successive holding-notes, rising and higher, on the words *King of Kings*. It may then add its weight (not *too* loud) to the passage in full harmony on the same words, and to that on the words *The Kingdoms of our Lord:* and it may very well accompany, *mf*, the ucceeding fugue movement at the words nd *He shall reign.*

After that its function should be rather bring out certain prominent features; e Pedal reeds, for instance, to bring out he subject of *and He shall reign,* where is sung by the basses as the bass of a assage for the whole of the band and horus in harmony; and the Solo reeds, oo, may add power and brilliancy to he unisonal *King of Kings,* on the igh D. But the organ has nothing to do vith the choral ejaculations of *Hallelu-ah,* still less with the decorative accomaniments for the strings; these are dapted for voices and for strings, and hould be left to them. Nor, in any of he more brilliant and jubilant choruses n Handel's oratorios, should the organ ntermeddle in the concluding symphony, vhere there is one. That can only be done as I have heard it done) for the vulgar bject of making more noise at the conlusion of a movement. In choruses of nother class—for instance, at the close f the dirge chorus, *Glorious Hero,* in Samson"—the closing bars for the orchesra might fitly be accompanied very softly y the organ, in order to get in the deep ones of the soft Pedal stops, which add a loomy coloring to the effect; and other nstances of the same kind will readily ccur.

For a similar reason I would have the rgan introduced, for instance, in the slow novement which opens the overture to Messiah," which, however it be modelled n Lulli's overture forms, I have always elt to be of a peculiar solemnity and athos, in keeping with the great subject f the oratorio, and therefore not unuitable to be accompanied on the organ, nly in a subdued manner—Great Diapaons for the first time over, and Choir Dulciana, with the Pedal Bourdon, for the epeat. Orchestral passages of that decription in oratorio may very well be acompanied by the organ, but with brilliant igure passages for the strings the organ hould never interfere.

Greater Solemnity

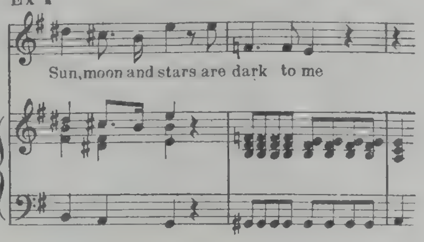
It is not alone in the accompaniments choruses that the organ may be introluced to add to the effect of special passges; there are opportunities of the same ind—to be used, indeed, with caution and eserve—in the accompaniments to solos. Mendelssohn recognized this, for in a copy f "St. Paul" which I have seen he had encilled with his own hand a note for the ntroduction of the organ in the air *Jerusalem,* at the return of the principal subect, which is the most impassioned piece f expression in the air. The introduction of the organ was to give it greater olemnity and emphasis. There is no doubt that Handel often accompanied the solos in his own oratorios on the organ, and filled in thus the thinly written accompaniments, sometimes for the bass only, of the orchestra, and in safe hands this might ften be done with good effect now. Singers, as a rule, do not like this, as they think the organ overweights their voices; but singers are not to be the sole judges in such a matter; according to the old Latin jingle.

Musicorum et cantorum
Magna est distantia.

Some singers are not very good musicians, and are apt to think more of the effect of their own voices than of anything else, and it is hardly tolerable that they are to be allowed (as I have known them claim to do) to prevent an organist, in accompanying Handel's airs, from doing with the organ exactly what Handel himself would probably have done.

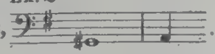
As an example of the effect which a single judiciously placed note from the organ may have in aiding the expression of an air, I remember at a performance of "Samson," when Best was at the organ, how at the passage in the air *Total eclipse,* in which "Samson" laments his blindness,

Ex 1



he introduced at the point * two deep notes

Ex. 2

on the pedals,  The organ was not touched in any other part of the accompaniment, but those two notes were invaluable in giving the gloomy coloring to the most grief-stricken phrase in the composition. That is a typical instance of the effect which organ tone, judiciously administered, may have in adding to the expression of a vocal solo. As before observed, it is a thing to be done with great care and reticence; the less it is made a commonplace the more effect it will have in intensifying expression.

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A LEADING English book upon organ construction published very incredulously a report dated 1874, of a huge organ to be constructed in our Middle West, which was to have upon the roof of the building housing it a "diaphone," by means of which under certain atmospheric conditions, the sound of the organ might be transmitted for *fifty miles.* Think of it! Think of it!! The world stood amazed six years ago at the thought of sound being transmitted fifty miles, while now millions are listening to sounds that literally sweep around the earth.

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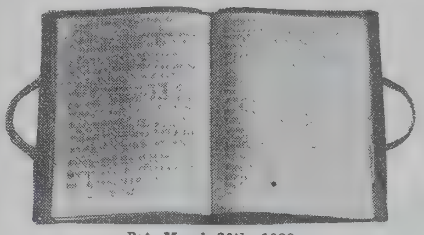

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INTEREST is the mainspring of all advancement. Whatever will assist our readers to some new accomplishment is always a happy discovery to us. And so we are glad to reproduce the following from *The Diapason*, a very much alive publication for organists, and for all engaged in the musical service of the church.

"Walter Lindsay, organist and director at the Oak Lane Presbyterian Church, Philadelphia, has worked out an interesting plan for special services by his quartet which provides a means of making the music selected more vivid to the minds of the audience through the proper arrangement of the program and the interspersion of Scripture passages which are appropriate. Mr. Lindsay's plan, tried in the spring and to be repeated in the approaching season, has the advantage of giving the effect of the singing of a cantata, yet offering the opportunity to select music suitable to the forces at his disposal.

"In a service entitled 'A Meditation on the Life of our Lord.' the order was as follows: Our Lord's Coming Is Foretold (Isaiah 61: 1-3); bass solo (with violin and organ), recitative, *'Thus Saith the Lord'*; air, *'But Who May Abide the Day of His Coming?'* from 'The Messiah,' Handel; His Birth (Micah 5:12); quartet, violin and organ: *'Bethlehem,'* Homer N. Bartlett; soprano solo, 'The Infant Jesus,' Pietro A. Yon; His Rejection and Death (Isaiah 53:6-9); contralto solo, *'He Was Despised,'* from 'The Messiah,' Handel; solo and quartet, *'Calvary,'* from 'Olivet to Calvary,' Maunder; His Resurrection (Psalms 16:8-10); anthem, with violin and organ, *'In the End of the Sabbath,'* Macfarlane; tenor solo, with violin obligato, *'Hosanna,'* Granier; His Ascension (Psalms 47:5-7); anthem, with violin and organ, *'Leave Us Not,'* Stainer; His Reign in Glory (Revelation 5:11-13); violin solo, *'Adoration,'* Borowski; anthem, with violin obligato, *'O King Immortal,'* F. H. Brackett; Conclusion (1 Timothy 3:16); Benediction (with Choral Amen); organ postlude, Religious March in E flat, Parker.

"Writing on the plan he has carried out, Mr. Lindsay says among other things:

"'I suppose most organists who have quartet choirs find some difficulty in getting up special musical services; the average cantata is too big and too laborious for the quartet to give properly and an ordinary mixed program is too much like a Sunday evening sacred concert to suit many of us. So I devised this scheme for a service we were asked to give. After a very short introductory portion the 'meditation' begins. You will see that there are short Scripture passages indicated. The minister reads these and the music follows promptly as he finishes each passage. A glance at the headings will show the scheme of the service and the nature of the subject admits of the greatest variety in the pieces, so that there is no monotony to the listeners.

"'As planned, with the selections used, the service takes just an hour. It ought not to be much longer if it can be helped. Each of the quartet had a type-written schedule of the program showing where each one stood, or sat down, or remained standing during a Scripture reading. By following this, it was possible to avoid any hitch in connecting the parts; there was always somebody ready to take up the next number on time.

"'The success of the service went beyond our expectations; it gave the general effect of a cantata, in that a connected story was told; yet we were able to select music suitable for the forces at our disposal, and incidentally prepare the program without a disproportionate amount of labor—which last, even if the least consideration, is not unimportant to busy people such as most of us are.'"

Some Interesting Facts About Sacred Music

For a long period of the middle ages the only participation that the congregation was entitled to have in the singing part of the church service was in the short responses, "Kyrie Eleison." Charlemagne even went so far as to forbid by law the singing of secular songs in the streets, so that the only musical expression of many people was the "Kyrie Eleison."

The adoption of Lowell Mason's hymns was very widespread. In Scotch hymnals of the present time some thirty-four are said to appear.

The Gospel Song was not originated by Ira D. Sankey, as many people have assumed. Long before Sankey's trip to England, where he met with great success, there were songs of a similar type in wide currency. They came from the activities of such men as Kirkpatrick, Philip Phillips and W. Howard Doane, but principally P. P. Bliss. Sankey was the veriest amateur in his musicianship, while Bliss was a real musician. Thus Bliss became the senior editor of "Gospel Hymns" and Sankey his assistant. "Gospel Hymns" are said to have sold more than any other book with the exception of the Bible.

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ovable Do Versus Fixed Do—for Vocalists.

Q. *In teaching Solfeggio, I should like to iow regarding a change of syllables (note- ames) in cases where the key changes ac- tally, by the introduction of sharps or flats it not by change of signature. For me, iis is often the easiest way to master a pas- ige, whereas retaining the names of the orig- ial key is a positive detriment. A pianist ould certainly note the change of key, why ot the vocalist? It seems there are some ho object to the practice, and I wonder if I m justified in its use in public-school work.*— . P., Kingston, Mass.

A. There are two Solfeggio (sight-read- ig) systems: the Fixed Do, wherein the note is always Do; and the Movable Do, where ie keynote, major, is always Do—whether be the keynote shown by the signature, or ie keynote of some passing passage. This Iovable Do system is much to be preferred y vocalists, for many cogent reasons—chief mong them being greater certainty of intona- ion. You are quite justified in its use. Some iusicians read chiefly by intervals. I know little girl of twelve who does not know the ames of the Sol-fa notes and yet who reads apidly and correctly the most difficult music. ut she possesses an unerring sense of ab- olute pitch.

Transposing Instruments.

Q. *Why is it necessary to have transpos- ng instruments? Would it not be possible o have all instruments in C?*—D. J. C., Bath- ate, No. Dak.

A. Asking the question another way: Why is it necessary to have different voices soprano, alto, tenor, bass)? When a tenor r a bass voice reads an ordinary song writ- en in the G clef, he transposes it an octave ower unconsciously, because his voice is an ctave lower than the female voice, as in- icated by the G clef. In like manner, the woman, reading a melody written in the F lef, transposes the air an octave higher, because her voice is an octave higher than hat of the male. Each voice has its own nherent, distinctive quality and color of ound—and each instrument similarly. For example, the clarinet in C has a much harder nd less sympathetic quality than in B♭. Hence the latter is usually preferred and, while it sounds a whole tone lower than the written music and therefore transposes, the music itself is written transposed a whole one higher. Taking the vocal parallel again: Let a soprano sing, from music in he G clef, "Believe me if all those endearing young charms," in the key of G. Then strike he chord of E♭ and let a baritone voice re- peat the air. The result will be immeasurably superior—and the baritone has, unconsciously ransposed the air a *tenth lower*. Assuming he possibility of having all instruments in C, the result would be most unsatisfactory.

The "Moonlight" Sonata and Pedals.

Q. *I have studied Beethoven's "Moonlight" sonata with two teachers; the first told me that "senza sordini" meant "without pedals" and did not allow me to use any; the second teacher said that it meant "without dampers." Who is right, and how should I play the passage?*—C. G., Back Bay, Mass.

A. The second teacher is right. The right-hand (or, is it the right foot?) pedal, mis-called the loud pedal, *is the damper-pedal*, because when used it raises the dampers and thus allows the vibrations to continue. In the movement in question, the damper-pedal should be pressed down immediately after striking each bass octave and kept down for the duration of each bass. But there is also another direction, namely, *una corda*, meaning "one string." This is obtained by putting and keeping down the left-hand or soft pedal. Thus, instead of "without pedals," two are used: the damper or right pedal and the soft, or left pedal.

The "Sine qua non" for Composition.

Q. *From several good teachers I have studied Harmony, Counterpoint, Canon, Fugue, Melody-writing and Composition in general, for it is my ambition to become a good composer and write songs. Although I have become proficient in all these subjects, provided the exercises and musical material (subjects, themes, figured basses, etc.) are given to me, I have never been able to invent any melody or any harmonic sequence. My present teacher tells me that, without the ability to invent, I can never become a composer. Will you kindly advise me? My age is 29.*—Aspirant, St. Louis, Mo.

A. To answer frankly: your present teacher is quite right. Apply a parallel argument: Wishing to be a writer of short stories, you study your Language in all its branches: Orthography, Etymology, Syntax and Prosody; the Analysis of sentences, Style and Literary Composition in its different forms. All of this is excellent and absolutely necessary, if you would write coherently and competently. *But what are you going to write?* "Short Stories." *Original* short stories, of course; but, having no story to tell and being unable to invent one, you cannot apply the technical knowledge which you have acquired! This might serve you to criticize the work of others, but would not endow you with the power and gift of invention. Even so with Musical Composition. To "compose" songs or other music, you must have original ideas to express and the ability to invent original melodies and harmonies. This is the composer's *Sine qua non*: a thing without which another cannot be.

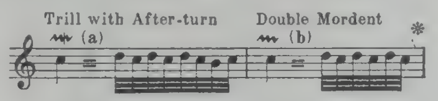
Upright and Grand Pianos.

Q. *Please explain the difference between the upright and grand pianos as to action. Will one used to an upright find it difficult to play on a grand? Is there any difference in the use of the pedals?*

A. From a performer's point of view there is practically no difference in action between an upright and a grand piano. Without any change in method, one can play with the same facility on the one as on the other. There is no difference in the use of the pedals. For complete description of the genesis and growth of the instrument, down to the present time, consult "History of the Pianoforte" (Hipkins), or any good Dictionary of Music.

The Double Mordent and Bach's Ornaments.

Q. *Will you please explain the difference between (a) the Trill with after-turn and (b) the Double Mordent? Where can I find a copy of Bach's own list of Ornaments?*—EMILIE KALHAUGE.



A. You will find a list of Bach's Ornaments, as written by him for his young son, Friedmann, in a copy of the "Partitas," J. S. Bach, Book I, revised by Maurice Emmanuel, published by Durand & Co., Paris (France).

* Note: When there is no perpendicular stroke through the sign, there is no after-turn.

Can I Be a Teacher of Piano?

Q. *Will you kindly advise me if I could possibly give piano lessons? I have been studying for three and a-half years and with one teacher. I wish to become a well-educated musician, but my family is unable to help me financially. An affirmative reply would greatly encourage me.*—THERESA V. P., Cambridge, Mass.

A. As your musical acquirements and your teaching ability are completely unknown to me, it is impossible for me to advise you positively. The proper person to do that is your own teacher. In any event, it would be well for you to remember and to heed always that: *we must know much to be able to teach a little.* In other words, you must be far in advance of the grade you propose to teach, and you must know most thoroughly everything pertaining to that grade —and then more.

Temperament: Equal and Unequal.

Q. *If C♯ and D♭ on the violin are not exactly the same pitch, how can the same tone be produced by the violin and piano, or violin and the organ, being sounded together? Why should there be any difference? What about the voice?*—A. C. D., Cowesett, R. I.

A. The difference in pitch arises from the variations in number of vibrations of the interval. The system of tuning for the piano is that termed "equal temperament." By this the octave is divided into twelve equal semitones, so that C♯ and D♭ are the same in sound. Other systems of tuning, classed under the head of "unequal temperament," show certain vibrations from the "true" which result in a difference of pitch between similar notes of "equal" and "unequal" temperament. The discussion of the subject is too lengthy to be treated adequately here. You would do well to consult Helmholtz, A. Ellis, F. R. S., Woolhouse's Essay on Musical Intervals. See also the Encyclopaedia Britannica, under "Acoustics," "Pitch" and "Temperament."

Ut—Do—Fixed Do—Movable Do.

Q. *Please tell me the meaning of "Ut dièse" and of "Ut." What language is it?*—R. A. C., Boston, Mass.

A. "Ut" is the French term for the note C. It is the first syllable of the hymn to St. John, from which the notes of the hexachordal scale derive their names (Ut, re, mi, fa, sol, la). The French, in their solfeggio, employ also the Italian names (Do, re, mi, fa, sol, la, si, do), but the Ut or Do always indicates the note C, whence their system of solfeggio is termed the "fixed Do," in opposition to the "movable Do" solfeggio, wherein the first note of every major scale is always called Do. The word "dièse" is French for ♯; thus "Ut dièse" means C♯.

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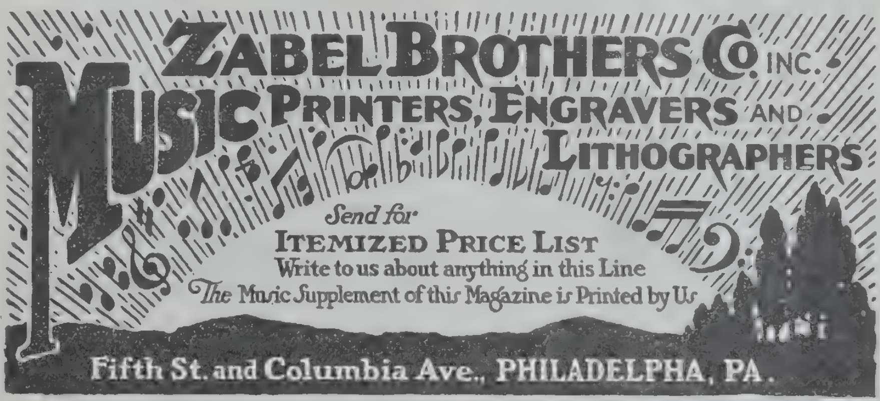
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A Letter-Lesson on Beethoven's Minuet in G

By Frank L. Willgoose

DEAR TOM:—Sure, boy! it's a pleasure! No matter if I am on my vacation, I can always find time between the rounds of golf and the fishing trips to help you.

The Beethoven Minuet is a tricky proposition for any violin student. It is one of these pieces that everybody plays at and scarce-a-body plays. Like that slugging machine at the fair; everybody takes a swing with the mallet, but nobody rings the bell at the top.

Now I'm going to try an experiment on you, Tom. I'm going to give you a lesson by correspondence, and the famous piece you are having your troubles over will be the subject of it. When we get together again in September you can tell me how you liked it.

Well, here goes!

The Beethoven Minuet is a shining example of a piece in which the musical and technical difficulties are about evenly balanced. Just now we will wrestle with the technical part of the piece, touching on its musical beauties only as may affect the performance.

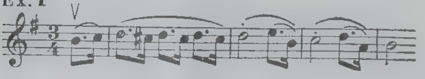
Here is the reason for this:

To bring out the beauty of a master's work, your technic must be faultless.

I want you to force-feed yourself on this idea day and night, sleeping and waking, for six months; and at the end of that time the effects of it will stick out all over you.

Take out your violin now and try the opening phrase:

Ex.1



You made a clumsy job of it, didn't you? If there is anything this piece needs it is polish, finish and delicacy of treatment.

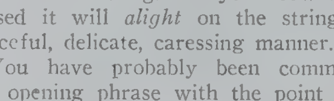
Once again. Poise your bow carefully in the air with the lower third part directly over the A string. Now commence the up-stroke from this point, letting the bow move in the air slightly before it touches the string. If your bow is well poised it will *alight* on the string in a graceful, delicate, caressing manner.

You have probably been commencing the opening phrase with the point of the bow. You do not need a whole bow for these first two notes. Begin where I suggest and you will achieve a far better effect.

The Question of Rhythm

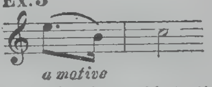
Now pass on to the down bow right after the bar line. Here we run bang up against something of the utmost importance. It is the question of rhythm. *Rhythm*, Tom, not *Time*. You know the difference. Each beat of this measure is composed of a dotted eighth and a sixteenth. This makes it possible to divide the beat up into four parts, the dotted eighth being three of the parts and the sixteenth the other one. You remember your old failing in this particular rhythm. You used to divide the beat into three parts instead of four. Now if you do this it results in a sloppy, lifeless sort of rhythm that is wholly lacking in character. Not only that, but the whole of the first part of this compostiion has a lovely, tender, clinging quality that is beautifully brought out by giving the dotted note full, or a trifle more than full value

Ex. 2



Look now at the third beat of the third measure. (Count the incomplete measure at the beginning as No. 1.) Here you will find something of great importance. This beat and the half-note of the following measure form what we call in music, a motive.

Ex.3



Now make this beautiful little figure stand out, like one of the brilliants in a piece of jewelry. In order to do this, stop the bow dead after the second beat of the third measure, and do the same just before the figure is repeated one degree lower in the scale.

This is the kind of thing we mean when we speak of "good phrasing"—the division of the theme into sentences, strains and motives. It would be just as senseless to play without observing these as it would be to gabble a piece of poetry or prose through without any stops.

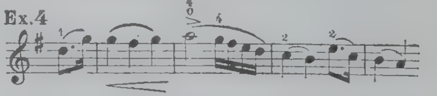
Resultful Practice

Now you see how much real, solid, nutritious stuff we have been able to extract from just four measures. By spending an hour or so on passages such as these you will get immeasurably more good than by playing a piece from beginning to end and then going through it again and again. It is by such practice as this that our platform giants are made.

Keeping these points in mind, try the effect of the whole four measures, playing them with the greatest ease, grace and delicacy of which you are capable.

Now I want to skip over a few measures to a passage which for emotional effect is the most beautiful in the whole piece. Immediately after the double bar we get this:

Ex.4



There is one technical effort that you must make which is vital to the proper rendering of this little phrase I refer to the group of four sixteenth notes at the end of the second measure. This little group must be rolled off the fingers as deftly and cleverly as the jugglers do their tricks. Getting it right is more a matter of rhythm than of anything else. Be sure to hold the note immediately preceding, its full two beats, then run down the four notes neatly and cleanly, landing on the C of the next measure exactly in time for the first count. If this little figure is well executed and is preceded by a nice crescendo up to the half-note A, the effect is exceedingly fine.

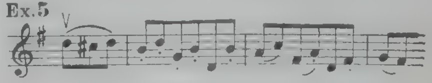
Now pass on to the next section, which is sometimes call the trio.

You have often been at a vaudeville show where the trapeze performer performed some particularly daring feats and then proceeded to top off with something particularly hair-raising. Ever notice what he did? In order to make the spectators' skin creep with dread anticipation, the music stopped and a deadly silence prevailed.

This Beethoven's Minuet that you are working on is so well known that as soon as you approach the trio, your listeners are all keyed up waiting to see how you are going to get away with it. They cannot do as the trapeze performer,—stop the music, but they do something just as good,—they hold their breath. They create such an atmosphere for you that if you do it well the effect is electric, but if you do it badly, the result is disastrous.

If I tell you the secret of this part of the composition is in the proper handling of the bow, you say, "Fine, but how am I to handle the bow?" So, Tom, I am going to try to show you bit by bit just how to trip off this most effective piece of writing which begins:

Ex.5



Place the bow on the strings half way between the middle and the point. Playing the three opening notes with an up bow, you will come to the middle of the bow for the beginning of the following measure.

Now play the separate, detached notes with a half bouncing, half stroking motion of the bow. Keep a firm, yet not hard grip with the fingers, and at the same time have a nice sense of balance with the wrist. Having got the right action and the right balance, the next difficulty is to strike the string in absolutely perfect time. Just make yourself hit the string when it should be hit. This will require a lot of concentrated effort but, nail this idea down tight: *when you have mastered a certain difficulty in any particular piece, you have at the same time conquered a host of passages where the same difficulty occurs.*

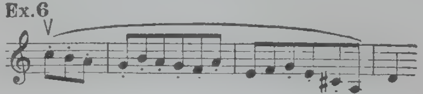
Now do you feel better?

Variety Through Bowing

In the next measure—the third of the *trio*, we have two ordinary slurred notes and then two staccato notes played in one bow, and then two detached notes. Each beat of this bar is different. The treating of the bowing in this way gives charming variety but, of course, adds to the difficulty of the performance.

In the next measure we get still more staccato notes of the one-bow variety, and again in the next and also in the following bars to the end of the passage.

Ex.6



This kind of staccato is the most effective bowing trick of the violinist's whole bag, and when played at great speed is very difficult. Fortunately for you, Tom, this particular example does not need to go fast. In order to accomplish this gracefully and effectively let the bow hand move forward from the wrist in a series of little springs, the bow resting on the strings during the playing of the whole passage. A slight pressure applied at each note by the forefinger of the bow hand will help you greatly in acquiring the trick.

The second part of the trio has exactly the same kind of technic as that just described, but there is one final tip I want to give you in regard to the whole of it. *Keep close to the middle of the bow!*

If you work these ideas out carefully, old fellow, giving them your best concentrated essence of thought, your difficulties will disappear as if by magic, and when I come home you will be able to play me the Beethoven Minuet like a young artist.

"Rome was not built in a day," neither was a violin technic, but every difficulty you conquer is one more stone added to your edifice.

Sincerely,
YOUR DEVOTED TEACHER.

Ask Your Teacher

IF you are under restriction in violin playing, and are invited to play in public, ask your teacher what to play. It would seem that this would be so self-evident that it would not have to be mentioned; but the fact is that many students pick out their own selections for public performance, without saying anything to their teachers beforehand. In long years of experience in teaching it has often happened that a pupil would inform me that he had played a violin solo in public. When he told me what he had played, or rather tried to play, it sometimes almost made my hair stand on end. For the piece was either totally unsuitable to the occasion; it was something that he had only half learned; or else it was unfitted by temperament to do justice to. Pupils will also sometimes get entirely new solos on their own hook, and, without even showing them to their teachers, will try to learn them, themselves, and play them in public. They seem to think that it is a good joke to "put one over on the teacher" in this manner. It is needless to state that they often come to grief.

Many conservatories and colleges of music have a printed rule in their catalogs that pupils will not be allowed to play in public, on any occasion, inside or outside the conservatory, without permission; and, if the necessary permission is given, the selection they are to play must be chosen by their teacher. This is a wise rule, and pupils who abide by it are invariably successful.

If a pupil is to succeed in a public appearance three things are necessary to success. First, the composition must be of a character suitable to the occasion; second, the piece must be perfectly learned; third, the composition must be suited to the temperament and talent of the performer.

Good judgment in picking out compositions suitable to special occasions has been the making, not only of many students, but also even professional violinists. We have church audiences, and "high-brow" audiences, important concert audiences, audiences consisting mostly of children, and popular audiences of people who know nothing about music, but who only want their ears "tickled" by something which can be easily digested. The wise performer will choose his program carefully with a view of suiting and pleasing his audience.

Even professionals often miss it, woefully, in choosing selections for various audiences, and play something so heavy that the audience has not the slightest idea what it is all about; when they could have given great pleasure by choosing something of a lighter nature.

It is of great importance that the composition should be perfectly learned. Many a student makes a failure by trying to play something he has only half mastered. In this matter the judgment of his teacher is all-important. In selecting for him the wise teacher will choose something which he really knows, and has thoroughly mastered. This also disposes of the horrors of stage fright and nervousness, in ninety-nine cases out of a hundred. One of the most successful teachers I ever knew, who, during long years of professional activity, gave a pupils' recital every week of his life, during the teaching season, once said:

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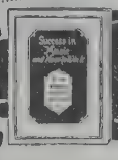

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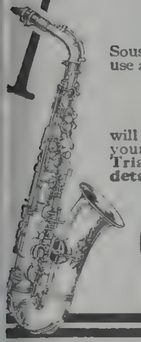

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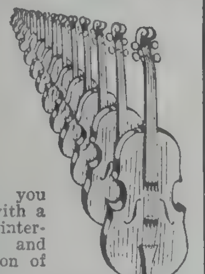

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"Another important thing is that the composition should be suited to the temperament and talent of the performer. Some pupils excell in pieces of a slow *cantabile* character, while others do better with brilliant, showy pieces with lots of velocity passages in them. There is nothing like 'putting the best foot foremost.' The teacher should choose for the pupil a composition which is best suited to his temperament. We find that among professional violinists, different players do better with one class of compositions than another. I have known many violinists who could set an audience wild with a bravura performance of a Paganini concerto, but who would be insufferable in the Bach *Chaconne*.

"Many a public artist owes success to skill in program building, considering first what he plays most successfully, and next what will be most acceptable to his audiences on various occasions. I do not wish to convey the impression that the artist should 'let down,' and play cheap or inartistic music for audiences whose knowledge of music is slight. Programs to suit audiences of every character can be built up without departing from the realms of music of the highest artistic worth. It all lies in the skill in selecting it.

So let the pupil make it a rule never to appear in public without advising with his teacher, whether to accept the engagement at all, and if he does, what to play. The wide experience of the teacher gives him the necessary knowledge to select what is best for the pupil to play, and the pupil who is guided by that knowledge almost invariably meets with success.

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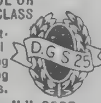

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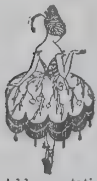
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How to Arrange a Saxophone Part

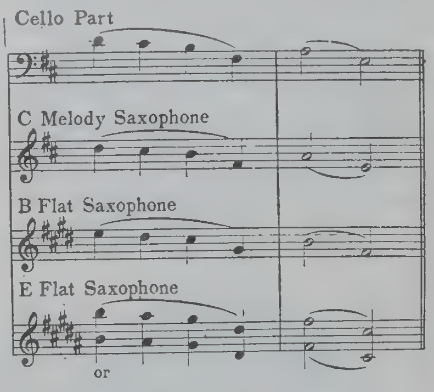
By E. H. P.

ORGANIZERS of amateur orchestras in schools, Sunday schools and elsewhere are often embarrassed these days by the oversupply of saxophone players. (Sometimes even *one* saxophone player is an oversupply!) The use of this instrument for popular dance music has given the impression that it is a regular orchestral instrument, which is by no means the case. Most composers of orchestral music have avoided it altogether, and supply no part for it. In brass-band music, however, it is more highly esteemed, and compositions for full band commonly contain parts for four saxophones.

However, we must take things as we find them. Personal reasons and sometimes the absence of sufficient other instrumental players constrain us to use a saxophone, and the question is what to do with it.

In recent dance music, parts for saxophones are now generally published. Where they are not, the C saxophone may play from the oboe part without changing a note; although the effect is not the same, as it will sound an octave lower. There is, by the way, a C *Soprano* saxophone which sounds the same pitch as the oboe, but it is not commonly in use. Lacking an oboe part, the C saxophone may double the first violin part, simplifying it somewhat, and transposing an octave upward or downward in places where the compass runs too low or too high. But, frankly, these are rough and inartistic expedients. The best effect is obtained by having the saxophone play a cello part. Although the compass of the cello runs considerably lower than the saxophone, its most common use is in a register entirely practical and most agreeable to that instrument.

A saxophone player *might* learn to read directly from the bass clef on his particular instrument, just as a bassoon or a trombone player does; but as this seems to be an exceedingly rare accomplishment, we will treat of the subject from the standpoint of transposition. We give, below, a couple of measures of a cello part, together with its proper rendering on the three different saxophones in common use. By careful examination of this, any player may see how to make the proper transposition for himself, or any leader may prepare a manuscript part for his player.



We call particular attention to the following facts:

1. In the "C Melody," the signature and all accidentals remain the same, only the note-heads are all lowered by two lines and a space.

2. With the "B-flat" saxophone, two sharps must be added to the signature, or

(*Continued on page 354*)

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How to Arrange a Saxophone Part

(*Continued from page 352*)

two flats subtracted; and each note-head will be lowered two spaces or two lines, as the case may be.

3. With the "E-flat" saxophone, all notes stay in the place where they are, but three sharps must be added, or three flats subtracted from the signature. This really sounds an octave *above* the cello. To produce the exact pitch of the cello, play it an octave down, like the lowest notes in the example.

Note that these transpositions are all from the *bass* clef. They would not hold good in the (somewhat rare) cases in which the cello part runs into the tenor clef or the treble clef; but the clever musician, who has once grasped the principle of the thing, will easily puzzle out these for himself.

Accidentals are the worst stumbling blocks. In general, a sharp makes a sharp and a flat makes a flat, but if they land on some degree of the scale which is already affected (in the transposed copy) by the same sort of sign, then they make a *double* sharp or a *double* flat, respectively. In the case of a natural observe whether the effect of it, in the original, is to *raise* the note (by cancelling a flat) or to *lower* it (by cancelling a sharp), or whether it simply restores the normal notes of the scale indicated by the signature.

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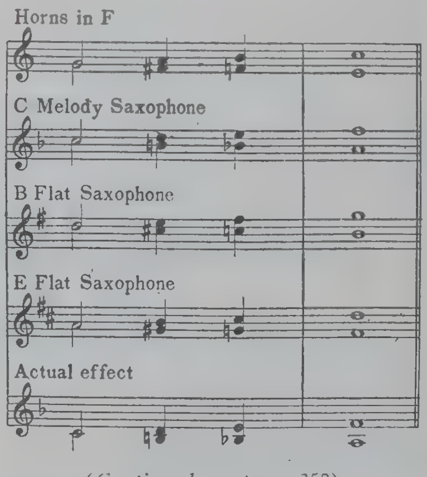
Although in the earlier classical music the horn appears with a great variety of transpositions, one can depend on music published at the present day (including even reprints of the classics) using the "Horn in F." We will accordingly illustrate the method of transposition for the different saxophones where horn parts "in F" are in use.



(*Continued on page 358*)

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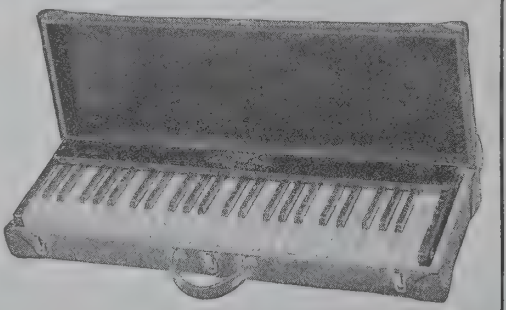

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By Frederick M. Noa

El Universal, of Mexico City, calls attention to the fact that, four hundred years ago, in 1523, the Spanish missionary, Fray Pedro de Gante, destined to become the first teacher of music in America, arrived at the port of Vera Çruz. He set foot on Mexican soil on the 13th of August, and he was one of many missionaries sent over, at the request of the haughty Cortez, to convert the Mexican aborigines and to consolidate the Conquest.

The padre is thought to have been a blood relative of Emperor Charles V, but little is known about his parentage and ancestry. He appears to have received a good musical education in the University of Louvain, Belgium, and in Salamanca, Spain.

In the course of time, he forsook the solitude of his cell in a monastery called Gante, in Spain, and undertook the tedious sailing voyage westward on to America. From Vera Cruz, he went to Mexico City, intending to settle there, but the unsettled state of public affairs caused him to retire to Tezcoco and there he set about learning the language of the Indian natives.

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The development of music in Mexico owes much to this faithful, humble Spanish Franciscan missionary. He set the national musical current flowing, the fruits of which, four centuries later, are the National Mexican Opera, which has the most beautiful edifice of its kind in Latin America, and the Mexican National Conservatory, which opens its doors free to all aspiring Mexican young people who desire to learn the true art of music.

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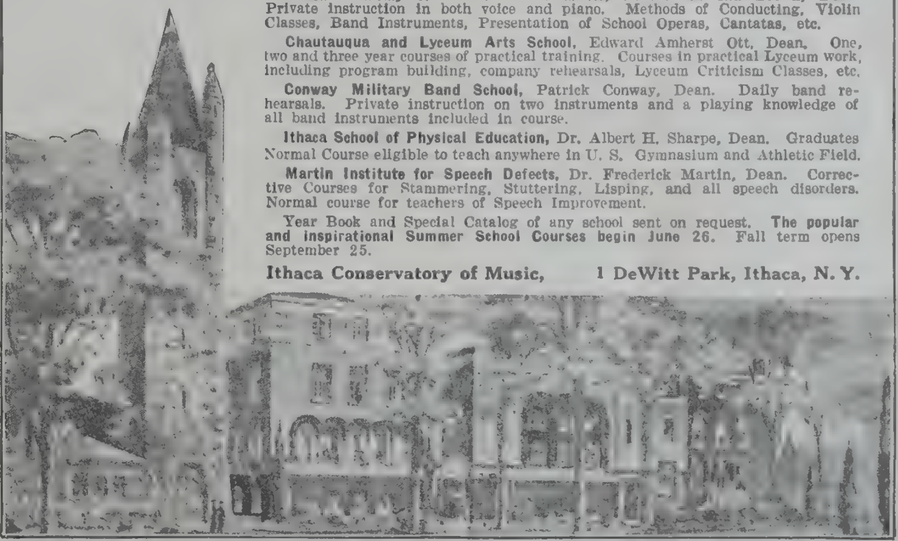

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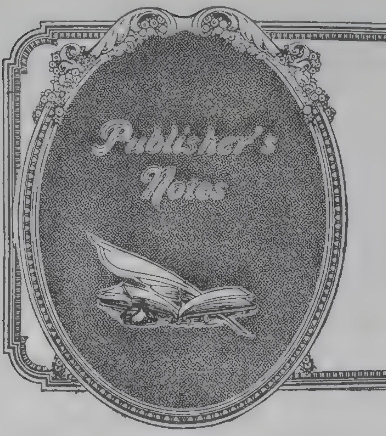

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AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

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May, 1924	Special Offer Price
Album of Compositions for the Pianoforte—Preston	$0.30
Album of Scales for the Pianoforte	.30
Amateur Musician—Gilbert	.30
Basic Principles in Pianoforte Playing—Lhévinne	.30
Castaways, The—Operetta for Women's Voices—Fay Foster	.40
Fairies' Revelry—Operatic Cantata for Treble Voices—Kieserling	.30
First Lessons in Bach—Carroll	.20
Holberg Suite—Piano—Grieg	.25
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New Instruction Book—John M. Williams	.40
New Recital Album, Piano	.35
New Theory Book—Orem	.60
Nocturno—A Musical Romance—Schmidt	.80
Principles of Expression in Pianoforte Playing—Christiani	1.50
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We have many other catalogs and folders—let us know the classification of music publications in which you are interested—our Catalog Dept. will serve you cheerfully.

Commencement Awards

Many schools and colleges throughout the country are now preparing for the annual graduating exercises. The valedictorian is engaged in writing her essay, the soloists are faithfully practicing their "pieces," ensemble numbers are being diligently rehearsed; everything is being made letter perfect for this gala event.

Many graduates intend to enter the musical profession; some as teachers, some upon the operatic stage, others upon the concert platform. In every case their most cherished ambition is to obtain the coveted diploma.

It is not always convenient to obtain suitable diploma and certificate forms for music graduates at the local art stores. To supply this need, the Theo. Presser Co. has designed several forms that are particularly appropriate, and we are prepared to supply them to our patrons at very reasonable prices. Certificates for grade promotions may be obtained for 6 cents and 12 cents, blank diplomas, printed on a good quality of paper, 18 cents, and parchment diplomas for 50 cents or 60 cents. The diplomas, 21 inches by 16 inches in size, have an artistic design and those at 60 cents have appropriate wording for a graduate in music.

Some schools prefer special wording and the name of the school engrossed in Old English letters on the diploma. Through an arrangement with a local artist, we can have this work done in a most satisfactory manner and at a reasonable price, using our parchment diploma form at 50 cents, but we would suggest to any patrons who desire this special work that they place their orders in ample time to avoid delay and consequent disappointment. At least two weeks should be allowed between the time the order reaches us and the day of the commencement, and, in cases where the distance is great, even more time allowance would be advisable.

As a graduation award for the honor pupils we have a very neat musical design in the form of a medal or brooch which may be obtained either in gold or silver. The price of the 10k gold medal is $6, the silver medal, $3, while the same design in a brooch may be had in 10k gold at $4, or in silver at $1.50.

The medals have space on the bar for engraving the date or the recipient's initials, and on the reverse side of both medals and brooches the recipient's name, date, etc., can be engraved at a nominal charge. We kindly ask our patrons to make the same time allowance for engraving medals as requested for engrossing diplomas. We will gladly quote prices for special lettering or engraving, but be sure to send the exact wording wanted when writing for these particulars so that additional correspondence and consequent delay may be made unnecessary.

Jolly Jingles For Little Fingers By Helen L. Cramm

Miss Helen L. Cramm has been most happy in her little sets of teaching pieces for young players. The pieces in this new set are just a little past the first grade in difficulty. Several are just out of the five-finger position. Each piece has an appropriate verse in characteristic style which may be sung if desired.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Mother's Day Children's Day Memorial Day

Music always plays an important part in the observance of these special days, an appropriate solo, quartet or chorus intermingled with the exercises lending a most fitting touch of sentiment and often one of dignity to the program.

An anthem, *Memories,* by Gertrude Martin Rohrer is a very effective number for the Mother's Day program, as are the solos *Mother,* by Stanley F. Widener, *Mother o' Mine,* by Bertha Remick, and *Little Mother o' Mine,* by Herbert Ralph Ward. A new solo, *Old Fashioned Dear,* by Cecil Osik Ellis, will be much appreciated, the charm of both verse and melody making an instantaneous appeal.

There are a number of excellent services for Children's Day with music especially written for children's voices, and verses and recitations that will delight both the youngsters and their adult auditors.

For Memorial or Decoration Day we publish a number of quartets and choruses for either mixed or men's voices that are particularly suitable for inclusion in the programs in honor of our departed heroes.

Any of this material may be obtained for examination by anyone interested in forming programs for these occasions. Tell us your needs and we will gladly make up and send a selection for your approval, allowing you the privilege of returning any copies not suitable. PRESSER SERVICE is always at your command, and you are invited to make the fullest use of its advantages.

Nocturno A Musical Romance By Carl G. Schmidt

We have come into possession of this musical novel, which will be most excellent reading for the summer months. The work will be published at once and ready for vacation time. The story treats of the development of a woman's nature through the influence of musical composition—a nocturne—and interweaves a narrative of commercial life in New York City and the West. Interest is kept to the very last page of the work, and we recommend all music lovers to procure a copy, not only for the story, but for the inspirational value of the book itself. We musical people do not read enough on musical subjects. Many of us have read Tolstoi's novel on the Kreutzer Sonata. This is a similar novel on a "Nocturne" of Chopin. A work of this kind in the book store retails for $2.00, as it is bound in cloth, while on our advance of publication offer we make a special price of 80 cents per copy, postpaid.

The Fairies' Revelry Operatic Cantata By Richard Kieserling

A short cantata or musical play suitable for the close of a program.

It is suitable for concert or stage production and is written for soprano solo and a three-part chorus of treble voices, with piano accompaniment.

Rarely do we find such charming music. "The Dance of the Fairies," which is No. 4 of the six parts of the cantata, is very lovely and most suitable for women's clubs, although it is not too difficult for children in the grades.

Our advance of publication price for one copy only is 30 cents.

Little Folks' Music Story Book By James Francis Cooke

This is the story of music told for the very smallest music pupils. The chapters are very brief, very entertaining, very simple and very direct. All of the illustrations come on separate sheets to be pasted in designated places in the book. Thus the book becomes a "play book" and induces study along those delightful lines which have made music a joy instead of a bugbear to children. The book will be a very pleasant surprise to our patrons when it is received. The advance of publication, introductory price is 50 cents, postpaid.

Etude Title Page Contest

Every month for years, THE ETUDE h endeavored to make its title pages attractive, effective and practical as po sible. It is often very difficult for to secure the right subject, done in th right manner, by one with the talent an skill to produce a good cover. Music a broad field, but the number of real good musical subjects is limited. We hav therefore, announced elsewhere in th issue a prize contest of $250 for the be cover design. The name of the artist do not count in this contest. What we wa are the actual results. Covers that not win the first prize of $250 will be co sidered for purchase. What we reque our friends to do is to advertise this co test by word of mouth so that those inte ested in making covers will become a quainted with it. Every musician h some artist friend who might be ve glad to know of the contest.

Basic Principles In Pianoforte Playing By Josef Lhévinne

Lhévinne has brought into this sho but comprehensive series of conferenc the finest traditions of the Russian scho of pianoforte playing, from which h come many of our most able virtuos of the past fifty years. To this he h added his cosmopolitan experience. Eve phase of technic, touch and interpret tion is touched upon in this book whi was secured through a series of person conferences with Mr. Lhévinne by M James Francis Cooke. A definite effo was made to bring out just those fac which the average piano student mu know in order to insure a good found tion of piano playing in modern sty An introductory price, in advance of pu lication, is offered to all who send ca now to the amount of 30 cents, postpai

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This is one of a series of works th we propose publishing from time to tin The *Album of Trills* is already on t market and the *Album of Scales* will a pear shortly. The numbers in these v umes are not studies but study piece that is, pieces containing technical pa sages. They are of rather an early grad from two and one-half to three. All t pieces are of an interesting charact only those are used that have made th mark in accordance with their merit. T scale volume will contain some of o most popular numbers. The price will 75 cents, but, while the special offer is force, we will send it for 30 cents p copy, postpaid. We advise the membe of the teaching profession to procure least one copy of this interesting wo

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Good recital pieces in grades three five are always in demand. In this n volume, printed from special large plat we have assembled a collection of r gems. These pieces are interesting study and good to listen to, and, besid all this, the practice of them will res in real musical progress. This volu will contain an unusually large numb of pieces of the right type.

The special introductory price in a vance of publication is 35 cents per co postpaid.

The Amateur Musician By Russell Snively Gilbert

A great many students require a p mary book that will take them a bit furth than the Beginner's Book, something th will provide for the development of t musical imagination and awaken enth siasm. This is just what Mr. Gilbert h accomplished in this useful little work. H has created materials that will carry t early student on to a good working know edge of the rudimentary elements notation and of execution at the keyboa We heartily recommend this book to progressive teachers and in advance publication will book all orders for intr ductory copies at the special price of cents, postpaid.

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ow much would you give to have ous, authoritative answers to these ions? Surely nothing is more impor- to the pianist and to the teacher than now what has proved to be the best rials. Miss Brower's method of ap- ching the subject is different and tical. She has taken the programs of als and concerts given with success ew York City and has picked out the s that have met with the highest ap- al. Then she has rearranged the e mass of material according to es of difficulty. After that nearly composition mentioned has been ibed by notes giving an idea of its tiveness. Surely a large market ts this very practical book. Send the nce of publication price, 75 cents, aid, now and be assured of receiv- copy immediately upon publication.

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New Instruction Book

By John M. Williams

We will continue this work on special offer during the current month, which will probably be the last, as we have positively promised the author to have it ready some time in June for his Summer Normal Schools. Mr. Williams is ranked as one of the leading pedagogs of the day, having been most successful along educational lines. He will conduct a certain number of Normal classes in various cities from June to January. An advertisement of his work in the various cities will be found on another page of this issue. The training that Mr. Williams will give is most valuable. Normal training is a feature in our education that has not received the attention it should. Mr. Williams is possibly the very best equipped for giving the teachers this necessary training. He begins in Chicago, June 16th, going to New York City June 30th, back to Seattle July 21st, and so on through the Western States and ending in New Orleans January 12th; thus spending two weeks in each place. He can be addressed either through THE ETUDE or at 449 West 123rd Street, Suite 32, New York, N. Y. His work, now in process of publication, will be used as one of the text-books. Read the advertisement and see if he will hold a Normal in your city; if so, help the good work along.

Our special price in advance of publication is 40 cents per copy, postpaid.

New Theory Book

By Preston Ware Orem

This book starts out from the point where the dominant seventh chord has been reached and goes at once into the practical making of music. Such additional knowledge of harmony as is needed by the student is given as the occasion may arise and is developed out of practical usage. Everyone who studies theory at all ought to endeavor to create. It is the best and surest way of developing real musicianship. And everyone who plays ought to study some theory at least. This book aims to be as practical as it is possible to make it, and is right in line with the principles given in the same author's *Harmony Book for Beginners.*

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Thirty-Six Studies or Caprices For Violin

By F. Fiorillo

If any great violinist were asked for a list of studies which every violinist should have studied to be well grounded in the art of violin playing, there would be an almost unanimous answer: Kreutzer, Fiorillo and Rode. Opinions may vary as to what should precede these studies or what should follow them, but they are recognized as the backbone of violin etude study. They give unusually fine work in double stops, stretches and smooth passage work, and are of so musical a character that many of them are played by great violinists as concert pieces. Our edition of these etudes, being now prepared by Otto Meyer, whose choice by Professor O. Sevcik as his representative in the United States shows that he is especially well qualified to edit such study works, will soon be ready; and we are offering our new edition of the Fiorillo studies at the special in advance of publication price of 35 cents a copy, postpaid.

Holberg-Suite For Piano

By E. Grieg, Op. 40

This is a new volume in the *Presser Collection* and it will be ready soon. This is an *Opus* of Grieg's that is more than holding its own. The final number, *The Rigaudon,* has been popular always. *The Prelude* is being used a great deal as a study piece, and it makes a brilliant recital number. *The Sarabande. Gavotte* and *Aria* are decidedly charming numbers. Our new edition has been prepared with the utmost care.

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Rhythms for Young People

By Blanche Fox Steenman

This book has been planned especially for use in schools, but it may be used to equal advantage in private and class teaching. It contains examples in every possible style, taken from the works of the classic and modern masters. In many cases the originals are given, while in others the pieces have been simplified slightly. All of the pieces are well within the range of the average player. Explanatory texts are given with each number besides special annotations here and there. This book is a real work on musical appreciation and its use will tend to develop a real knowledge and liking for the lasting things in music.

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Music-Writing Book

By Anna Heuermann Hamilton

A good writing-book is almost indispensable to a young pupil. Nothing enforces a knowledge of things so thoroughly as having to write them out, and when this is coupled with a certain amount of original work, backed up by the necessary explanations, the student cannot help but make progress. This new writing-book is based upon the foregoing principles. The author is a successful educator, and this book is the fruit of ripe experience.

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The Castaways—Operetta For Women's Voices

By Fay Foster

This exceptionally clever operetta will provide a most interesting entertainment for performance by women's clubs or by school, college and academy choral organizations composed entirely of girls' voices.

Fay Foster's music is most attractive and charming, with solos of distinct worth and choruses full of lilt and rhythm. The colorful, weird chanting of the native women is in splendid contrast to the melodic flow of modern tunefulness as voiced by the *Castaways,* who are American women of today shipwrecked on a mysterious island.

The plot is interesting, the costumes are strikingly beautiful as stage pictures, the action is quick, and there is much humor in the dialog.

Our advance of publication offer for one copy only, is 40 cents, postpaid.

Reverie Album For the Piano

This is in reality a drawing-room album devoted to pieces of the quieter and more elegant type. This would include *Reveries, Nocturnes, Songs without Words* and *Meditations.* The pieces selected for this volume are all of intermediate grade. It will prove an excellent book for Sunday playing, or for use in church where a piano is employed instead of a small organ. There is really a wide field for this book.

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Songs for Girls

In response to many requests we are compiling a book of our best songs suitable for girls. No song text treats of religion and no text mentions romance. Songs about birds, flowers and all aspects of nature, with a few humorous and dialect songs make up a complete book suitable for concert or home use. Only the choicest material is included in this valuable collection, which may be ordered in advance of publication at the special price of 40 cents, postpaid.

Changes Of Address

If you wish your ETUDE MUSIC MAGAZINE to follow you on your summer holiday be sure to advise us at least three weeks in advance of your change in address, giving both the old and new address to insure against possible loss of copies.

(*Publisher's Notes continued on page 362*)

World of Music

(*Continued from page 291*)

Franz Lehar, of "Merry Widow" fame, according to report, has been commissioned to write an opera for the Metropolitan Company of New York, and has chosen "Romance," by Sheldon, as the source of his libretto. "Romance," as a play, was a success in America and an even greater one in England.

"The Village Coquettes," an opera founded on a play by Charles Dickens, and the music by the late Sir Frederick Bridge, is in preparation for a London presentation.

Edward Lloyd, for many years the premiere oratorio tenor of the world, celebrated his 79th birthday March 7. He leaped to fame by his wonderful singing of the tenor narrative in the "Matthew Passion" at the Gloucester Festival of 1871, and was the favorite tenor of our own Theodore Thomas.

The Chicago Civic Opera Company management announces that, because of losses sustained on performances of German Opera during the past season, presentations of Wagner's operas will be dropped from next year's repertoire unless a sufficient fund is guaranteed to insure against a similar deficit.

A $500 Prize is offered by the American Radio Association, 50 Union Square, New York, for the best answer to the question, "Who is to pay for broadcasting?"

A Complete Cycle of the Chamber Music of Brahms is to be given by the Elshuco Trio next season, in New York, as an extension feature of the Berkshire Festival movement.

Dvořák's "From the New World" Symphony, according to recent research, was finished at Spillville, Winnesheik County, Iowa, and the Iowa Conservation Association, for the purpose of preserving historic places, has started a movement to have this spot properly marked.

"Sakahra," an opera by Simon Bucharoff, the American composer, is to have its premiere at Frankfurt-am-Main, Germany, in April. Arthur Nevin's "Poia," produced at the Royal Opera, Berlin, in 1910, is believed to be the only other American opera to have had a German presentation.

Sixty-six New Operas were presented to the Italian public during 1923. Of these, thirty-two were operettas and the remainder of a serious character.

Arthur Hartmann, the American violinist who has been concertizing in Europe, will tour America for the coming season.

Bulletin of the Presser Home for Retired Music Teachers

On Thursday evening, March 6, The Presser Home Social Club was favored with an interesting and instructive talk by Wm. H. Moore, D.D.S. Dr. Moore's lecture was illustrated with fine screen pictures of the plant and animal life of Mexico. It gave an insight into the environments and customs of the aboriginal inhabitants (some of whom are cannibals) on both sides of the Sierra Madre Mountains, as well as the characteristics of modern Mexicans and their beautiful cities.

The Home is now fully tenanted, save for one of the rooms for the men. There is already a waiting list of five who have made applications for admission.

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(Signed) JAMES FRANCIS COOKE.

Sworn and subscribed before me this 1st day of April, 1924.

[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925.)

What the Vocal Student Should Know
By Nicholas Douty

This important work will be in the hands of our patrons very shortly. Mr. Douty enjoys the unique distinction of having been the solo tenor at the famous Bach Festivals at Bethlehem since the inauguration of the famous choir. No more exacting experience has ever been had by any other American singer. Years of successful day-in-and-day-out work as an artist teacher of singing in Philadelphia, years of experience as a practical musician, qualify him to say with authority "What the Vocal Student Should Know." In telling this he goes farther. He gives the vocal student the actual practical materials to enable him to advance himself. The daily studies are all in the book. You now have only a very short time to order copies if you wish to take advantage of the special introductory price of 50 cents, postpaid.

Vocal Studies For Low Voice
By George Whelpton

The low voice demands specific material in the way of studies. Only the experienced teacher knows what these differences are. Teachers of voice will greet eagerly this book of systematic vocal exercises which will solve one of the serious problems of modern voice teaching. The advance of publication price is 30 cents, postpaid.

Advance of Publication Offers Withdrawn

Many readers of THE ETUDE fully understand the significance of the caption given this paragraph, but for the few uninformed, it might be well to review our policy upon new works. When a decision has been reached to publish a certain work we invariably announce it, accepting orders in advance of its publication at a very low price with the idea of introducing the work. These prices are below those at which we can afford regularly to sell the works, and, therefore, when they actually are on the market, the advance of publication prices are withdrawn. The works that are withdrawn this month are named below and briefly described. The retail prices are given and any responsible musician may now secure a copy of any or all of these works for examination.

We offered in advance of publication an *Album of Six-Hand Pieces by Sartorio.* This is now ready, and it is entitled *The Three Players.* It is a collection of six-hand pieces for the pianoforte composed, arranged and edited by A. Sartorio. There are eighteen excellent numbers which include several original compositions for six hands by A. Sartorio, and a fine variety of six-hand arrangements of compositions by some of the masters, and about half dozen contemporary writers. Teachers can utilize this album to excellent advantage in building up commencement programs with pupils in the medium grade. The retail price is $1.00.

There are four violin works withdrawn this month from advance of publication. Two are standard works, well known to violin teachers. They have been edited with great care by Thaddeus Rich, the well known concertmeister of the Philadelphia Symphony Orchestra. These works are *Scene de Ballet by de Beriot,* retail price 75 cents and *Concerto No. 1 in A Minor by Accolay,* retail price $1.00. Be sure to ask for the Presser edition of these works and you will get the superior editing of Mr. Rich.

Another standard work for the violin is Kayser Opus 20. We have produced a new edition of studies from Kayser Opus 20 that every violin student should know. This work is entitled *25 Selected Studies from H. E. Kayser for the Violin with Second Violin Accompaniment in Score, Opus 20, by Charles Levenson.* These are the best of the Opus 20 studies, presented in a logical arrangement, and a great feature of this work is the second violin accompaniment in score. The retail price is $1.00.

We are also withdrawing from advance of publication *Four Melodies for the Violin, by Frederick MacMurray.* The retail price of this is 75 cents. These four melodies are for the violin alone or with piano accompaniment. They will give the violinist something different, being written entirely in double stops, and proficient violinists can put new life into their repertoires with these four melodies.

Another withdrawal is *The Hymn of Praise, by Frederick Wick.* This is a cantata that can be used at practically any season of the year. There are soprano, tenor and baritone solos with choruses for mixed voices. About 40 minutes would be required for the rendition. The price is 60 cents a copy.

We have been offering in advance of publication, a short cantata for two-part treble voices entitled *In Foreign Lands, words and music by Richard Kieserling.* This is now withdrawn, and the price is 40 cents. Directors of music in college seminaries and schools for girls will be delighted with this work, which is also suitable for use by choruses of women's clubs.

The work offered in advance of publication as *Easy Opera Album* is now published, and the correct title is *Young Folks' Opera Gems.* The price of this excellent album is reasonable, being but 75 cents, retail. There are 27 excellent second and third grade arrangements of melodies from the operas in this collection and 17 different composers are represented by selections from 23 different operas.

Beware of Fraud Agents

We again remind our friends that we are in daily receipt of complaints from all over the country that good money has been paid for a year's subscription to THE ETUDE and no copies are delivered. Investigation almost invariably proves the subscriber to have been swindled. We cannot be responsible where money is paid by our ETUDE friends to strangers, no matter what their canvass may be or what plausible argument they put up. Do not pay any money to anyone unless he or she is personally known to you.

Premium Workers—Attention!

Splendid rewards are offered to our premium workers on the inside back cover of this issue. Read the announcements carefully. Hundreds of our friends have written to us expressing delight with merchandise sent in exchange for new ETUDE subscriptions. The premiums are well worth working for, are guaranteed by the manufacturers, and we also guarantee that each reward is standard merchandise sure to give satisfaction. Send post card for complete premium catalog.

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The Choir Master

Each Month Under This Heading We Shall Give a List of Anthen Solos and Voluntaries Appropriate for Morning and Eveni Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reas able and the discounts the best obtainable.

SUNDAY MORNING, July 6
ORGAN
Alpine Pastoral .... *Flagler*
ANTHEM
a. The Pillars of the Earth.... *Tours*
b. My God Accept My Heart This Day .... *Brackett*
OFFERTORY
I will Magnify Thee (Duet, two high voices) .... *Mosenthal*
ORGAN
Triumphal March .... *Erb*

SUNDAY EVENING, July 6
ORGAN
Invocation .... *Camp*
ANTHEM
a. Come Ye Disconsolate.. *Neidlinger*
b. Let Not Your Heart Be Troubled .... *Jones*
OFFERTORY
Beautiful Land of My Dreams. *Blount*
ORGAN
Piece Heroique .... *Diggle*

SUNDAY MORNING, July 13
ORGAN
Cantilena .... *Goltermann*
ANTHEM
a. The Lord is My Light.. *Thompson*
b. Saviour, Who Thy Flocks Are Feeding............. *Baines*
OFFERTORY
Consider the Lilies (Med.) .. *Topliff*
ORGAN
Toccata .... *Dubois*

SUNDAY EVENING, July 13
ORGAN
At Even Time .... *Geibel*
ANTHEM
a. Hark, Hark, My Soul... *Neidlinger*
b. The Day is Gently Sinking To a Close............ *Martin*
OFFERTORY
One Sweetly Solemn Thought (Duet S. and A.)... *Ambrose-Bliss*
ORGAN
Epilogue .... *Gillette*

SUNDAY MORNING, July 20
ORGAN
Romance .... *H*
ANTHEM
a. Truly God is Good to Israel *Berri*
b. The Cross .... *Bl*
OFFERTORY
Spirit of God (Duet A. and B.) *Nessler-Brac*
ORGAN
Festal March .... *Ca*

SUNDAY EVENING, July 20
ORGAN
Shepherd's Idyl .... *G*
ANTHEM
a. Fierce Was the Wild Billow *N.*
b. Must Jesus Bear the Cross Alone ....
OFFERTORY
Remember Me .... *Br*
ORGAN
Marche Legere ....

SUNDAY MORNING, July 27
ORGAN
Melody in A .... *Pa*
ANTHEM
a. Show Us Thy Mercy..... *Berr*
b. The Lord is Our Help.... *Scho*
OFFERTORY
Hear My Cry, O God...... *Hos*
ORGAN
Recessional .... *Shep*

SUNDAY EVENING, July 27
ORGAN
Berceuse .... *Go*
ANTHEM
a. Peace I Leave With You.. *Rol*
b. Shall We Deny Our Lord.. *Bl*
OFFERTORY
Home to Thy Loving Arms (Duet A. and T.)...........
ORGAN
Postlude in C................ *L*

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL, FOR SALE or WANTED
Rate 10c per word

FOR SALE—One complete set "Modern Music and Musicians" published by University Society, Inc. New last fall. Price, $63. Will sell for $45. Write Garnett Wingreen, Bismarck, N. D.

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ETUDE MUSIC MAGAZINE	$2.00	B
McCall's	1.00	$2
Regular Price	$3.00	Save

ETUDE MUSIC MAGAZINE	$2.00	B
Woman's Home Companion	1.50	$
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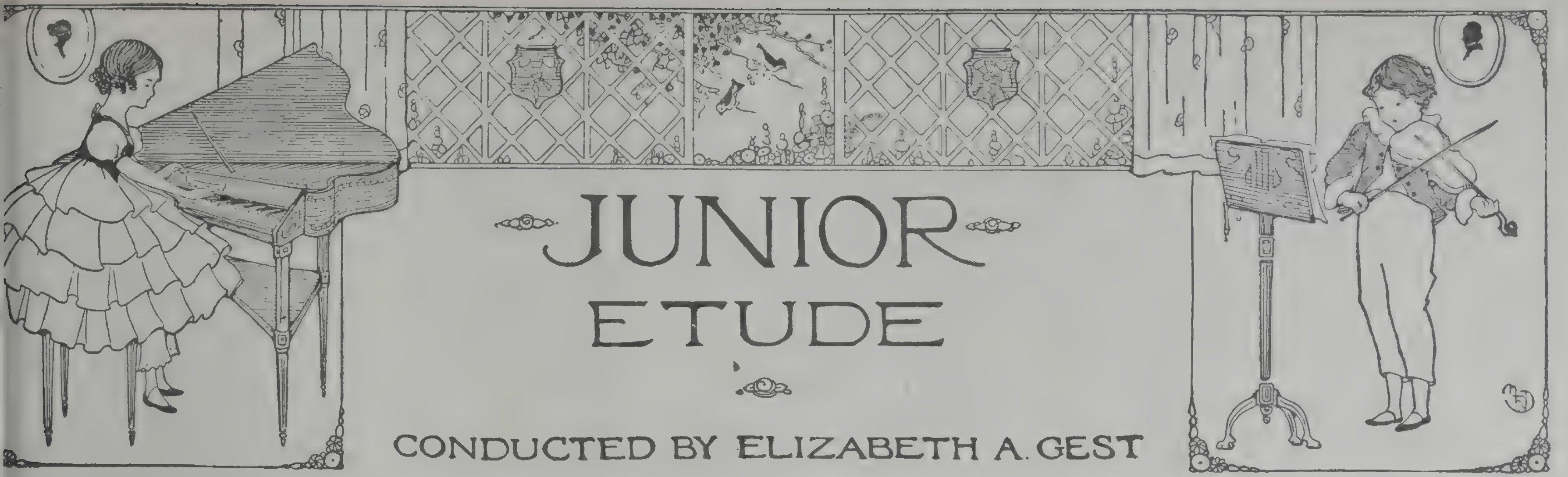

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms (No. 5)

HE following continues the list of sical terms commenced in the January ie. Copy them in your note book:

nergico—energetic in style.
spressivo—With expression.
nharmonic—A change in letter name, not in tone, as F sharp and G flat.
ermata—a pause over a note, indicated he sign 𝄐.
inale—the closing movement or part of mposition.
ine—the end of a composition.
orte—with much tone, Loud. Indicated f.
ortissimo—very loud.
ugue—A contrapuntal composition tten according to fixed rules, in which a ain theme is taken up by the different ts or voices in succession.
uoco—(con fuoco) with great anima- and spirit.

Letter Box

R JUNIOR ETUDE:

e have taken your musical books for three years and I wanted to write to you how much we enjoy them.

e live on a mountainous island where re is a beautiful harbor and a high ak." Looking down from the peak, one s that the harbor stretches very far and dotted with little islands. There are y tiny junks that surround the wharves I often wonder how the people can in these small junks.

e are having many typhoons, and one very severe. It damaged many things, ted up trees, sank ships, and blew up ses and also, the worst of it was, it many people up in the air, which was pitiful.

his letter is from a Chinese girl who ld very much like to receive letters. ften wonder how the American children write such good English. I am sure y will find lots of mistakes in mine.

From your friend,
NELLIE CHENALLOY,
4 Prospect Place,
Bonham Road.
Hong-Kong, China.

Maytime

MAY! And Springtime nearly over and nmer time almost here! Have you ac- nplished all the things that you intended do this season?

re you as far on in your music as you hoped to be at this time? If not, you w you have very little time left to catch

une will be a very busy month at school know, with "exams" and commence- nts and school entertainments; so, really, atever you want to do that you have done in your music must be crowded o May.

o work very hard in May while you still e an opportunity. Do not be afraid of king yourself too tired. (It is always the y people that have time to do things—the fers never attempt any thing.)

f you are getting lazy, get your battery charged" and take the grade on "high r."

hen you will have reason to feel pleased th yourself for making the effort, and for results that will not come without effort.

The Soil of Music

By Leonora Sill Ashton

HAVE any of you ever planted a seed, or a bulb, and watched it grow.

If so, you have had one of the finest lessons in the world right before your eyes.

But it is not of the seed, or the root, or the bulb, or the stem, or the leaves, or even of the flower itself, that this is about. This is about the *soil* in which the plant grows.

Now everybody knows that it is from the soil that a plant draws its life. Way down in the darkness, in some way we cannot explain, the roots are sending out their little fibers to draw in the strength and the nourishment which they need.

If the soil is dry and poor and there are stones in it, there is no food for the plant to live on; so it dies.

But if the soil is rich, and well watered, and cared for, the plant lives and blossoms, and puts forth leaves and flowers,

Now music is one of the lovely flowers that spring up and grow in the life of a girl or boy; but you know well enough it does not bloom for the asking.

Your music must have roots, and they must be deeply imbedded in something upon which they can feed.

I wonder who can guess what the soil is that the flower of music needs.

Its name is Technic.

Without this, all the love of music in the world, all the quick hearing and the fine sense of rhythm which many children possess will soon wither and die like a flower suspended in the air.

Those of you who live in the country or have been to the country in the summer have surely seen the fields and gardens and the farmers preparing the soil for the next planting.

They dig and hoe and rake and plough and harrow; or, perhaps, in a flower garden, they get down on their hands and knees, and with a trowel and their own hands pulverize the soil and rid it of stones so the roots of growing things will fit easily and well into their places.

Your soil, that is, your technic, the fitting of the muscles of the hands and fingers to hold the roots of the music as they should be held, needs care, too. And what are the implements we all own to do this work?

Here are some of our tools:
Finger gymnastics.
Five-finger exercises.
Scales.
Arpeggios.

Each one of these has a special use.

Finger gymnastics make the hands strong and flexible.

Five-finger exercises make the hands strong, too, and also independent, one of another.

Scales shape the hands over the keys, and, in time, make possible the runs like a string of pearls which everyone loves.

Arpeggios stretch the muscles between the fingers, and make the whole hand supple and agile.

What fine tools they are! We ought to love to use them, to make our soil smooth and rich and a fit spot for the flowers of our pieces to grow.

Then there is one other thing about this soil.

Of course, like every other piece of garden ground, there are things that grow very easily whether the soil is properly prepared or not—weeds.

In music, weeds are called Bad Habits.

There is scarcely any need to name them, but here are a few:
Wrong position of the elbow.
Wrong position of the hands.
Stiff wrists.
Awkward fingers.
Long fingernails.
Uncertain touch.

There would be almost no end, if we tried to remember them all.

And what do weeds do?
They crowd out the lovely flowers.
And what do the gardeners do?
They *root them out!*

Let us all be faithful gardeners. Let us watch carefully for the first sign of a bad habit and root it out before it has even a chance to grow and become strong.

Let us use the tools our teacher gives us in the way of exercises and scales to the best of our ability to make a firm, sure rich soil, and we will soon have a lovely garden spot where the sweet flowers of melody will abound.

A Good Time With the Organ

By Frances McCollin

Aunt Kathryn is the organist
In the church up on the square,
And often times she lets me go
To hear her practice there.

Of course I mustn't make a sound
Or talk to her at all;
I just sit quiet as can be
Up in a high choir stall.

And then when I am getting tired
I climb down from my perch,
And tiptoe softly round and see
The windows in the church.

Then in about an hour or so
She says, "Come, Edith dear,
And I will play you any tune
That you would like to hear."

And then I go and sit by her,
Up on the organ-seat,
And play a hymn tune with my hands
While she plays with her feet.

Then she plays lots of lovely things
From Fugues to big Tocatas,
Meditations, Nocturnes, Songs,
And beautiful Sonatas.

Aunt Kathryn is the organist
In the church up on the square;
But when I'm grown up I hope
I'll play the organ there.

Letter Box

DEAR JUNIOR ETUDE:

I am nine years old and in the fourth grade in school and in the third in music. For pets I have a cat and a dog. I get THE ETUDE every month and enjoy it very much, and I hope some little girl or boy will write to me.

From your friend,
CATHERINE MORTON (age 9),
Tozah, Ky.

DEAR JUNIOR ETUDE:

I have not been taking THE ETUDE long, but have always wanted to. I love to read the JUNIOR ETUDE and I like to study the music. I play the piano and also a mandolin. Last year my teacher gave me mandolin lessons for about five weeks and now I can play almost anything that I want to on it.

I wonder how many of you who read the JUNIOR ETUDE have ever played in church? I never have but wish I could. One Sunday I was playing one song, but the organist came while I was playing it, so I never got to play it.

Your friend,
GRACE NEALY (Age 13),
Mississippi.

N. B.—Lillian seems to think that everybody's ETUDE is mailed separately, but they are all mailed at the same time—thousands and thousands of them. Contributions for the contests keep coming into the office from all over the United States from the very first day of the month up to closing time, so it would seem that people even living at a distance, receive their ETUDE on time. Therefore, the trouble must be in your own postoffice, or some place on the way.

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By R. Krentzlin Price, 75c
Special attention is given in these pieces to the development of style, rhythm and technic, The first of these dozen pieces start in grade two with gradual progress in later numbers to grade three. One number brings out *Clinging Legato,* others *Light Velocity, Rhythm Groups, Rhythmic Accuracy, Staccato, Triplets, The Trill,* etc.

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Here one of the foremost woman composers of the day has written delightful little melodies for delighting young pianists. Starting with the most easy type of a piano piece the numbers progress in a nice, gradual manner. Clever texts that aid in holding the pupil's interest accompany many of these pieces.

FIRST GRADE BOOK
By Mathilde Bilbro Price, $1.00
A very attractive work for young beginners just above the kindergarten age. It introduces practically all necessary points, including the rudiments as far as necessary, hand position, notion, etc. The material is very attractive for little tots to study and both clefs are used from the start. Miss Bilbro's elementary teaching works are so very successful because throughout they display a practical knowledge of how to interest and instruct young pupils.

FIRST PIANO LESSONS AT HOME
By Anna Heuermann Hamilton
Book One, Price, $1.00 Book Two, Price, $1.00
This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

STORIES NOTES CAN TELL
By Frances Terry Price, 75c
These are charming early second grade piano pieces. They are characteristic numbers that delight young players. The key variety will interest many teachers since these six short easy pieces use the keys C, G, F, and A minor.

NEW PIANO COLLECTIONS
Useful Albums That Will Serve the Piano Student in Study or Diversion

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CONTEMPORARY MARCH ALBUM
A Collection of Military, Parade and Grand Marches for all Occasions
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THE TWO PLAYERS
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Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original essay or story and for answers to puzzles.

Subject for essay or story this month, "melody." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before May 15. Names of prize winners and their contributions will be published in the July issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

About the Contest

Through an oversight, the closing date of the March contest was omitted, but everybody seemed to take it for granted that it would close on the tenth as usual, and most of the answers were received on time.

However, this month the contests will not close until the fifteenth, as so many, living far away, say they do not receive their Etude in time to have their answers in by the tenth. This delay, when it happens, must happen enroute, and there seems to be no reason for it, as many answers come in from the very farthest corners of the United States on time.

But for the benefit of these readers the contests will close this month on the fifteenth. The Etude, however, cannot possibly wait for these extra days, as it has to go to print on time itself, so the results of the contests cannot be announced until the third month after the contest, instead of the second month, as heretofore.

REGULAR PRACTICE
(Prize Winner)

In the study of music practice plays an important part. Those who intend to make music their profession must be very patient and not get discouraged easily, and above all they must practice regularly. Most teachers ask their pupils to practice one hour a day, but if the pupil sits down and keeps his eyes on the clock he could practice all day and it would do him no good. Pupils must learn to concentrate, in order to learn how to play correctly. Regular practice teaches one to hold the fingers correctly, and also teaches correct rhythm. Each lesson in music always relates to the one before. Therefore, if the pupil practices regularly and understands each lesson thoroughly, he will surely progress in the study of music.

Frances Tusfeld (Age 13),
South Dakota.

REGULAR PRACTICE
(Prize Winner)

My opinion as to the value of regular practice is that it is a great developer for the strengthening of the muscles of the fingers and wrists. Practice is very important in the study of music and should be made as interesting as possible. I think that one should practice at least an hour a day, and with a spirit of desire to learn something each time one sits down at the piano (or any instrument it may happen to be). Make every minute count; and learn to put "soul" into the music being practiced.

Louise Gees (Age 15)
Wisconsin.

REGULAR PRACTICE
(Prize Winner)

The saying that practice makes perfect is applied to nearly everything in life but is particularly applicable to music. Without practice there is little or no use in our taking lessons; for it is through constant practice that one becomes an accomplished musician. If we neglect the first steps toward becoming a musician we neglect all. Music is an expensive accomplishment; and, if we fail to make use of our time we have thrown away our money as well as many valuable hours. There i a time for practice, as there is for a other things, and to make the best use o this period is to put forth every effort t accomplish the assigned lesson thoroughl Therefore there should be regular prac tice hours to obtain the best results.

Polly Whitworth (Age 13),
Texas.

Honorable Mention for Compositions

Grace Levenhaupt, Virginia Dusenberr Edmund Lukaszewski, Richard Hawkin Evelyn Walmsley, Luella Rogers, Mami Pittman, Florence Sampson, Louise Hallo way, Pearl Gould, Freddie Jones, Glady Vera Northup, Lillie Mae Palmer, Gordo Reed, Verda Belle Jenson, Catherine Hen nessy, Amelia Moodie, Ida Schoepel, Ger aldine Salmon, Mary Hawkins, Meldon C Collins, Theodore Ochs, Asenath Clam Faye Wagner, Grace Allendorf, Enna Mit chell, Dorothy Ashe, Willard Dabas, Bea rice Wilson, Lou Ethel Bryant, Mary Sim son, Velma Donaldson, Ann Ellis, Bernic Gleason, Annie Lupton, Louise Mason, Inc Thompson, Vadis Gardner, Virginia Dr den, Naomi Henry, Dorothy Pearson, Mab Root.

Puzzle Corner

I am composed of sixteen letters.
My 13, 14, 8, is a close relative.
My 9, 10, 7, 6, means to consider.
My 11, 14, 12, 13, means privation.
My 16, 7, 10, 9, 3, 2, is something neede in sewing.
My 1, 4, 5, means to fasten.
My 1, 3, 2, 10, means to escape.
My 12, 15, 7, 9, a small, slight building
My whole is the name of a famo composer.

N. B. Answers must include all t words as well as the whole.

Answer to Composer's Square Puzzle

Rubinstein
Brahms
Elgar
Debussy
Liszt
Nevin
Chopin
Schubert
Schumann
Strauss
Dvořák
Gounod

Prize Winners

Frances Jones (Age 13), Indiana; Pa Chouinard (Age 12), Illinois; Ma Frances Berghaus (Age 14), Arkansas

Honorable Mention for Puzzles

Elizabeth Vassail, Esther Meyer, Gra Levenhaupt, Louise Tachoir, Marie Wi liams, Madeleine Robinson, Alice Kalne Hilda Arnold, Kathryn Malsberger, Do othy Ashe, Theodore Ochs, Doris Masc Beatrice Wilson, Alleen Rogers, Sy via Broering, Marian Welch, Eleano Kutchka, Ann Ellis, Gladys Vera No thrup, Roy Williams, Edith McAda Marguerite Mary Kelly, Louise Nyctra

Letter Box List

Very nice letters have been received fr the following, but as they were not of s ficient general interest they will not printed.

Eleanor Morrow, Frances Bennett, Flore Watson, Emily Randolph, Dorothy Edwar Gurney Kennedy, Frank Ross, Marce Erkila, Ruth Cacek, Martha Lee, Annie E Wilson, Frances Waken, Claire McCra Roslyn Roth, Marie Sepion, Martha Andi Ruby Davis, Edith D. Lawson, Autie Whi Betty Ann Williams, Vera Southwell, Tes Ruhl, Luella Davis, Dorothy Huntsber Maurine Powell, Ruth Beckman, Elea Brophy, Inez Christianson, Henrietta Masters, Walter Schultz, Ruth a-Lee Ellst Doris A. Wilhite, Ruth Weathersby, Betti Rundio.

Dear Junior Etude:

I have grown to be so fond of The Etu that I can almost call it my best friend, a some of the things that I read in it are v helpful to me. I play about sixth gr music. Nowadays, it seems to me you do n find as many boys who play the piano as y do girls, and that makes me work all harder so I can boast for the boys!

From your friend,
Volney W. Smith (Age 14),
California

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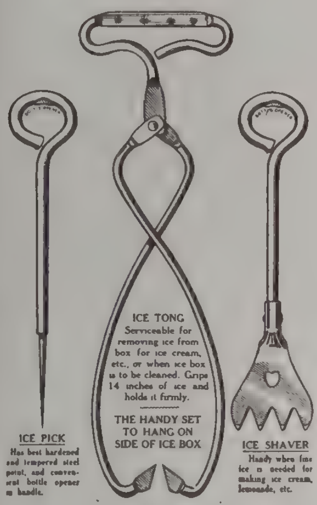

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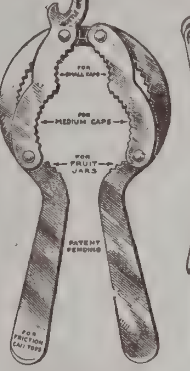

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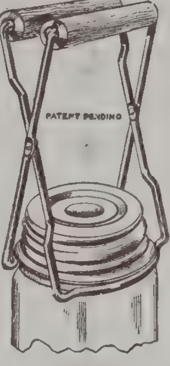

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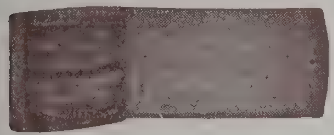

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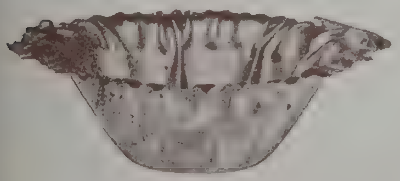

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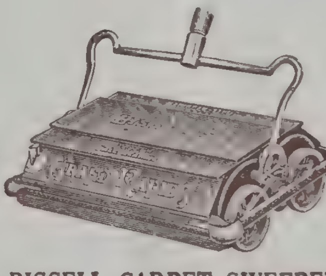

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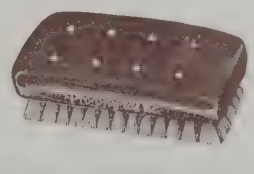

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PRESSER'S MUSICAL MAGAZINE

The Etude

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Edited by James Francis Cooke
Assistant Editor, Edward Ellsworth Hipsher

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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The World of Music

A National Memorial Carillon is to be erected in Washington, at an expense of $3,000,000. It will contain the largest Carillon in the world, beginning with its heaviest bell of more than ten tons, tuned to E-flat and designated the "Bell of the Allies" in honor of the nations with which America was associated in the World War, and ascending the chromatic scale four and one-half octaves to an A-flat produced by its smallest bell, weighing less than twenty pounds. The bells will hang in a marble tower three hundred and fifty feet high and designed by Paul P. Cret, creator of the Pan-American Building and of the granite arch at Valley Forge.

"Kaddara," an Opera of the Esquimaux, by Borresen, recently had its first presentation in French, as a novelty of the season at the Théâtre de la Monnaie of Brussels. It is full of the folk-lore of Greenland, introducing dances, cries and songs of the primitive people. Borresen is a pupil of Svendsen; and his music, somewhat in the "Tannhäuser" style, is said to have much individuality.

The "Unfinished" Symphony of Schubert won by a large majority in a recent compilation of the lists suggested for a "Request" program of the Cincinnati Symphony Orchestra, which closed its season at Music Hall on Easter Sunday.

Twenty-two Thousand and Seven Hundred Dollars have been distributed in the last ten years by the National Federation of Music Clubs, as prizes to American composers; and this is but one of their activities in the encouragement and advancement of American music.

Giacomo Puccini, famous for his "La Boheme" and "Madama Butterfly," has been voted an honorary membership in the Facisti organization of Viareggio, Italy, near which his villa is situated.

Willem van Hoogstraten and Willem Mengelberg are again to be the conductors of the Philharmonic Society of New York. Henry Hadley is reappointed as assistant conductor; and Richard Aldrich will act in consultation on the selection of programs and the performance of new works.

The Army Band of Washington has been brought up to the full strength authorized by Congress. Its instrumentation, according to Captain Lewis, follows that of Le Garde Republicaine Band of France and makes The Army Band the only professional concert band in this country employing the entire family of brasses and woodwinds—including such rare instruments as the Fleugel Horns, English Horns (Cor. Anglaise), French Clarions and the Sarrussaphones.

Boston Music Week, May 4-10, was planned with the special objective of celebrating Boston's musical prestige and its claim as the "Cradle of Music in America." Many of the most significant events in American Musical History have occurred in Boston; and it was there that many of America's most beautiful hymns had their birth.

H. Konoye, a Japanese conductor, recently directed a successful concert of Western music, in Berlin. He has been asked to carry this project into his native land.

Madame Alice Vogrich, wife of Max Vogrich, so long active in New York musical life, and in her earlier years a leading opera and oratorio soprano of Australia, died in January at Melbourne where, since Mr. Vogrich's death, she had returned for residence and was a leading member of the teaching staff of the University Conservatorium.

W. J. Henderson, for many years music critic on the staff of the New York *Herald*, has been transferred to a similar position on the *Sun*, since the latter publication has come under the same management as the *Herald*.

The Francis Scott Key Memorial Bridge across the Potomac at Washington is to have a marble tablet placed at the Washington approach, by the Daughters of 1812, on which will appear the insignia of the society as well as the last stanza of "The Star-Spangled Banner." Special permission for this has been granted by Congress.

The Music Supervisors' National Conference held its annual convention in Cincinnati, April 7-11, with representatives from all parts of the country.

The Annual Messiah Festival of Lindsborg, Kansas, was held this year, April 13-20. Interspersed with other programs were three performances of the "Messiah," bringing the record up to one hundred and twenty-seven presentations of Handel's masterpiece by this enterprising college community.

"Der Freischütz" had a brilliant revival at the Metropolitan Opera in March, where it had not been given for fourteen years. For this occasion the conductor, Bodansky, had composed new recitatives to displace the spoken dialogue which had been used at former presentations.

Walter Damrosch is conducting a Beethoven Cycle at the Théâtre des Champs-Elysées of Paris, with the orchestra from the Paris Conservatoire.

London Radio Enthusiasts report that they heard clearly the farewell recital which Marcel Dupré gave on the Wanamaker Auditorium Organ of New York, on April 1st.

Gounod's "Faust" and Rossini's "Barber of Seville" are the two works most popular with Parisian audiences, according to box office reports of the Opéra and Opéra-Comique.

Harry T. Burleigh's Thirtieth Anniversary as baritone soloist of historic St. George's Church, of New York, was celebrated at a special service on the last Sunday of March. The service was largely musical, in which Mr. Burleigh's songs and settings of the "Negro Spirituals" had a prominent place.

Sir Henry Heyman, violinist, conductor, composer and teacher, died at Paso Robles, California, March 28. A native of Oakland, California, he was educated in the Conservatory of Leipsig where he won the Mendelssohn Prize and was afterwards for a number of years a first violinist of the Gewandhaus Orchestra.

A Pittsburgh Symphony Orchestra seems about to appear above the musical horizon. A campaign is now under way in "The Smoky City" for a two million dollar endowment fund to insure its permanency.

England's Musical Losses in the last days of March are irreparable. Sir Frederick Bridge, so long organist of Westminster Abbey, and one of the world's greatest authorities on the music of the ancients; and Sir Charles Villiers Stanford, eminent composer and teacher, received our tribute last month. To these was added Sir Walter Parratt, organist of St. George's Chapel Royal, Windsor, on the thirtieth of the month. Sir Walter Parratt was the dean of English organists, and had done much towards the establishment of British pre-eminence in this type of music. Famous as a Bach interpreter, he is said to have been able to play any one of the master's great organ compositions and to carry on a conversation or dictate the moves in a game of chess at the same time. Also, he was the favorite musician of Queen Victoria; and his passing might almost be said to close the Victorian Period of Music.

The Fourth Centenary of the Birth of Giovanni Pierluigi da Palestrina will be celebrated during the first six months of 1925 by the Royal Academy of Saint Cecilia of Rome.

Cesar Franck's "Symphony in D Minor" recently won for the third consecutive season the distinction of being the favorite "request" symphony number of the patrons of the Philadelphia Orchestra. Tchaikowski's Fifth and Sixth Symphonies won second and third place, with Beethoven's "Fifth" coming fourth. Beethoven's "Leonore," No. 3, won first place among overtures, over the "Tannhäuser," by four votes. Rimsky-Korsakoff's "Scheherazade" has for three seasons held first place among miscellaneous works.

Igor Stravinsky is considering a visit to America some time of the next season: so Dame Rumor whispers.

Mai Davis Smith, for two decades a leader in the Buffalo musical life, passed away on March 1st. She was perhaps the first woman in America to undertake the career of an impresaria.

The Leeds Choral Union, under the leadership of Dr. Henry Coward, recently gave a series of three performances at the Théâtre Champs-Elysées of Paris, by the invitation of the French Government. The Leeds Symphony Orchestra accompanied them; and Sir Edward Elgar's "Dream of Gerontius," with the composer conducting, was a leading feature.

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A Great Four Manual Organ is to be a feature of the Palace of the Legion of Honor presented by Adolph B. Spreckels to San Francisco to the memory of the California soldiers who enlisted in the World War. The organ is the gift of John D. Spreckels.

Twenty-Six Estey Organ Employees have been with the company forty years, while seven have been with the same firm for more than a half centry. A most remarkable record!

A Los Angeles Opera Company is reported to be in the process of organization. The plan under consideration is to work in collaboration with the organization at San Francisco, the two cities engaging the same roster of artists and arranging their seasons of performances accordingly.

William J. Stannard, ranking band leader of the American Army, has been awarded the baton of "Pershing's Own" band, in one of the most trying competitive tests ever conducted in the army. It is the ambition of the General and his staff to make this one of the finest organizations of its kind in the world.

Mary Garden, on April eighth, made application in New York for naturalization as an American citizen. The great singing-actress has become such an American "institution" that many will read this news with gentle surprise; but she was born in Aberdeen, Scotland, and brought to America when about five years of age.

Richard Strauss has had his contract as conductor of the Vienna Opera renewed for a period of five years.

Henry B. Roney celebrated in April the thirty-seventh year of his activities in Chicago musical circles. Coming into prominence by the wonderful boys' choir which he developed in Grace Episcopal Church his fame was enhanced by the discovery and training of Blatchford Kavanagh, probably the most sensational boy soprano which America has produced—Patti declaring, "He sings like an angel."

Emile S. Enoch has lately passed away in London. Born in France, he went to London in 1869 and founded the house of Enoch and Sons, which was the first in Great Britain to publish the classic works at popular prices. It also introduced into England many French compositions, especially those of Chaminade.

"Giovanni Gallurese," by Montemezzi; "Falstaff," by Verdi; "Pelléas et Mélisande," by Debussy; "Jenufa," by Preiss; "Rheingold" and "Götterdämmerung," by Wagner; are among the novelties and revivals for next season at the Metropolitan Opera of New York.

The Society of American Symphonic Conductors was organized in New York, late in March, with Walter Damrosch as chairman. The conductors of practically all our leading orchestras were in attendance.

Frances Densmore, so widely known for her expert knowledge of the American Indian music, has been added to the staff of the National Museum at Washington.

The Oldest Radio Enthusiast has been discovered in Connecticut. Mrs. Maria Horton Chappel, living in Seehonk, lately removed her headpiece long enough to celebrate her 109th birthday. She declares that radio has rejuvenated her.

Carl Edouarde has celebrated his tenth anniversary as conductor of the symphony orchestra of the Mark Strand Theater in New York. American by birth, he was educated at the Royal Conservatory of Leipsig. His first success was with the Carl Edouarde Band; and with the opening of the Mark Strand Theater ten years ago Mr. Edouarde introduced the idea of having in a moving picture theater an orchestra capable of doing symphonic works, and also of having special orchestral scores for the films. From this beginning have resulted many orchestras of symphonic proportions throughout the country, and a great improvement in American musical taste.

(*Continued on page 431*)

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THE ETUDE

JUNE, 1924 Single Copies 25 Cents VOL. XLII, No. 6

Securing Summer Musical Employment

Young musicians write us from all parts of the country, asking how they may get positions to play in the summer. They know that hundreds of summer hotels do have "music with meals" and otherwise; and they do know that countless students expect to piece out their study funds by playing in this manner. Good music played under such conditions is in no sense compromising to the player. Many of the world's finest performers have, in their youth, played in restaurants, hotels and small theaters.

We do not, however, have an agency or bureau or list to help these friends! Our only advice to them is to secure a list of resort hotels from a travel bureau or from a metropolitan newspaper and write to the hotels individually. It is perhaps a waste of time to try to get positions in the very big hotels, for the reason that these positions are often supplied by men such as Whiteman, Lopez, Davis and others, who make a specialty of introducing their own orchestras. In many of the smaller hotels the music is obtained by the management. It is needless to tell young women that great care should be taken to ascertain the nature of the hotel to which they apply for employment. Very few hotels are not thoroughly legitimate business enterprises.

Thousands of young musicians add to their incomes during the summer season by securing subscriptions for magazines. Subscription getting, if done with tact and courtesy, is never offensive and can become very profitable. We know of one man who, traveling alone, secured over forty thousand subscriptions to The Etude. Those who play acceptably can often do exceedingly well in selling a musical magazine. The Etude never makes any fabulous promises in this direction, as the success of the subscription getter depends entirely upon his ability, his personality, his smartness in finding out the musical folks in a town who ought to have The Etude, and his business ability in general. There is no reason why the summer should not bring you a very nice income in this way if you need the money, are really ambitious, become an *accredited* representative and are not afraid to hustle.

Unaccompanied Song

Herbert Bedford, painter, composer, critic, husband of that remarkably gifted genius, the late Liza Lehmann, has just issued from the Oxford University Press an "Essay upon Unaccompanied Song." He says:

"Let us realize at the outset that modern unaccompanied song is not merely the voice part of any accompanied song, robbed of its natural accompaniment—set to shiver on the concert platform stripped of its accustomed garment. It is, in fact, something musically different; it is composed with the deliberate intention in the mind of the composer of its single vocal line being complete in itself without the harmonic assistance or the commentary of an accompaniment—imagined, indeed, complete in the composer's mind, without one."

Mr. Bedford insists that unaccompanied song has no intimate connection with what we understand as "folk-songs." It is something quite different—an attempt to re-incarnate the monodia of the sixteenth century, or to transport the unaccompanied song of the Far East to the modern concert stage.

We like to feel that we are invariably in sympathy with beautiful iconoclasms, especially when sponsored by men of reknown and experience. To us, however, after a careful perusal of Mr. Bedford's delightfully written essay, we cannot but feel that unaccompanied song in this day and age is not unlike unaccompanied members of the human body. Why amputate the melody from the accompaniment?

To Jazz or Not to Jazz

Every now and then we read of some serious composer who announces that his forthcoming symphonic work will introduce some tricks he has learned from Jazz.

Meanwhile Jazz has flooded over the world like lava from the American volcano of popular music.

The Jazz problem has reached such dimensions that in August we shall let The Etude be a forum for the discussion of the pros and cons of Jazz. Many noted writers on both sides will participate.

In any event, we do know that the Jazz of ten years ago is not to be compared with that of today. Jazz has grown up, gone through high school and is ready for college.

Will it, nevertheless, still conceal under a cloak of culture the iniquity which so many people ascribed to Jazz?

To Jazz or Not to Jazz? Will Jazz injure really good music—the kind of music that The Etude has stood for during its forty years of progress and for which it will continue to stand?

The "Battle of Jazz" in the August Etude will be "some fight." Don't miss it.

Music Libraries in Your Community

Someone asked us a short time ago, "Where does the money go which composes the $2,000,000 a day, reported to be America's bill for music?"

It is not difficult to answer this question if one will note, for only a very little while, the really immense musical activity in all parts of the country.

Two years ago the *Department of Interior* published a booklet prepared by a Committee of the *Music Teachers' National Association*, of which Mr. William Benbow, of Buffalo, was the chairman. This committee made a survey of music departments of libraries in various States of the Union. The report is both encouraging and discouraging. It does indicate, however, that we are investing a great deal of money in musical books. In some parts of the country the investments have been very large and in others disappointing.

The largest music libraries are by no means always in the largest cities. In Pittsburgh, for instance, the Carnegie Library has 7,000 books on music, and 1,400 bound volumes of music, 175 orchestral scores, and 400 chamber music scores. According to the report quoted, the Free Library of Philadelphia has less than half this number of works in its collection.

The report given of the Library of Congress is indefinite in totals. It is therefore impossible, from the reports quoted, to give an accurate estimate of the quantity of books and pieces it contains. There were, in 1918, 822,000 volumes, pamphlets and pieces. There are probably 10,000 orchestral scores of operas, symphonies and concertos, and 5,000 chamber works. There are 1,000 autograph manuscripts of American composers. Up to the time of the report there had been approximately $150,000 spent upon the purchase of music and books, although the works acquired through copyright are valued at an equal amount, if indeed, their value is not even greater.

The Musical Library of Congress is a monument to the musical activity of America. Let us hope that it will not become a Mausoleum of Music in the sense that only a very few of the musically interested people may catch more than a glimpse of this noble collection. When you visit Washington, make it a point to spend a little time investigating the resources of your national musical library. The report states that nine attendants give their entire time to the collection.

There are doubtless more now; and you will unquestionably be welcomed, particularly if you go with some plan of study or research well mapped out.

The worth of a library, like the worth of a watch or of an automobile, depends upon how much it is used. Every teacher, every music lover, ought to possess a good working musical library of the best books and the best music. A safe way to judge the teacher's ability and thoroughness is by the care with which he has selected his books and the size of his collection. This is an infinitely better guide than a fancy show of art furniture, fine stationery and expensive advertising. If the books show signs of use, so much the better.

We once went into a public library where there were kept on file several issues of The Etude each month. The copies were literally torn to tatters, through constant use. It was in a neighborhood where many of the residents might have found the cost of even twenty-five cents for a copy of The Etude just a little more than they could afford. But those tattered copies indicated that in that district there were doubtless more real active music students than in any other part of the great city.

We have known of many libraries where the collections are entombed and guarded with a kind of grim death watch. You enter and are greeted at the door with an expression registering, "Why did you come? Why do you want to disturb us and our books? Why don't you go away and leave us to rest in peace?" We know of one huge stone mausoleum of books, costing hundreds of thousands of dollars, which is visited by only a handful of people a week.

The value of a library depends entirely upon how much it is used. A trunk full of books traveling around among country towns, bringing new life and inspiration to thousands, is worth far more than many collections of fabulous price, buried from civilization almost as securely as the treasures of King Tut.

My Precious Hands

"My precious hands!" exclaimed the excited de Pachmann, refusing to shake hands with a friend between the parts of a piano recital. Yet the writer has seen the seventy-five-year-old virtuoso forget those same precious hands and clasp the hands of a friend with a grip of steel.

How much should the pianist's hands be protected? Surely no one has a finer, cleaner, swifter or more delicate technic than Josef Hofmann. Yet, Hofmann builds automobiles for a pastime. It would seem that the powerful hand of the virtuoso pianist can stand a great deal of strain without any danger of injury.

In the case of the growing pupil there seems to be a really great danger. The boy who uses his hands like sledges or who employs them to receive the anvil-like blows of a flying baseball—the girl who plays hockey until her wrists ache—each has been the bugbear of teachers. The hand in youth will not stand abuse without paying the penalty. In mature years Mr. Hofmann may know how to use his wonderful hands so that they will not be injured.

There is, however, a great deal of poppycock about possible injury to the hands of students. We have had many young women write us to ask whether washing dishes did not injure the hands for piano playing. A fine juvenile overture for laziness. We have had (actually) three correspondents who have asked us whether milking a cow was bad for one's piano technic.

Reasonable care of the hands always pays. Indeed, that girl who by experience knows that some of the excellent lotions on the market, when combined with a little massage, keep the hands limber and free, often has a decided advantage over her male competitors who foolishly turn up their noses at such things.

"My precious hands!" De Pachmann may well call them precious when he realizes that they have again brought him a fortune, many years after the time when most men retire.

Self-study, like self-doctoring, may be dangerous unless done rightly. A stimulating article in the July Etude tells some of the right ways.

Wonderful Musical Advance in the Antipodes

Every once in a while our vanity is punctured by the news of some of the unusual achievements of Australia and New Zealand in the field of music. With a population only a fraction of that of the United States, they have conducted a musical activity relatively far greater than our own.

Australia is very largely Anglo-Saxon in its origin and still continues as one of the outposts of the Nordic race. The people are a fine, vigorous pioneer branch of our race. Now and then we are honored by a call from some of our valued friends crossing "the States" to England. They tell us almost invariably that Australia and the Australians resemble America and the Americans more than they do England and the English.

Australia supports a large number of most excellently trained teachers of music. It has its own finely printed musical papers, representing serious and enthusiastic interest in the art. In recent years it has greeted famous artists from all over the world; and they come back with glowing accounts of their receptions. Some years ago when John Philip Sousa toured the land with his band, the photographs sent back of the public receptions looked like a king's progress.

The general public knows of the attainments of Melba, of Percy Grainger and of Ernest Hutcheson. There are doubtless many other Australian and New England musicians with equal potentialities who will be revealed to us in the future. All honor to our musical friends, geographically twelve thousand miles away but musically our very fine neighbors.

The Influence of Music in the Home

Some one has started a prize contest somewhere dealing with the subject, "Music in the Home." We know this because many of our friends have asked us to write their essays for them upon the subject or to furnish them with material dealing with it. Where The Etude suspects it is being requested to answer examination questions or prepare material which should properly result from the researches of the writer, we draw the line.

The influence of music in the home, however, is so obvious that one hardly knows where to begin to dwell upon it. Starting with the lullaby and ending with "Abide with Me," that wonderful hymn which has ushered so many of our loved ones into another world, music is as needful in the home as bread or sunlight.

There is no member of the family who is not benefited by some kind of music in the home. Let it be the frivolous dance tunes of the young folks. What could give more cheer to their lives? Let it be the favorite instrument of the student, young or old. What dearer friend than a beloved violin or a splendid piano? Let it be a rousing "around the piano" sing. What is more wholesome?

Music is beauty in the home—living, breathing beauty. There can never be too much of it, whether it is home made or whether it comes to you through the phonograph, the player piano or the radio.

Recently we lunched with Anton Lang, the Christus of the Oberammergau Passion Play. His face was a study, a lesson and an inspiration. Through years of idealization of the beauties of the life of Christ, his countenance has taken on a wonderful charm like which one rarely sees in this material world. His thought, his actions, his whole being, his whole existence, have been to personify Christ. The beauty of a Christ life shines in his countenance.

One cannot be surrounded by beautiful things and not be influenced by them. Beauty in the home brings beauty into the soul of everyone in the home.

"The wonderful Russians! They take music as an avocation and produce marvels." In the July Etude there will be some very illuminating and helpful articles which tell how the Russian student has accomplished more as an amateur than many do as professionals. If American creative energy could be turned to music in similar manner the results might be amazing.

Fundamentals That Lead to Musicianly Pianoforte Playing

By *WALTER R. SPALDING, A.M.*

Professor of Music at Harvard University

So much is being written and spoken nowadays about pianoforte technic, management of the fingers, tone color and kindred themes, that it may be of interest and assistance to consider the pianoforte and pianoforte playing from another point of view—that of the musician. We are told, for example, that the human finger and the arm no longer suffice. A "gripping" tone on the pianoforte must come from the hips and there are even professional purveyors of the so-called "loin tone!" *Qui vivra verra.* The forearm, however, has not been relegated to the limbo as it is prominent in the "forearm technic"—a kind of scrubbing up and down the keys—which is necessary in playing modern "cluster harmonies." Speaking of cults, it is amusing to know that there is one for associating colors, not only with instruments and vocal sounds, but even with specific vowels. For instance, the vowel "o" should always be associated with red, and the vowel "i" with blue. It is worthy of record that some of the great authorities in color audition disagree radically in this definite assignment of vowel sound and color, disagreement which, as Philip Hale shrewdly remarks, "makes the judicious grieve."

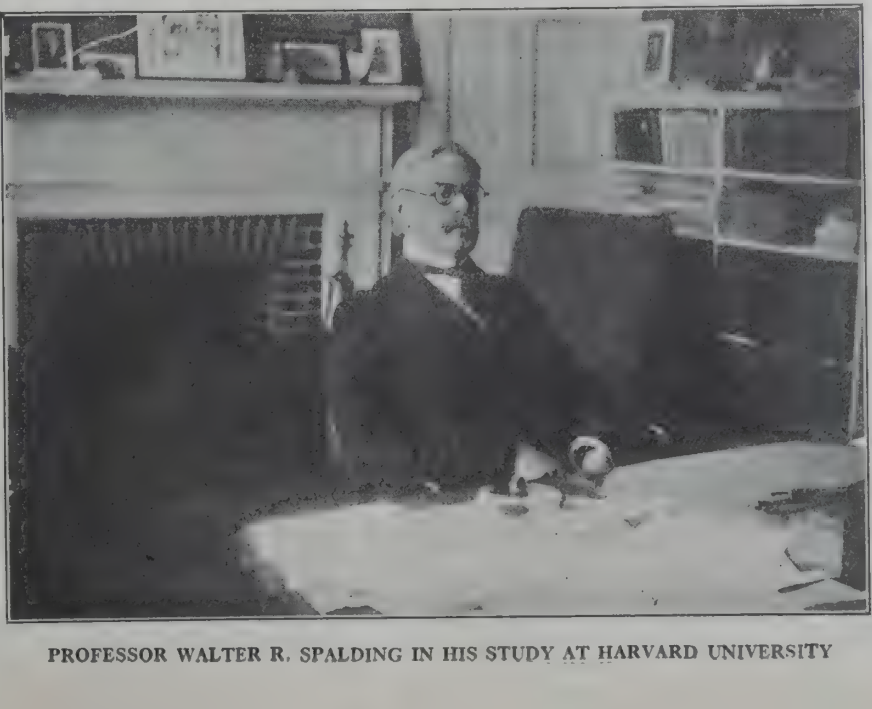
By way of general preface we may heartily acknowledge that technic and interpretation in their highest application are identical—two sides of the same shield—and it is also true that whatever tool is in consideration, be it jack-knife, a tennis racquet or a pianoforte, this tool should be employed with a realization of its possibilities and limitations and with the highest regard for good workmanship. It makes a difference, however, even with a jack-knife whether the user simply whittles shavings or carves out an interesting human figure.

We certainly today hear many young men and women play the pianoforte who yet do not play in a way which appeals to the mere musician. It is often painfully evident that they are so taken up with the management of their fingers, with carrying out some pianistic method in which they have been coached, that the broader and truly musical features in pianoforte playing go by the board—such as a beautiful singing tone a *cantábile legato,* tone color, shading and logical punctuation. Is it not time, frankly, to consider what is the real nature of the pianoforte with reference to its limitations and praiseworthy qualities, and what should be the aim in pianoforte playing? Then let us see if by making technic what it really is—a means to an end and not an end in itself—the standard of pianoforte playing cannot be raised. This point is more important than people generally realize, because the pianoforte has become the universal medium for the rendering of music—the chief domestic instrument—and anyone who plays it, be he composer, critic, singer, teacher or even potential virtuoso, should endeavor to play it in a really musical manner.

Pianists Not Forced to Listen

I should like to make certain suggestions which fall under three headings: First, an inquiry into the nature of the pianoforte; second, a consideration of the frequent confusion of means and ends in pianoforte playing; and, third, the effective relationship between the type of music played or performed in public and the musical equipment of the player. The first point which often strikes the musician is how few people in playing the pianoforte listen to themselves with reference to quality of tone, shading, color or balance of the hands. The reason is obvious—the pianoforte and the organ are the two chief instruments which can be played *without listening at all.*

With the voice, the violin, the clarinet, the horn, any of the orchestral instruments, the player is forced to listen to play in tune and to make any artistic or even acceptable effect whatsoever. But a person playing the pianoforte, if the instrument be a good one and in proper tune, can play away and make a certain amount of effect without really listening; and this is just what happens in many cases. To bring out, in fact, the possibilities of the pianoforte, the player must have ears in the ends of his fingers, not to play the instrument in tune as is the case with the violin, but to secure a warm singing tone and to take instinctive advantage of the many shades of color. All young players should strive for such a co-ordination between their brains, emotions and fingers. If they keep this standard clearly before them, a distinct gain will soon be noticed in the appeal which is made to a sensitive listener.



PROFESSOR WALTER R. SPALDING IN HIS STUDY AT HARVARD UNIVERSITY

Making the Piano Sing

The pianoforte, furthermore, is not, of itself, a singing instrument. Its legato, in comparison with the cantábile which can be produced by a voice, violin or clarinet, is only approximate. And yet the emotional appeal in any lyric melody depends on a legato style. A melody on the pianoforte must be sung so that it sounds as far as possible as it would sound on a violin. It is a well-known fact that some of the greatest pianists, Bauer, for example, have been fine violinists and apparently always play a melody with a violin legato in their minds. The mere term, pianoforte, itself contains a wealth of suggestion for those who will consider; for, although it is incapable of the sustained pianissimo of muted strings, the almost ghostly whisper of the clarinet, the fortissimo brilliance of a trumpet, or the overpowering volume of sound of the organ, the pianoforte has great dynamic range, if the relation of forte and piano can be taken into account; and there is no excuse for the dead level of dynamic effect which is so often apparent.

Furthermore, the pianoforte, with its numerous strings and with its large sounding board, is one of the most coloristic of instruments; and, except for very special effects where certain moments of dramatic austerity or intense grimness are desired, these waves of color should always be brought out by an artistic use of both pedals. The pedals, in fact, are not used nearly enough by the average performer; or it might be fairer to say that too much pedal is used, but in the wrong way. The *una corda* pedal, for example, not only has great coloristic possibilities, but also by its use the tone of the pianoforte is reduced by half; and when the instrument is played dynamically from pianissimo to fortissimo with the *una corda* pedal held down for long stretches, and then, in contrast, with the same dynamic gradations on all three strings, it is evident that from six to eight tints and demi-tints of color are at the disposal of the performer.

Beethoven's Attitude

As to the confusion between means and ends, let us attempt to answer the question, "What is the real end in playing the pianoforte?" Surely to bring out the meaning and the message of the music which the composer wishes to impress upon the listener. Also, but in a somewhat secondary way, to use the pianoforte as a beautiful tool as effectively as possible, but in no case to be so taken up with technical considerations that higher matters are lost sight of. Let us hear on this matter what Beethoven had to say, one of the greatest pianists, improvisers and composers for the instrument that the world has seen. His best pupil, Ries, records that Beethoven was "comparatively careless as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece, saying that the first might be an accident but that the other showed want of knowledge, or feeling or attention."

Ries also records that Beethoven's playing was not technically perfect, as he let many notes "fall under the table," but without marring the artistic effect of his performance. All who heard Beethoven are in agreement that in the sustained legato style his playing was unsurpassed. We also learn from Ries that Beethoven made liberal use of the pedals, much more frequently than is indicated in his compositions, and that he played the music *polyphonically,* that is, bringing out the meaning of the different voices. He insisted that the chief point in pianoforte playing was a singing tone; and all scampering over the keys without producing any depth of tone was dubbed "finger dancing" and "throwing the hands in the air." Liszt, also, the great modern virtuoso, is on record as saying that in many ways the pianoforte is a rather unmusical instrument, and if all the hearer gets is the impression of jangling wires, excited rapidity and unrelated noises, the efforts of the player do not amount to much more than keeping himself out of mischief.

Relation of Literature and Music

As to the third point—the relation between the type of literature and the technic and musicianship of the performer—I wish to make a strong plea for all young musicians, until they have a well-grounded technic and real musical insight, to play simple things and to play them well; that is, in a thoroughly musical and artistic fashion. The pianoforte literature of Schubert, Schumann, Mendelssohn, Brahms, Grieg, and even Debussy and Ravel, contains many fairly simple pieces within the reach of everyone. At present too many "musical murders" are committed in public. Let the young pianist play away in private to his heart's content on any literature which appeals to him, but let him not play in public, where others have meekly to listen, works which are far beyond him in musical content and the interpretative power to do them justice.

We must always, furthermore, bear in mind that of the reciprocal factors involved in the communication of music the player is active and the listener passive. The player is naturally having a good time; the music is perfectly clear to him and he is taken up with many considerations of technic, tone, and so on, which sustain his interest; but the poor listener out in the concert hall, waiving the few cases where he is perfectly familiar with the work being played and so makes up with his own imagination for any deficiencies, gets from the music simply what the player *presents* and *impresses upon him.* As a closing admonition, let it be said that if the player will make the message of the work being performed thoroughly his own, will listen to himself, produce a singing, well-graded and warmly-colored tone, he will always make an eloquent appeal to the expectant listener.

Self-Test Questions on Professor Spalding's Article

1. *What instruments can be played without attentive listening?*
2. *Is the piano a "singing instrument"?*
3. *What is the real end in pianoforte playing?*
4. *Was Beethoven's playing technically perfect?*
5. *How can one make an eloquent appeal in pianoforte playing?*

Misplaced Bars

By Eugene F. Marks

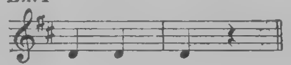
Every student knows, or should know, that in the final phrase of a period or movement, as a general rule, and especially in common time, the last tonic chord of the full cadence falls upon the first or accented beat of the last measure, and the preceding dominant or sub-dominant chord upon the last beat of the previous measure. However, in compound time (not the usual English or American acceptance of this term, which is applied to the triplet or dotted-note rhythm found in 6/8, 9/8 or 12/8 movements, but the German division by which 4/4 time is compound time, as it consists of two measures of 2/4 time thrown into one) we frequently find examples of the final tonic chord appearing upon the third beat of a measure.

The numerous instances of allowing the phrase to end upon the third beat in the measure instead of the first, found in the writings of the best composers, are usually due to the fact that the bars are put in the wrong place throughout the entire piece. No doubt this misplacement of bars arises only from inattention on the part of composers, as it makes no difference to the listener, provided the accent is correctly rendered by the performer, whether the cadence ends on the weak or on the strong beat; and the bar-division is only apparent to the eye of the performer.

Another rule (one of the strictest) as regards the interposed 6/4 chord is: When followed by another chord on the same bass note, the 6/4 chord must not be upon a weaker beat than this succeeding chord. In many cases of these misplaced bars we find that the interposed 6/4 chord is placed upon a weaker beat than the chord which follows it.

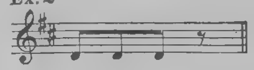
The polka. Listen how the third beat of the measure predominates over the first. As usually written, the polka is in reality 4/8 time (notwithstanding the 2/4 in the signature) which is compound common time (two measures thrown into one); therefore, the accent on the third beat is correct. This fact of the third beat of the measure in a polka being strongest proved the incentive for this article, through an endeavor to find the wherefore of this irregularity of accent. It is simply an accepted case of misplaced bars, which has been confirmed by the discovery of an old English example of a polka, which consists of sixteen measures to a period, instead of the usual eight, and which possesses throughout its entirety only two decided quarter beats to the measure instead of the usual four eighth note beats tc the measure. The ending was

Ex.1



instead of the usual

Ex.2



Besides the numerous examples of misplaced bars to be found easily by any student in the modern polka-form, a noticeable example may be discovered in Schubert's *impromptu, Op. 142, No. 3.* In the fifteenth measure, on the third beat occurs the interposed 6/4 chord to the final cadence. According to the invariable rule this chord should have a bar immediately before its appearance. The other cadences throughout the piece also fall on the third beat, instead of the first. If the piece had begun with a half measure the bars would have been placed correctly according to the demands of the true accentuation.

Likewise, in Chopin's *Nocturne, Op. 9, No. 2,* this defect is repeated. All its cadences end on the third beat instead of the first. This is so persistent that even the very last chord (which in nearly every piece falls upon the first beat, notwithstanding what has gone before) is written upon the third beat. But, what person, listening to the charms of such immortal writers as Schumann, Schubert or Chopin, would raise a raucity concerning misplaced bars? However, it is advisable that students know and appreciate the sound principles underlying the structure of our music.

"We cannot imagine a complete education of man without music."

—John Paul Richter.

"Nothing is too high for the young man of thirty to achieve, if he makes up his mind. The question is, will he pay the price?" —Lord Leverhulme.

Boston's Musical Past

In Boston:

The first music was printed in America, 1698.

The first book of Sacred Music was issued in America, *circa,* 1712.

The first Pipe Organ in New England was erected in King's Chapel, 1714.

The first Singing School in America was held, 1717.

The first Music Instruction Book in America was published, 1721.

The first Public Concert advertised in America, 1731.

The first Pipe Organ built in New England, 1745-6.

The first secular Sheet Music published in America, 1768.

The first Spinet built in America, 1769.

The first Singing Contest in America, held in Dorchester, 1790.

The first Orchestra in New England *The Philharmonic Society,* organized, 1810.

The first great Oratorio Society in America, *The Handel and Haydn Society,* organized, 1815.

The first complete performance in America of Handel's *Messiah,* 1818.

The first complete performance in America of Haydn's *Creation,* 1819.

The first singing anywhere of *My Country 'tis of Thee,* in Park Street Church, July 4, 1832.

The first large School of Music in America, *The Boston Academy of Music,* founded, 1833.

The first study of Music in the Public Schools of America, introduced by Lowell Mason, 1838.

The first performance in America of Mendelssohn's *Elijah,* 1840.

The first performance in America of Rossini's *Stabat Mater,* 1843.

The first performance in America of Handel's *Samson,* 1845.

The first performance in America of Handel's *Judas Maccabeus,* 1847.

The first American Chamber Music organization, the *Mendelssohn Quintette Club,* 1849.

The first performance in America of Beethoven's Overture *Leonore, No. 3,* 1850.

The first performance in America of Mozart's *Symphony in G minor,* 1850.

The first large Music Hall in America, 1852.

The first Music Journal of national circulation, founded by John S. Dwight, 1852 (now discontinued).

The first performance in America of Mendelssohn's *Hymn of Praise,* 1862.

The first great Concert Organ in America, opened in Music Hall, 1863.

The first great five-day Choral Festival in America, May, 1865.

The first great Music Jubilee in America, 1869.

The first large Oratorio written in America, John K. Paine's *St. Peter,* performed, 1874.

The first complete performance in America of Bach's *St. Matthew Passion,* 1879.

Walking for Teachers and Students

By Arthur G. Watson

American teachers and musicians do not seem to place proper importance upon the value of walking as a means of compensating for their long hours of sedentary labor. In Europe walking is taken as a matter of course. While I was studying with a famous European teacher of composition I found that his daily walks were as regular a part of his routine as his meals. He would no more have thought of missing that walk, which lasted not less than two hours, than he would of missing his dinner. As an active young American, accustomed to steady application to "the job," this amused me at the time. I pictured the American business or professional man taking two hours out of his day to wander around country roads. Now, however, when I compare what I have accomplished and what others who benefited by this man's training have accomplished, I realize that he was enabled to do vastly more because he kept his brains and body in better shape by walking. Perhaps we are not so smart as we think with our much-lauded application to business.

Bach, Beethoven, Wagner, the high lights in German music, were all inveterate walkers. During their lives they literally covered thousands of miles, just walking. Do they not present a great lesson to us?

Plan a daily tramp with some of your students, even though it is over hard city streets. The difference in your physical well-being in a year should be remarkable.

The Eisteddfod

By Rhodi Llewellyn

The Eisteddfod, as an institution of the song-loving Welsh, runs back into storied days purely traditional. These contests are known to have been practiced as early as the close of the Fourth Century, when Owain ap Maxen Wledig was elected to the chief sovereignty of the Britains upon the departure of the Romans. Since that time the Eisteddfod has flourished by royal edict and under distinguished patronage almost continuously.

The Eisteddfod is a national bardic congress of Wales. Its purpose is to encourage bardism, music, and the literature of the Welsh; to perpetuate the Welsh language and the customs of the country, and to cultivate a patriotic spirit among the people.

The term "Eisteddfod" itself means "a session" or "sitting," and probably was not applied to a bardic congress before the Twelfth Century. Since 1819 a National Eisteddfod has been held each year in Wales, alternating between the northern and southern parts of the country.

The first Eisteddfod of which there is a detailed account was held on the banks of the Conway in the Sixth Century. Maelgwn Gwynedd, Prince of North Wales, was the moving spirit of this event. In order to prove the superiority of song over instrumental music, he offered a reward to such bards and minstrels as should swim the Conway preparatory to the competition. On their arrival at the opposite shore the harpists found themselves unable to play because of the injury of their harpstrings by the water, while the bards were in as good tune as ever.

A provincial Eisteddfod usually lasts three or four days. It begins with a Gorsedd meeting opened with the sounding of trumpets and other ceremonies, at which candidates come forward and receive Bardic degrees. At subsequent meetings the president gives his address, bards follow with poetical addresses, and adjudications are made. Prizes and medals are given to the successful competitors for musical, poetical and prose compositions, for the best choral and solo singing, for the best playing on the harp and other stringed instruments, as well as for the best specimens of handicraft and art. The great day of the Eisteddfod is the "chair" day, the climax of which is the crowning or investiture in the "Bardic Chair" of the bard winning first place in the contest.

Through the initiative of our Welsh nationalists, Eisteddfods are now held at several points in America, at which the competitions are open to citizens of any ancestry.

How Much Do Appearances Count?

By Eleanor D. Crumbie

Probably because it is human to judge by appearances, St. John in the New Testament advises not to do so. "The dress does not make the monk," sings Rabelais; but nevertheless the world will have it that appearances do count. The musician is so dependent upon the public in so many ways that he should see that his visible impress is the very best he can possibly make it. Many musicians, conscious of their lack of physical charm, make no attempt to compensate for it by smartness of attire. They do not seem to realize that many of the most unattractive public figures of the day have deliberately sought a form of dress which makes them distinctive and "smart looking." The writer knows of at least a dozen musicians who present an utterly forlorn appearance, altogether unnecessary. Just a little intelligent tailoring, haberdashering and barbering would literally transform them.

If you feel that nature has not made you an Adonis don't imagine that the absence of physical charms can interfere with your ultimate success if your talents warrant their recognition. Remember the famous case of Joseph Haydn. The Prince Esterhazy was delighted with a symphony that Haydn wrote and forthwith employed him. When Haydn was first brought before the Prince at a court function the Magyar nobleman was shocked at first, and then was seized with a fit of violent laughter, exclaiming to the swarthy little musician:

"Is the music really by this blackamoor. Nevertheless, hence you belong to me. But I detest to see thee thus. Thy face is pathetic, thy body that of a gnome. In the name of goodness, put on a kapellmeister's costume; get thee new clothes, a new wig, a new red sash and red high heels, that thy height may correspond with thy talent."

What the Great Masters of Music Have Done for Little Folks

Famous Sets of Pieces Which Children Should Have an Opportunity to Learn

THAT the great masters realized the importance of writing good educational material is manifested in the number of excellent collections of teaching material coming from the pens of some of the very greatest men in the field of musical art. In fact, the inclination to write attractive pieces of a high type for little folks is in itself a mark of greatness.

Robert Louis Stevenson's "A Child's Garden of Verse" is regarded by many as his supreme achievement. Dickens was never clearer or more forceful than in his "Child's History of England." Charles Lamb's "Tales from Shakespeare" are among his greatest achievements. The greater part of the reputation of Joel Chandler Harris turns around his "Brer' Rabbit."

Not Easy to Write Children's Pieces

That many of the works of the masters focused upon children have been commercial successes is not surprising. The best publishers are eagerly trying to secure new and fresh material for children. The making of such compositions, so that they will be practical and yet not uninspired, is far from easy. We know of one publisher who offered a very substantial fee to a Europaen composer of the highest standing if he would attempt to reproduce in his own idiom the same ideals that Schumann had when he wrote his "Album for the Young." When the pieces arrived they were hopelessly poor. The publisher lived up to his contract and published them. They have never sold enough copies to pay for getting them out.

Kopylow's Little Masterpieces

The Russian composer, Kopylow, has in his "Musical Pictures for Children," Opus 52, come nearer to the Schumann ideal than almost any other composer. This delightful set in some ways surpasses Schumann as real pedagogical material. Gabriel Pierne also produced works of high character and real keyboard simplicity for children in his "Album for My Little Friends." A. Guilmant, the great French organist, wrote pieces for his own children, which have met with wide currency. Some of the most fascinating pieces by a highly skilled musician, E. Poldini, have been widely played. Amongst them is the delightful *General Boom-Boom.*

Debussy has written for children, as is told in the following article taken from the *London Times;* but his music is not the kind of melodies we usually associate with the child mind. Nor are they of the grade of difficulty which we associate with the little pink and white fingers of the child pupil. Nevertheless, this article is a most interesting and helpful one for the teacher in search of children's material and we quote it in full:

"Few recent piano compositions, even by professedly popular composers, can have attained the success of Debussy's 'Coin des Enfants' suite. Published only some two years ago, it has been the medium, throughout the whole musical world, of introducing Debussy to persons to whom the name was either altogether unknown or merely represented the unintelligibly vague in modern art. And yet it is highly probable that no hearers of the two finest numbers, *La Neige Danse* and *Le petit Berger* (isolated from those with specifically humorous titles), would realize that this exquisitely woven art was categorically intended first and above all for children; they would feel surprised (and, if seriously-minded, annoyed) at the discovery of the title-page, with its dedication to 'ma chère petite Charchou avec les tendres excuses de son père pour ce qui va suivre,' and its fascinating toy elephant of the purest Parisian breed.

"The children's corner in music has indeed been far too much left to the worthy second or third rate type of composer, who can turn out, with never-ceasing industry, work of which the best to be said is that it does not hamper the development of the appreciative faculty. Artistically, such influence is mainly negative, and we are thankful for slender mercies. Only a very few of the composers whose names stand for great achievements in art have consciously set themselves to form youthful ideals; and even they have not always been successful.

Where Mozart and Beethoven Failed

"Bach, Mendelssohn, Schumann, Tschaikowsky, Debussy: we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a trifle or two for the amusement of children of friends; and the dusty corners of musical literature contain a small handful of similar totally forgetable and forgotten by-products from other august pens. Mozart and others of the older classics no doubt wrote a good deal merely for pupils; but they never seem to have had children specially in mind—all that they cared about was comparative technical easiness. The five named composers, however, produced, of set purpose, definite children's music; and it is perhaps not uninteresting to examine how they conceived the problem and with what success it was met.

"The 'Clavierbüchlein,' written by Bach for his eldest son Friedemann, contains, among its very numerous short pieces, many that were afterwards incorporated into 'Das wohltemperirte Clavier' and other familiar collections; and probably only a few of their players and hearers know that they were originally written exclusively for the benefit of a boy of nine. There is the *Prelude in C major*—far too often known now merely in bastard shape, all its delicate purity tarnished by the addition of Gounod's vulgar tune. There again is the great song-prelude in E flat minor, presumably for the cultivation of Friedemann's cantabile tone, as other preludes from the first book of the 'Forty-eight' (such as those in C minor, D major, or D minor) cultivated neatness of fingerwork. Exactness of part playing, expressiveness in various styles, rhythmical vivacity—all are represented by pieces familiar enough to us now simply as pure artistic inspirations; and yet, when once we are led to reflect on the matter, we can see how unerringly Bach achieved his special object.

"Many of his greatest organ works—the *G minor Fantasia,* the *F major Toccata,* and, indeed, most of those we know best—were written earlier, as were some of his most deeply felt cantatas, such as 'Gottes Zeit ist die allerbeste Zeit'; but of all this complexity and searching of soul there is not a trace. He succeeded indeed in doing, and doing perfectly, three very different things at once: the music is masterly in the mere pedagogic aspect, it can fascinate children (as teachers still know well enough) and can be played by them with real understanding, and yet it can still appeal, with no reservation whatever, to the mature brain and heart of the artistic veteran. This little 'Clavierbüchlein' shows, perhaps better than any other of his works, how Bach was able to see his art steadily and see it whole. Technic, emotion, intelligence—all are there; and to him the child is literally the father of the man, not a separate individual to be nourished on musical food that the grown performer will despise.

Stale Chocolate

"Mendelssohn's six 'Kinderstücke' (known in England by the apparently unauthorized title of 'Christmas Pieces') were the last works given by their composer to the world. But with all his experience as a lover of children and as a teacher, he failed to meet the problem as Bach had done. It is plain that he wishes to afford useful practice in particular problems, especially in the staccato touch in which he personally so much excelled; but there is little or nothing that makes any appeal to children now, and to the older of us the pieces, indistinguishable from the inferior specimens of the 'Lieder ohne Worte,' only suggest that Mendelssohn's genius was taking a holiday. We might confidently have hoped for some fine children's fairy or water music from the hand of the composer of the 'Midsummer Night's Dream' and the three great overtures inspired by river and sea. All that we get is, so to speak, stale chocolate.

"Schumann, again, failed in a different way. He wrote a large mass of compositions definitely for children's use, almost all with descriptive titles (often, however, concocted after the completion of the music). There are the forty-three pieces in the 'Album für die Jugend,' the thirteen 'Kinderscenen,' three complete sonatas, and several sets of duets of considerable dimensions. No one, as the perennially valuable aphorisms prefixed to the Album show, could have been more anxious about the deeper aspects of musical education; but his lack of experience and adaptability leads to strange results. He had an almost ludicrous ignorance of what a child finds technically easy or difficult. Even the section of the album specially marked 'für Kleinere' contains not a few passages that cannot sound approximately right except under the full-sized hands of a player with plenty of command over all the niceties of quickly varied touch and subtle pedaling.

"With a few familiar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as well as often when it is not). When it is in any degree characteristic of his genius, it is meant (whatever the title-page may say) exclusively for grown-up men and women who remember their own childhood with sympathy, but possess adult fingers and brains and hearts. What child has ever lived who could make anything but an emotional caricature of the '*Abendlied?*' We all acknowledge that the 'Kinderscenen' are among the most fascinating short piano pieces in existence, but in every way they insistently demand grown-up performance, and even *Am Springbrunnen,* where there are no difficulties of psychological expression, demands, from both fingers and feet, a skill far beyond that of any but the most exceptional children.

"The twenty-four pieces of Tschaikowsky's 'Jugendalbum' also have descriptive titles; but he again approached the problem differently. He never writes over the heads of children, either technically or emotionally; and some of the little pieces, such as *Pferdchen Spielen, Die Kranke Puppe, Wintermorgen,* are at one and the same time excellent practice and (so far as they go) daintily attractive music. But they certainly do not go very far, and no grown artist would deem them worthy of a second look. At their worst, they are feebly sentimental and useless from any point of view; at their best, they are written plainly with their composer's left hand. As with so many of his works on smaller canvas, his heart was not in his task.

Debussy's Technically too Difficult for Most Children

"Debussy, on the other hand, while writing only for technically advanced children, takes practically the same attitude as Bach, showing thus once again his distinct kinship with a far-off ancestry. The 'Coin des Enfants' suite no doubt requires adult performance to secure complete effect; but it can be played by children and still sound perfectly natural and right. There is nothing emotionally out of a child's range; the pages are full of childlike naive humor, childlike wistful imagination. And the six pieces, one and all, still appeal in fullest measure to older folks. The delicate parody of Clementi in '*Doctor Gradus ad Parnassum,*' the quaint slumberous noises of the *Berceuse des éléphants,* the gay irrelevance of the *Sérénade à la poupée* the 'grande émotion' and dainty burlesques of the *Golliwoggs' Cake Walk* (a title apparently untranslatable into French), all these are true children's music, but at the same time full to the brim with subtle details that afford perpetual delight to others. *Le Petit Berger* and *La Neige Danse* are indeed, for picturesque polished charm, unsurpassed in all modern pianoforte music; the latter, as a mere tone-picture (quite apart from its haunting melody), is an amazing *tour de force.* Except that there is no clear insistence on technical considerations, Debussy, alone of all later composers, is here a follower of Bach; he writes his music so that children can understand and interpret, but, unless we consent to be ossified by age, we need never outgrow it.

"Why should he be the only follower among the great instrumental composers? We can perhaps hardly expect that any one with all the elaborate technic of twentieth century composition at his call should be able to divert his ideas into channels of the extreme technical simplicity possible two hundred years ago; for our very easiest fine child-music we may have to keep to Bach alone. The 'great morning of the world' is gone; our ideas seem bare and thin when reduced to the naked minimum that amply sufficed for Bach. But still, even in these latter days, Debussy has shown that it is possible to write music far easier technically than his normal products, and intellectually and emotionally quite interpretable by children, without losing the least essential quality of style. What would the literature of child-art not have been, had all great composers been similarly gifted? There is no department of music that more earnestly, and now more than ever, demands enlargement."

The ability to write fascinating pieces for children which at the same time have some educational value seems to be a gift. Because a man can write a great symphony is no reason that he should be expected to write a fine "piecelet" for some eager little kiddie just testing his musical wings. On the other hand, it is also true that because the composer has not the writing technic to compose pieces in large form is no reason for assuming that he can not write delightful pieces for children.

The late Hans Englemann, as well as the late George L. Spaulding, were by no means "great" composers;

but they did write exceedingly fascinating and well turned pieces for children which have had immense sales. Practical teachers who have to do with the very practical problem of making a living from music by seeing their pupils progress and keeping them interested will probably go on indefinitely using the material from which they can get real results. For such a teacher a list like the following is invaluable.

C. Bolck, "12 Tone Pieces, Op. 58."
L. A. Bugbee, "Merry Rhymes for Childhood Times," with words; "Musical Thoughts for Little Tots," with words.
Mary Gail Clark, "On the Street."
H. L. Cramm, "New Rhymes and Tunes for Little Pianists, Op. 20," with words.
"Pleasant Pastimes for young Players, Op. 22," with words.
Easy Engelmann Album.
C. Gurlitt, Op. 101, "Album Leaves for the Young;" Album of selected Compositions (Mathews).
Geo, E. Hamer, "Juvenile Tone Stories," 6 Characteristic pieces "Old Rhymes with New Tunes."
F. F. Harker, "6 Forest Sketches, Op. 21," Easy.
C. W. Krogmann, "10 Five Note Recreations Op. 110."
Carl Reinecke, "Juvenile Album."
H. Reinhold, "24 Minatures, Op. 39."
Jas. H. Rogers, "Four Favorites after Mother Goose Miniatures," short pieces in etude form. "Toy Shop Sketches."
Geo. I. Spaulding, "Tunes and Rhymes," with words.
Newton Swift, "Story Time and Play Time."
Frances Terry, "The Little Artist."
P. Tschaikowsky, "Album for the young, Op. 39," "Album of Compositions."
Bach, "Little Fugues," "Little Preludes," "Little Preludes and Fugues."
Beethoven, "Easier Pianoforte Compositions," "Selections from Piano Works."
Handel, "12 Easy Pieces."
Mrs. Crosby Adams, "Tone Sketches."
Jessie L. Gaynor, "Miniature Melodies."
L. E. Orth, "Easy Pieces in Easy Keys."
Diller and Quayle, "Solo Books."
C. W. Krogmann, "Zephyrs from Melody Land."
M. Bilbro, "Happy Half Hours."
Frank Lynnes, "A Pleasant Beginning."

Starvation Methods for Students

By L. D. Whitney

Not so very long ago it seemed to be generally accepted that success in any branch of art was necessarily founded on a youth of tribulation and starvation. Unless the student had to fight privation in various forms he could hardly hope for ultimate success. It is true that deprivation and even starvation may prove a whip to indolent talents; but they are by no means essential.

Mr. Henry T. Finck quotes a letter from Edward Macdowell in Paris, who wrote of the students: "Most of them looked as though they had been up ever since they were born. They seem to live on cigarettes, odd carafons of wine and an occasional shave." It might be well to inquire how this deprivation resulted. Did it invariably produce Monets, Rodins, Debussys or Flauberts? If starvation produced genius in Paris, the world would have been flooded with it. The writer remembers his visits to the garret ateliers of many artists and musicians twenty or more years ago. Cheese, claret, bread and a trifle of meat were their regular diet; but in some mysterious manner none of these viands, although taken in homœopathic doses, have turned them into world-renowned artists.

In the work-a-day world of America students are properly seeking first of all the food and surroundings which lead to strong, vigorous, wholesome, good health. Richard Strauss has never known a day of privation or hunger, yet no one would dispute either his technic, his industry or his genius. Mendelssohn lived frugally amid plenty and produced enormously.

"Make pauses for breathing. What you cannot speak in one breath, you cannot play in one breath."

—Hans von Bülow.

"To my mind national music implies but imitation. A composer in one country writes a big musical hit. Straightway his form, and even his material, is copied, and hence arises the idea that the particular style is native to a certain country. The so-called Irish songs are little more than a parody of a very limited few bars of Irish jingle."

—John Philip Sousa.

Counterfeits in Musical History

There is an atmosphere of Romance in musical history that seems to breed spurious tales. Starting with St. Cecilia around whom many legends of questionable truth have arisen, there has been a tendency to create fables or fanciful stories about most of the great composers. In the present day the modern press agent has been responsible for most of these. Once started a false statement is repeated so often that it sometimes becomes almost impossible to destroy. Lt. Comm. John Philip Sousa for years has been trying to contradict the fiction that his name is really that of an Italian musician who joined a Marine Band under the name of John Philipso, adding the initials U. S. A. and later uniting them under the title of So. U. S. A. Nothing he can do seems to be able to convince some of the skeptical that his old family name of Sousa (sometimes spelled Souza) is one of the most distinguished in the land of his father, Portugal, or that he was born in Washington of a Bavarian mother.

A writer in the Chicago Record-Herald endeavored some time ago to destroy some of the musical myths which, alas, are very dear to many romantic music-hungry souls.

The main element that breeds false musical history is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semi-musical auditors to crave a story with almost every musical composition. The foundation of many false tales is the descriptive names, not intended by the composer, which are attached to many important musical works. The "Moonlight Sonata," the "Sonata Apassionata," the "Emperor Concerto," the "Jupiter Symphony," and so forth, do not come from Beethoven or Mozart, however well they fit the compositions to which they are applied.

"The spurious story in regard to Beethoven's *Sonata, Op. 27, No. 2,* is something that should grieve every thinking musician. That the great composer found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata is such a farrago of nonsense that it cannot be too emphatically contradicted. This particular musical work has its interesting story, but it is quite different from the silly romance above indicated. It may have been a musical love letter to the Countess Giulia Guicciardi, possibly even a farewell to her. Her name appears on the first edition, and it is dedicated to her. The mysterious and oftentimes intense love letters of Beethoven, which were found in his desk after his death, probably have reference to his passion in this regard. It is supposed that the first movement represents his yearning and the finale his passion for the beautiful Giulia. It is entirely probable that Beethoven crystallized his somewhat wandering affections into music, and in the case of Countess Guicciardi his devotion was deep and true.

Beethoven's Last

"Beethoven has suffered also from wrongfully ascribed compositions. The beautiful and tender little waltz called 'Sensuchtwalzer' was not written by Beethoven, but by Schubert. The little album leaf which has been called 'Beethoven's Farewell to the Pianoforte' is his own, but was by no neans his farewell to the instrument which he has glorified. In some editions this work is labeled 'Beethoven's Last Composition.' This is untrue, for his last (incomplete musical thought was part of a string quintet, which he hoped to finish, although very ill.

"This beautiful and expressive 'Pieta Signore' (Stradella's Prayer) is said to have saved the life of its composer. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The high-born brother, fearing the disgrace of his family, hired two bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own compositions. They intended to slay him as he left the church; but they were so moved by the tenderness of the song that when he appeared on the street they not only warned him of the plot, but gave him money to escape to Rome.

"In the first place the incident never occurred; and, secondly, 'Pieta Signore' is not one of Stradella's compositions. It is supposed to have been written by Gluck, but although it bears some evidence of the characteristics of this composer, the certainty of its origin is doubtful, and 'Stradella's Prayer' will probably always remain an anonymous work.

"There is another story of a famous musical work which will serve to show how easily false history can be made when desired. Hector Berlioz, the great founder of program music, was cordially disliked by many of the musical critics in Paris. His scathing sarcasm, his boldness, and his extreme demands in orchestral matters, made him many enemies who attacked his music, root and branch.

"About this time Berlioz discovered an old musical score by an unknown composer. Berlioz transcribed it and wrote it in modern form. He announced this to all Paris. When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers; they discovered medieval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a composer.

"Then came the sweet revenge. He explained that there was no medieval manuscript; there was no 'musical discovery'; he had written every note himself, and he was greatly obliged to the critics who had at last given him hearty praise.

"Many a musician has gone into ecstasies over Mozart's Twelfth Mass and the *Gloria* in this has been spoken of as an excellent example of Mozart's power. But it is highly probable according to some critics that Mozart never wrote a note of it. It is one of the most doubtful works in the music catalog, and was perhaps made up of various excerpts from unknown sources.

Schumann's "Warum"

"Perhaps the most far-fetched story that has been given to a musical composition is the one which is too frequently narrated in regard to Schumann's *Warum* (*Why*). Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage while Clara herself devotedly returned Schumann's affections.

"Starting with this, the story-teller states that after long separation the young lover wrote this tender question on a sheet of music paper and sent it to his Clara. She read it over and knew at once its purpose. 'Why must we suffer?' 'Why must we be apart?' She wept over the manuscript and then took it to her stern parent who was also melted to tears and sent at once for Schumann and said, 'Bless you my children!'—and they lived happily ever afterward.

"This is all very pretty, but as a matter of fact it is all false. In 1837 Schumann was much attracted by a young Scottish pianist, Robena Anna Laidlaw. They became close friends and exchanged much mutual sympathy. It is said that he suggested that 'Anna Robena,' would sound better than 'Robena Anna,' and further suggested changing the order of her name, which she did.

"There was high respect on the one side and admiration on the other in this friendship. The lady afterward married, and it was to her that the set of 'Piano Pieces,' of which 'Warum' in No. 3, was dedicated. Schumann won his Clara in 1840. He won her by a lawsuit in which he proved that he was of good reputation, had a reasonable income, that both the lovers were of legal age, and that there was no valid ground for her father to oppose the marriage.

"The beautiful story of the deep devotion of this famous pair needs no bolstering by a fictitious and tear-stained *Warum.*"

The Easiest Way

By Harlan W. Powers

Self-help students are often deceived by proverbs that have no basis in fact. In my teaching I have often met young men who have struggled along without a teacher who have listened to the dictum.

"The easiest way is the best way."

This should be corrected into, "The way that appears the easiest is the best way." The trouble with many a self-help student is that he permits his initiative to run away with his powers of controlling and concentrating his mind upon real hard work. In piano playing there are certain things that come only from keyboard work. Smoothness in arpeggios is the result of careful preparation of the thumb in passing over and under. You can think how to do it in the right way, but all the thinking in the world will not take the place of the gruelling practice necessary. Polish comes through polishing. The polish on your piano did not come from the first coat of varnish. Piano finishers gave it many coats, and between each coat they "rubbed" it down with their bare hands and pumice and water. Finally it looks like glass. If it had been left with the first coat of varnish it would have lost its lustre in a few months.

A certain amount of practice has to be accepted. It is like the torture of the olden days. The reason that torture was instituted was the mistaken idea that one's sins would be removed by it. It was done with exalted motives in the dark ages. The grind of practice is often torture, but out of that torture marvelous beauty may come.

Episodes in the Life of a Famous Conductor

Pen Pictures from the Autobiography of Walter Damrosch, Conductor of the New York Symphony Orchestra

Of the somewhat unusual number of interesting autobiographies of famous musicians that have appeared during the past few years, that of Walter Damrosch is one of the most fascinating and valuable from the standpoint of contemporary musical history. Doctor Damrosch has been so actively with us for the last half century that we have not, perhaps, realized the enormous undertakings in which he has been interested and the great work he has been able to achieve. His "My Musical Life," a handsome, illustrated volume of some 370 pages, is alive from cover to cover with pictures of things musical, as he has seen them, and who has had a better opportunity here and abroad to view the procession of musical events than this conductor—born in the very arms of music and intensely engaged with the art, literally every day of his life. We are indebted to Charles Scribner's Sons, Publishers, for permission to reprint the folloing extracts from his work, which many ETUDE *readers will surely enjoy in its entirety. Some 200 references are made to great men and women Mr. Damrosch has known in his busy life.*

Liszt's Crowd of Sycophants

I attended the audition in Liszt's rooms that afternoon and found that there was indeed a pitiful crowd of sycophants and incompetents assembled, but there were a few exceptions, notably young Eugene d'Albert who was then perhaps fifteen or sixteen years of age and who played wonderfully and to Liszt's great satisfaction. There were a few others who, however, did not play on that afternoon. But another one, who shall be nameless, sat down to play the Beethoven sonata in E flat and botched the introduction so horribly that Liszt gently pushed her off the chair and sat down himself saying, "This is the way it should be played," and then the music seemed to just drop from his fingers onto the piano keys, and such a heavenly succession of sounds ravished my ear that I did not think it possible human hands could evoke it. He then said to her: "Now, try it again." And she did, and, if anything, played even worse than before. Again Liszt played the opening phrases, and then, somewhat irritated, he said:

"So, blamieren Sie sich noch einmal." (Now, make a fool of yourself again.) By that time to our relief she felt that both she and we had had enough.

After this I met Liszt several times and he always treated me with uniform cordiality, but every once in a while the memory of our first meeting would come to him and he would make some gently malicious remark, such as "Oh, here comes our young American; like lightning he flashes through the world!"

A Wagnerian Tragedy

A tragic but rather amusing occurrence in Pittsburgh should here be recorded. The Damrosch Opera Company was playing a week there at the Alvin Theater. On the night in question we were to give "Götterdammerung" with Lilli Lehmann as *Brunhilde.* All was well. No singers had sent ominous messages of illness during the day, and I had just sat down to a quiet dinner at the Duquesne Club, previous to the performance, when a telephone summoned me. It was my wardrobe mistress, Frau Engelhardt, an excellent woman, devoted to her work, who had been at the Metropolitan in the old German Opera days and who had been with me ever since the founding of the Damrosch Opera Company.

Frau Engelhardt in greatest agitation begged me to come immediately to Madame Lehmann's dressing-room, where the "something dreadful had happened."

I knocked at her door and heard a tragic and hollow voice call "come in," and as I opened the door a sight indeed terrible met my astonished gaze. There stood Lilli Lehmann, already apparelled in her white *Brunhilde* garb, but covered from head to foot with soot, so black that she seemed more fit for a minstrel show than a Wagner music-drama. Her face was covered with black streaks, especially where her tears had made long and terrible furrows down her cheeks. I could not imagine what had happened, and only gradually and between hysterical bursts of tears, I learned that Lilli, according to her custom, had gone to the theater hours before the performance and had proceeded to dress herself, only looking into the glass at the last moment to prepare her make-up. She had then discovered the terrible condition of her face and costume. It seemed that the janitor had given the heater in the cellar a special raking which had sent tons of this dreadful Pittsburgh soft-coal soot flying through the registers and into the dressing-rooms where it settled like a pall on everything within reach.

WALTER DAMROSCH AT THE KEYBOARD

Outside the dressing-room I found my faithful Hans, son of my prompter, Goettich. I gave him some money and told him to run to a florist and buy a bunch of the whitest flowers that he could find and to bring them to Madame Lehmann with my compliments.

When I got back to the theater just before the performance, I found Lilli already on the stage, newly attired in clean white robes, but as she turned toward me I could still discern darkish streaks beneath the make-up of her cheeks, and in her sombre, dramatic voice she said: "Walter, I thank you for the lovely white flowers, but they will never, never wash me clean again." Her singing that night seemed to me more glorious than ever.

A Grewsome Tea-Party

One morning Bülow announced to me that he was going to cross the river in the afternoon to visit the widow of an old friend of his, Madame B——, who lived in a villa in Deutz. He asked me to accompany him, and we accordingly called on a rather attractive young widow, attired in the deepest mourning, who welcomed us very graciously. Her husband, a Belgian pianist of distinction, had been professor of piano at the Imperial Conservatory in St. Petersburg and had there married a young Russian pupil of his.

After chatting awhile, she proposed that we go into the garden for a cup of tea, and we followed her, accordingly, to a small stone building in the middle of the garden that looked like a chapel, but which, to my horror, I discovered, as we entered, to be a mausoleum. In the center stood a sarcophagus on the top of which reposed a coffin, with a glass top, in which lay the body of B——! A footman in livery followed us with a samovar and the teacups.

It seems that the lady had thus endeavored to demonstrate her love for her departed husband. I confess that I became almost ill and hurriedly left the mausoleum to smell the roses in the garden, but Bülow punctiliously and courageously stuck it out and had his cup of tea under these unique conditions.

Her Credentials

Marianne Brandt had a delightful sense of humor, but also a very quick temper, and I remember her telling me one day that she had received a notice from the New York Post-Office Department that a registered letter was awaiting her down in the General Post-Office at City Hall. She went there and inquired at the proper window for her letter.

"Yes," said the official, "we have it here. Have you got some document to prove that you are Marianne Brandt?—a letter, a bank-book, or a passport?"

"I have none of these things, but I am Marianne Brandt and I want that letter."

"I am sorry, madame, but the rules are strict, and you will have to bring some one to identify you."

By this time Brandt was in a state of high indignation. "You will not give me the letter? I will prove to you that I am Marianne Brandt!" And then she proceeded with full voice to sing the great cadenza from her principal aria in "Le Prophète." Her glorious voice echoed and re-echoed through the vaulted corridors of the post-office. Men came running from all sides to find out what had happened and finally the agitated official handed her the letter, saying: "Here is your letter, but for God's sake be quiet!"

Poland's Debt to Paderewski

Paderewski had always dreamed of a united and independent Poland. He knew the history of his people, their strength, and their weakness. It is said that one day he played before the Czar who, congratulating him, expressed his pleasure that a "Russian" should have achieved such eminence in his art. Paderewski answered: "I am a Pole, your Majesty," and, needless to say, was never again invited to play in Russia. His mind is one of the most extraordinary I have ever come in contact with. All the world knows what he has achieved in music—his inspired interpretations, his prodigious memory, and the subtle range of colors of his musical palette, but not so many know of his interest in literature, philosophy, and history, and it took the Great War to demonstrate that as orator and statesman he ranks as high as musician. I heard him make a speech on Poland during the Exposition in San Francisco in 1915 before an audience of ten thousand, in which he gave so eloquent a survey of Poland's history and of her needs and rights, as to rouse the people to a frenzy of enthusiasm, and I am convinced that Poland owes her national existence to-day to his statesmanship and to the sympathy which his personality created among the Allies at the Versailles Conference.

Widor and Big Bertha

When I first called on Charles Marie Widor, the famous old organist of Saint Sulpice, I found him installed, by virtue of his office as *Secrétaire Perpétuel* of the *Institut de France,* in a charming Louis XVI suite of rooms in that building. He showed me a hole in the window of his workroom and told me that a few days before he had just stooped down to pick up a musical score from the floor when a shell from the Big Bertha burst in front of his apartment and a piece of it hurtled through his window, missing him only because he was in a stooping position.

His Gallic wit and versatility make him a delightful companion, and I am grateful for the opportunity the war gave me for more intimate acquaintance and friendship with him.

Rubinstein's Champagne Supper

Rubinstein at the last rehearsal of one of his operas was so well pleased with the work of the orchestra that he turned to them and said: "Gentlemen, if my opera is a success you must all come to my hotel after the performance for a champagne supper." Unfortunately, the opera was a decided frost and the audience so undemonstrative that Rubinstein, in absolute disgust, laid down the stick after the second act, and, bidding the local conductor finish the opera, returned dejectedly to his hotel and went to bed. At eleven o'clock there was a knock at his door. "Who is it?" he shouted in great irritation. "It is I, Herr Rubinstein, the double-bass player from the opera orchestra." "What do you want?" "I have come for the champagne supper." "What nonsense!" raged Rubinstein. "The opera was a ghastly failure." "Well, Herr Rubinstein," answered the thirsty and undaunted double-bass player, "*I* liked it!"

Is Tschaikowsky Waning?

I have spoken in another chapter of Tschaikowsky's visit to America in 1891 as a guest of the Symphony Society. For twenty-five years his popularity was enormous and the mere announcement of his "Symphonie Pathétique" was sufficient to draw a crowded house. His symphonies appeared more often on our concert programs than those of any other composer. They have a rhythmic and elemental strength which appealed even to the unmusical, but to-day a distinct lessening of this popularity is noticeable. There is a lack of real symphonic development of his themes, and certain crudities of workmanship stand out more clearly as the works have become better known. Young conductors, anxious for ready and cheap applause, still choose one of his symphonies for their début, and the melodic charm of his lighter music, if not heard too often, will retain its place in the affection of our public for some time longer.

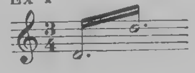
The Tremolo

By S. M. C.

The tremolo as applied to piano playing is a rapid repetition of a tone or a chord, often intended to produce the effect of the roll of drums, especially when occurring in the lower octaves of the piano. Since the notation of the tremolo is usually given in abbreviated form, pupils are often at a loss as to what to do, simply playing the note or chord once and letting it go at that. This is, however, not at all what the composer intended.

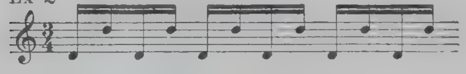
An abbreviation such as,

Ex 1



means that the performer should alternately play the low and high D for the value of a dotted half-note, at the rate of four sixteenths to one beat like this:

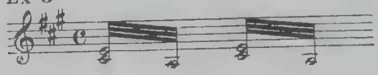
Ex 2



Skilled performers might make thirty-seconds of them, thus doubling the number of tones.

A tremolo on a chord is played by dividing the chord into two parts. This is sometimes indicated by the composer, as in the following example taken from the *Swan Song* from "Lohengrin," arranged by D. Krug,

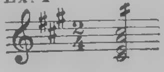
Ex 3



Here the player alternates between C♯-E and A for four beats, at the rate of eight thirty-seconds to one beat.

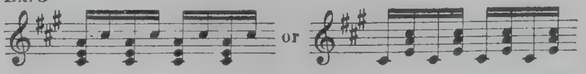
Sometimes a chord notated like the following occurs:

Ex. 4



This should be played:

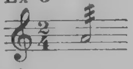
Ex. 5



The abbreviation *trem.* placed over the notes indicates a tremolo to be played as fast as possible, without regard to the number of notes played. The most ordinary way of indicating the tremolo is by two or three cross-strokes through the stem. A half note with one line through the stem would indicate that four eighth notes are to be played.

A note marked thus for stringed instruments

Ex 6



would indicate the note A repeated as rapidly as possible, alternating between up and down bow, for the time of one-half note. Such passages of ten occur in violin music, and are very effective when not overdone. This tremolo should not, however, be mistaken for the vibrato, which is produced in an entirely different manner.

The tremolo on the organ is produced by a special mechanical contrivance which causes the air before reaching the pipes to be admitted into a box containing a pallet to the end of which a thin arm of metal with a weight is attached. When the air is admitted it raises the pallet and causes the metal arm to swing up and down, thus producing the tremolo by reason of alternately increased and diminished air-pressure. The tremolo stop is frequently overworked by injudicious organists, and it then becomes a nuisance as reprehensible as the vocalist's tremolo, when badly executed.

In vocal music the term tremolo is applied to a much-abused means of striving after emotional effect by a slight departure from true intonation, which produces an undulation or waving of tones. The tremolo is supposed to have originated with the great tenor Rubini in the first half of the nineteenth century. When used at the right time and in the right way it is very effective, but when overdone it becomes positively ludicrous. Since the tremolo is frequently the result of forcing the voice, it constitutes one of the worst vocal vices.

Prepare Your Lessons, Teachers!

By Mae-Aileen Erb

No matter how wide a teacher's experience has been, it is, nevertheless, a wise plan to study constantly each individual pupil, and to spend much thought in the matter of his lesson assignments. Each child is unique and without counterpart. In the order of procedure and the amount of time consumed in the mastery of the various points of technic, there is a variation of surprising magnitude.

At the beginning of every season, the teacher should outline in a loose-leaf note book, several pages of which are devoted to each pupil, the amount of ground she wishes to cover during the year. Every few weeks notes should be added as to the actual progress made. Very often at a pupil's lesson, flashes of inspiration will pass through a teacher's mind as to certain studies and pieces which might prove of benefit to that particular child—or as to new methods of treatment for old subjects. Jot it down in that pupil's portion of your note book.

A teacher can always tell if a pupil's lesson is thoroughly prepared; and likewise the pupil can feel if the teacher has the situation well in hand. Therefore, the time devoted to planning the presentation of the different lessons in a manner conducive to holding the interest and arousing the enthusiasm of the student is well spent.

Every composition given to a pupil should first be thoroughly studied by the teacher, so that illustrations may be made at the keyboard. The serious teacher will also edit the work, revising the fingering to accommodate the size of the hand, interpolating dynamic signs which will beautify the piece, and appending brief notes as to the composer, the form, title or meaning of the composition. Do not be afraid of marring the pages; music thus marked is of far more lasting value to the pupil than the same pages, devoid of a single connotation, ever could be.

A NEW SERIES BY MARK HAMBOURG

"The Etude" is pleased to announce that it will present during the coming months a new series of articles upon piano playing of equal value to the self help student and to the student studying with a master, by the distinguished pianist Mark Hambourg. Mr. Hambourg has resided in England during the better part of his artistic life, except when upon his world tours. He has a remarkable gift of making pianistic problems exceptionally clear.

Finger Stretching and Strengthening Exercises

By Myra B. Duncan

Pupils with small hands, who find it difficult to reach octaves, will find the following finger-stretching exercises helpful.

Place your thumb and first finger on the arm of your chair and see how much space you can make them cover. Continue with the thumb and each of the other fingers. Do the same with the other hand. Try this also on the side of a table or stand near which you may be sitting.

At the piano or organ, press down two easily reached keys with first finger and thumb. Stretch the hand around the ends of the keys, pressing close against the keys for a second or two; then try to include another key in the reach, and continue until the limit of reach is found. Do the same with other fingers and the other hand.

With the fingers of the right hand bunched together, press down between the first and second fingers of the left hand, pushing them as far apart as possible. Do the same between the second and third fingers; then between the third and fourth. Stretch the right hand in the same way.

These exercises should not be continued long enough at one time to tire the fingers much; but, if persisted in for a few minutes each day, they soon will produce a marked improvement in the reach of the fingers and will also help to make the fingers more independent in action. The first part of the last exercise is especially recommended for violin students also.

Pointers for the Beginning Teacher of Music

By W. L. Clark

1. Give definite assignments of practice material. These assignments may be written in a pupil's note book or indicated on the music itself.
2. Be sympathetic. You will accomplish much by a sympathetic attitude toward the pupil. The timid pupil, in particular, will be encouraged to ask questions about portions of the work that present difficulty.
3. Be dependable. If you agree to give a lesson at a certain time make it a point to be ready at that minute.
4. Accept criticism with a smile. Some criticism urges us to do better work.
5. Be amiable toward the parents of your pupils. A parent who is pleased with your attitude as a teacher, will gain more pupils for you.
6. Study the history and literature relating to music to such an extent that you will have interesting material to present to the musical gatherings and clubs to which you may be invited.
7. Do not despair because of the pupil who learns slowly. It is often the slow learning pupil who gives the most effort to a lesson.
8. Make a study of each pupil.
9. Strive for definite results.
10. Do not take too seriously every mistake that a pupil makes. It takes time and effort to make an accurate player. Stress the pupil's good characteristics.

Away from the Half-Hour Lesson

By Ruth L. F. Barnett

The half-hour lesson once a week for beginners has always been a problem. It is usually not sufficient: and yet there are few parents who are both able and willing to pay for a full hour of an experienced teacher's time.

Here is a solution that is passed along gladly. Once a week my beginners come for a full hour of unprepared class work, and in that time we get over a good deal of theory, a keyboard drill, and some very necessary ear training. Then sometimes during the week each pupil has a half-hour private lesson at the piano. This is enough for hand-training and for the little pieces and studies prepared during the week.

The plan is good for several reasons:—

(1) The theoretical work, which is rather dull for one pupil working alone, goes much better in class, on account of the pleasant rivalry among the little folks.

(2) Each pupil feels more responsibility in the presence of others and this relieves the teacher of a part of the burden. It saves nerves.

(3) The teacher can give almost twice as many lessons in the same time it would take to give a full hour, and yet each pupil has an hour and a half with the teacher each week.

The Pianist's Sixth Sense

(The Sense of the Keyboard)

By CAMIL VAN HULSE

GIVING a correct definition of an abstract function or a mental capacity is a matter of tremendous difficulty, not to say impossible. Definitions always seem to be incomplete or altogether wrong. Some, consisting of only a few words, have taken the foremost philosophers a lifetime of thought and mental speculation before they were written down. Any real musician has been trying to find his own definition of "music," and to find out the origin of the spell it casts upon the human heart and intellect; several famous metaphysicians have written whole volumes about it (everybody should know *Combarieu's* book); yet where is the correct solution? Will it ever be found?

So we shall not try to give a definition of the subject of this article. It is a real "sense," which we may call the *sense of the keyboard,* or *the instinct of distances between keys.* It is of capital importance to all pianists, especially to public performers. It is this *sense of security, of self-reliance, that* "makes one feel at home" when at the piano; without it, there is not the slightest possibility of ever attaining more than average amateur skill.

Better than a definition, we shall give a vivid description of the effects of that capacity. Imagine an amateur lady, musically non-talented, playing for an audience of some friends. She is nervous, she "hates to show off," she "never touched a piano for the last three months!" Anybody, alas, has stood the torture of witnessing such performances! The unfortunate victim struggles and fumbles away to the bitter end; that is, to the last double bar, and then utters a sigh of relief, which is silently, but gladly, echoed by all the hearers. This is complete lack of keyboard-sense, aggravated by nervousness. Now, on the other hand, watch a blind pianist playing. He does *not* fumble. Whatever skips he may have to play, he always hits the right note. In fact, he makes less mistakes than one who sees! How is that? "Quite natural," say some people; "it is a general rule that, when a sense is lacking, the other senses become more active and accurate. And thus blind people get compensation for the loss of their sight by more effectiveness in their hearing and feeling." Yet, think it over, and you will positively find out that this blind man at his piano, *before* striking a note, neither can hear nor feel it! There is something else that makes him feel secure. He *knows* where to find every key; and he really *sees* (internally!) his keyboard! This is the "keyboard sense" at its highest possible degree.

Now, it is obvious that between these two extremes, the lady-fumbler and the blind artist, there are an infinite variety of intermediate stages. Some fumble almost continuously, others occasionally, others only exceptionally. This proves that there *must* be a way of developing that sense of security as well as we can develop *any* physical and mental capacity by training it and making a habit, or second nature, of it.

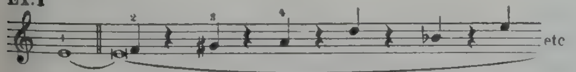
Another remarkable instance of that sense of accuracy is to be found in playing string instruments. Think of the tremendous difference in tone one-tenth of an inch means to the violinist—and yet of the astonishing accuracy the modern virtuoso possesses! Indeed, his accuracy of tone is far superior to that of the piano, as he can make a difference between C sharp and D flat.

Having explained wherein consists the sense of the keyboard, we shall now give a series of exercises especially designed to acquire and develop it.

First of all, it is of vital importance to *acquire* that *sense; that is, to "know what it feels like."* In fact, many pianists never have "felt at home" when playing in public. Therefore, the first exercises are so designed that *any* pianist, even a beginner, can play them, in order to give him a basis to start from in the further developing of his secureness.

1. Strike a key with the thumb (for instance E), then, having closed your eyes, determine mentally another key situated nearby the first one (for instance F) and strike it. In that same way strike all the different intervals from second to octave, all the time keeping the thumb on the same key. (Ex. A).

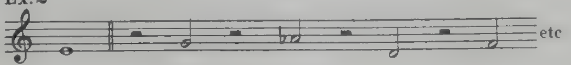
Ex.1



Then take other keys, also black ones, to start from, and do the same exercise. It matters but little what keys you choose; the main thing is to determine mentally *every* key before you strike it, so that your fingers obey to your brain. In this and all the following exercises it is impossible to "prepare" the notes; preparing is only possible when you look at the keyboard.

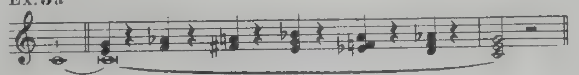
2. Do the same exercise, but lift the hand a few inches above the keyboard between each two notes. For instance: Strike E, close the eyes, determine mentally the key to strike: G, lift the hand, strike G, determine another key, A♭; lift the hand, strike A♭, and so forth.

Ex.2

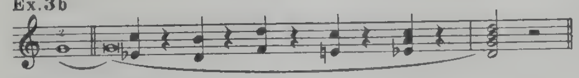


3. Departing from a given note, close the eyes and determine mentally chords consisting of 2 or 3 notes, and strike those.

Ex.3a



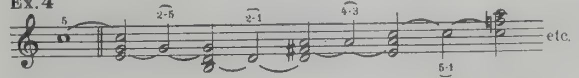
Ex.3b



To obtain greater variety in the course of the exercise, you can change fingers on the initial key and play the chords above or under it.

Another combination consists in changing the starting key after each chord, thus moving up and down the keyboard.

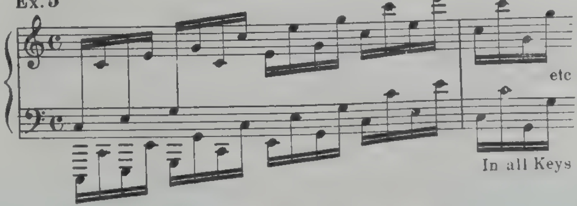
Ex.4



By and by you will get used to playing all the chords without looking at them, and you will *"feel"* in your fingertips all the different distances between keys.

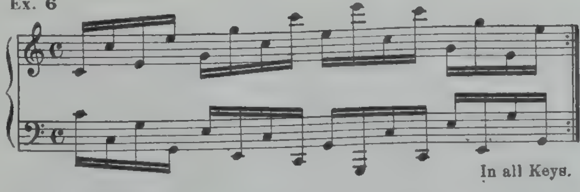
4. When you have reached this stage you should be ready to play *all* your exercises with closed eyes. If you feel it necessary to play them a little slower than you are used to, do so; it will do you good. And *every* exercise is to be practiced that way; none is to be omitted—five-finger exercises, scales, broken chords, arpeggios, octaves, double-notes, broken octaves, and so forth. A special mention is to be made of arpeggios in broken octaves. This is certainly one of the most difficult exercises to be practiced with closed eyes. Only long and patient work will master them.

Ex.5

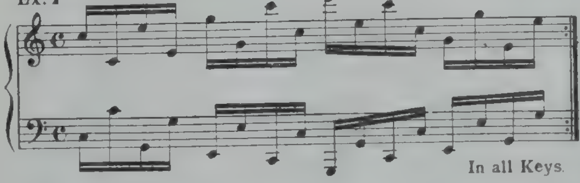


Most Difficult of All Are These

Ex. 6



Ex.7



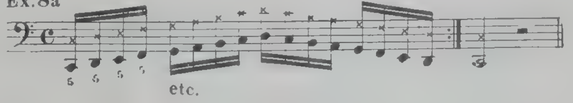
There is another invaluable advantage in playing with closed eyes; the student learns to *listen* to his own playing, and he learns gradually to make a more beautiful tone.

5. Look intently at the middle G of the keyboard. While doing so, determine in your mind a Key at a distance of more than an octave, and, without looking at it or preparing it, strike. If you have worked through the preceding exercises patiently and conscientously, you will be surprised at your success in this one. Then strike other notes, going farther away from the middle G, but without losing sight of it. This is the ideal *"sense of distances and relations at the keyboard.* Of course, you might as well keep your eye on any key, high or low, but the middle G is best adapted to the purpose. The reason of this is obvious. This G is "the true middle" of the whole keyboard. This G is one starting-point —your brain, directing your arm and hand, is the second one. Those two combined are the data for a formula of "instinctive trigonometry" the solution of which is hitting the right key. The middle G is like a "handle" by which the eyes and brain "grasp" the whole keyboard. Have you ever closely watched a great virtuoso playing? If not, do so; and you will notice that, as a rule, he never looks at the keyboard: his eyes are often gazing somewhere at a distant (or imaginary) point above the piano —or they are directed towards that middle portion of the keyboard, although he does not actually stare at the keys but rather a little higher.

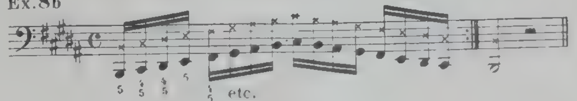
This exercise is mostly to be practiced with the left hand: it will prove of immense value for "picking" bass notes in waltz or dance music. It is necessary also, to design a special exercise for strengthening the 5th (and 4th) fingers, which has most of those notes to play. The best exercise to that purpose is the following.

6. Stretch your hand like if playing an octave. Drop your hand, striking only with the 5th finger, while you "shadow" the second note of the octave with your thumb. Play scales and arpeggios that way, and be careful to make a round and mellow tone. When playing on black keys, practice alternately both 5th and 4th fingers.

Ex.8a



Ex.8b

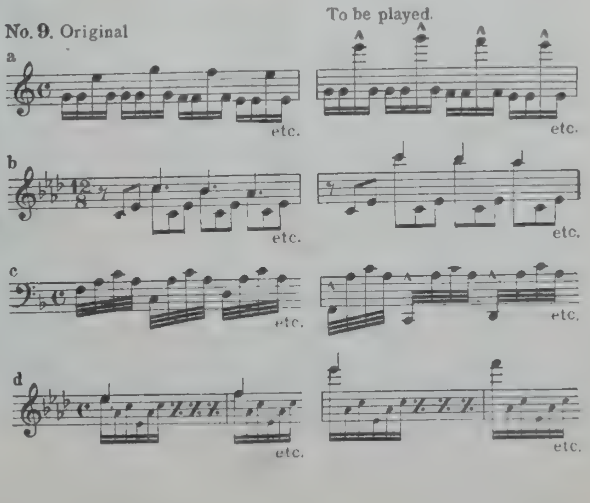


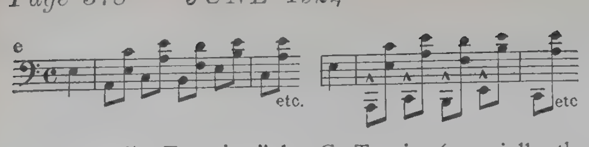
The question as to which finger to use on black keys, remains undecided. Some artists use 5th on white, and 4th on black keys; others use always 5th. Both methods have their advantages; while alternating 5th and 4th, greater speed and accuracy is possible—whereas using only 5th, there is more uniformity in tone. Each player should solve the problem for himself, according to the individual structure of his hand and fingers.

(In the case of single fortissimo notes on black keys, it is advisable to strike them with 2, 3, or even 4 fingers together, which should be held almost flat; this makes a very strong tone, without making it harsh or rude. If the tone *must* be a hard one, then hold thumb and third finger together and strike with a brisk motion of the wrist.)

Having practiced all these exercises, your sense of security ought to be fairly developed. The student who wants more material to work upon, can make himself as much as he wants. Take any studies by Czerny, Cramer, Clementi, Chopin, and others; open up the book, and you are almost sure to find a study which, with a few slight changes, can be turned into an appropriate exercise. Here are a few examples:

No. 9. Original





The "Daily Exercises" by C. Tausig (especially the Ed. vol.) and the "Virtuosenschule" by C. Czerny, furnish unequalled material for this study.

The student who will have carefully trained himself in the above described manner will be substantially rewarded for his perseverance. No matter what he plays, he will feel so much more at ease; nervousness will decrease proportionally to the increase of security; and his audience will have much more delight in hearing and watching him. Indeed, when a player is at ease, the audience enjoys his performance—on the other hand, anyone knows the sensation of uneasiness caused by watching a performer who is manifestly uncertain of himself.

Besides, the student will be delighted to see that such passages in the great master's works, which are unanimously proclaimed as requiring an unusual amount of separate practicing, will be as quickly mastered as others. To cite a few examples:

The 6th and 12th Variations of Mendelssohn's op. 54 in D minor.

The E flat passage (preceding the last repeat of the main theme) in the allegro of Schumann's "Vienna Carnival" op. 26.

The Coda in Part II of Schumann's Phantasy op. 17.

Etudes No. 2 and 8 in Moscheles' op. 70.

Etudes No. 4 and 9 in Chopin's op. 25.

The famous octavo-passages in Chopin's F minor Phantasy.

Numerous passages in Liszt's works, especially the Rhapsodies and the Etudes (Mazeppa!).

The initial bars of Tschaikowsky's B flat minor Concerto.

Numerous passages in the works of modern Russian composers, especially the studies of Liapunov (*Toime épigne! Lesghinka!!*) and those of Scriabin.

As a supreme test, we suggest etude No. 9 in E major of Czerny's *"Fingerfertigkeit."* The pianist who plays this study correctly and in the tempo indicated by Czerny (𝅗𝅥-92) may be assured that his "sense of distance" is perfect.

One more suggestion. To develop very rapidly your accuracy of touch, *play in the dark.* Closing the eyes always imposes a certain strain on the mind; therefore, play in a dark room. Begin with easy pieces which present no difficulties—then, work up gradually your whole repertoire. And here is a splendid opportunity to *listen* to your own playing, and to *criticize* yourself without mercy.

Self-Help Questions on Mr. van Hulse's Article

(1) What really is "The Pianist's Sixth Sense?"

(2) Of what practical value is this "sense" to the pianist?

(3) What expedient aids the rapid acquisition of this sense?

The Russians and Musical Pictures

By I. de Glanzovski

Since the time of Glinka there is one outstanding characteristic of Russian music which seems to distinguish it in a measure from that of other lands. That is the strong tendency to employ music to picture scenes, characters, emotions, legends. Composers of other nations have done this, but not to the extent done by the Russians.

Although no Russian would distinguish Rubinstein as a Russian, he was proud of his Muscovite birthplace, notwithstanding his all-semitic ancestry. Rubinstein's music is largely a series of musical pictures; and he delighted in nothing more than to attempt to paint a portrait in tones such as the "Kamennoi Ostrov" series, embodying his impressions of personages and events at a river summer resort near St. Petersburg, which now, under penalty of the law, must be called Leninegrad in Russia.

Tschaikowsky, partly Jewish in his ancestry, was also strongly pictorial. His "1812" Overture, with its clanging bells, is a fair example. He was always at his best in program music.

Often, however, Russian music is so vigorous and fanciful that many have assigned programs to it never intended by the composer. Rachmaninoff's *Prelude in C Sharp Minor* is perhaps the worst victim. Rachmaninoff has repeatedly denied any program in this composition; but numerous stories have been connected with it, and it is often seen on programs as "The Bells of Moscow."

What the Critics Did to Wagner

Probably no composer met with such bitter opposition in the fight to get recognition for his works as did Richard Wagner. He was considered a kind of target at which all kinds of insults might be flung. Some of the criticisms and caricatures were very witty indeed, even though they were at the expense of a struggling musician. J. Cuthbert Hadden, a well known English writer, contributed to the *Monthly Musical Record* some time ago a pertinent article upon this subject, part of which is quoted herewith.

"Take the caricaturists first. These found in Wagner a never-failing object for their pencils. From his works they drew 'delirious lovers, solemnly posing knights and ladies, extraordinary gods, half-gods, giants and dwarfs, to say nothing of an amazing menagerie including varieties of animals, from the toad to the dragon.' They pictured Wagner playing to a dancing procession of money bags and, in reference to his orchestra of 'the future,' drew a group of cats of different sizes, backed by a row of howling youngsters under uplifted maternal hands, chafing under chastisement.

"A mother wept by her cradle as she realized the kind of music (that eternal 'music of the future') reserved for her babe. For the wits had extended the phrase so as to read: 'The music of the future—of lost souls.' At a Wagner concert a 'payer of the future' suggested that the box office should wait for ten years. Wagner himself was shown in a great variety of occupations—driving the sharp ends of enormous quarter-notes into the public ear, experimenting with saucepans, entering the opera on the shoulders of his supporters while a bystander had his hat smashed over his eyes for shouting 'Vive la musique!' In heaven he advises the addition of brass and drums to the usual harps; he gives lessons to Mozart and Beethoven; he fills up his spare time by turning the spits on which Offenbach and other conventional opera composers are being roasted in the lower regions. These were among the caricaturists' humors.

"If we turn from pencil to speech and writing, we shall find still more to amuse us. Even brother contemporary composers did not receive Wagner gladly. Rossini went to hear 'Tannhäuser,' and was asked his opinion of it. 'It is too elaborate a work to be judged after a single hearing,' he said, 'but so far as I am concerned, I shall not give it a second.' Later on a friend handed him the score of 'Lohengrin,' and presently remarked that he was holding it upside down. 'Well,' replied Rossini, 'I have already tried it the other way, and now I am trying it this, as I really can make nothing of it.' Even Schumann declared that 'Tannhäuser' and 'Lohengrin' were amateurish—a criticism which Wagner repaid by saying that 'Schumann has a tendency to greatness'—only a tendency!

"After listening to 'Tristan,' Berlioz observed: 'I must confess I have not the slightest idea of what the composer wants to say.' Wagner described Marschner as 'the last and most important follower' of Spohr and Weber. But it was Marschner who said: 'If Wagner, who is a highly gifted man, had been a genuine composer, he would not have thought it necessary to make such a noise, and to employ quack methods to win musical fame and hide the poverty of his productions.' Saint-Saëns, in his 'Harmonie et Mélodie,' calls Wagner's works 'powerful but odd.' Of the 'Ring,' Tschaikowsky remarks that 'there never was such endless and tedious twaddle.' The mere bulk of the thing 'bores me to death,' he adds.

Mérimée's "Kitten on the Keys"

"If his fellow-composers could not stomach Wagner, it was hardly to be expected that the amateurs and even the general rank and file of the profession would. Some of the queerest things said about Wagner's music-dramas were said by the amateurs. When they first heard 'Tannhäuser,' they found the subject 'Distressing and harassing,' and declared that the music was formless and devoid of melody. They even asked why Tannhäuser shouldn't marry Elizabeth and all end happily! Prosper Mérimée, to whom we owe the story of 'Carmen,' said he could compose something as good after hearing his cat walk over the keys of the piano.

"When 'Lohengrin' followed, it had no better reception. It was said to be 'the apogee of hideousness, a distracting and altogether distressing noise, a mere blaring of brass, and a short method of utterly ruining the voice.' John Hullah called it 'an opera without music.' To Gustav Engel it seemed like 'blubbering baby talk.' Dr. Hanslick, Germany's leading musical critic, wrote that 'the simplest song of Mendelssohn appeals more to heart and soul than ten Wagnerian operas.' It is of 'Lohengrin' that the familiar story (an invention, of course) is told about a man being cured of deafness after a hearing. The patient had gone to the theatre with his doctor. Suddenly, when the orchestra was at its loudest, he exclaimed: 'Doctor, I can hear!' The medico took no notice. 'I tell you, Doctor,' repeated the man, 'you have saved me: I have recovered my hearing.' Still the doctor remained silent. He had become deaf himself!

"After 'Lohengrin' came 'Tristan,' which was everywhere declined as being 'impossible.' When it was at length heard in London, the critics complimented the solo artists on getting through 'a terribly trying task.' One surprised critic wrote: 'We are at a loss to imagine how the artists contrived to get their respective parts into their heads, and our wonder is that their physical resources endured the strain of reproducing them. A very little of such work must tell upon the most robust performers.' Schröder-Devrient, one of Wagner's heroines, frankly told him: 'Herr Wagner, you are a genius, but you write us such queer stuff. One can hardly sing it.' Tolstoy once dropped in to hear the 'Ring' on the third evening, and condemned it as bad art. Max Nordau found it, and Wagner generally, 'a bleating echo from the far away past.' And so on, and so on. Verily, the whirligig of Time does bring strange revenges!"

The Motionless Hand Tradition

By Raymond Thiberge

(The following article has been translated from the Paris *Le Monde Musical* by Edward Ellsworth Hipsher.)

Here is that which has been written on this subject: "There is a disagreement between the manner of playing of artists and that which most methods teach. These teach still the technic which we have from the time of the clavichord and spinet." In effect, whilst intellectual teaching was undergoing a profound transformation, till the methods were rejuvenated and modernized, musical instruction moved but slowly to get rid of the experimental processes. To convince ourselves if there are not some exaggerations, we take a point that we encounter in all the methods which it is possible for us to use with the child: the motionless hand. All the methods recommend, in effect, not to move the hand in playing on the piano. Zealous professors have themselves practiced the placing of a piece of money on the hands of their pupils, requiring of them that it stay there. How many children have been martyred by this proceeding! And how regrettable it is that the pupils have not had the good idea to ask their teacher to make this trial of skill in executing, for example, a sonata of Beethoven. They would be much amused by the embarrassment of their instructor; for not a pianist is capable of playing a piece with absolute immobility of the hand.

A bright door-keeper of Paris, by his simple good sense, settled it thus: Exasperated to see his little girl crying at each lesson by reason of this "cursed sou" which was obstinate in falling, he imagined an original enough expedient. From each merchant of his quarter he asked for a pierced sou.

"You think that this will bring you good luck?" they said to him.

"No," he responded. "The piano teacher of my little daughter holds absolutely to her playing with a sou on her hand. At each lesson the sou tumbles, and, notwithstanding that, the mistress persists. As you think, it is the cause of fits of tears. This has continued too long. I have enough of it. With a pierced sou, I would be able to pass through it a thread and to fix it on the hand which makes it always to tumble. Since the sou will stay, the mistress will be satisfied and my little girl also."

This smart man had surely found the only solution; and this story is authentic.

Our illustrious master, M. Camille Saint-Saëns, was in accord with this door-keeper. "Most of the pieces which Liszt has published seem unexecutable for all others than himself; and they were so, in fact, with the processes of the old method prescribing immobility, the elbows at the body, and action limited to the fingers and the fore-arm."

Simplified Fingering for Beginners

By Sylvia Weinstein

Beginners who use faulty fingering may be set on the right track with the following simple method:

Take one line at a time and have them point to each note and name the number of the finger used. Where the printed numbers occur, this is very simple but between the numbers they have to do a little reasoning. One finger is required for each consecutive note; skip as many fingers as notes are skipped.

With a little practice this will overcome the most stubborn case of bad fingering. At the same time the close observation of intervals which is made necessary assists in sight reading.

A New Way of Reading the Same Old Notes

By CONSTANTIN VON STERNBERG

THE ETUDE herewith presents one of the last articles of Constantin (Ivanovitch edler von) Sternberg, who died in Philadelphia, March 31, 1924. Mr. von Sternberg was born in Petrograd, July 9, 1852. He was a pupil of Moscheles, Coccius, Reinecke, Brendel, Richter, Hauptmann, David, Kullak, Wuerst, Dorn and Liszt. He acted as a conductor at various European opera houses and became Court Pianist at Mecklenburg-Schwerin. After concert tours in Europe, Russia and Asia he settled in the United States, devoting most of his time to composition and teaching, founding the Sternberg School of Music in Philadelphia. Mr. von Sternberg contributed numerous brilliant educational articles to THE ETUDE and other journals.

In presenting the following suggestion I feel like beginning by saying, "Don't be alarmed; it is nothing new—only a new angle from which to look at the same old matter." The new angle, however, may make as much of a difference to a pupil as to the two dream-interpreters made to the sultan who had dreamed that he had lost all his teeth. His first dream-interpreter made a sad face and said, "Woe unto thee, Brother of the Sun, for thou wilt see all thy relatives die." Upon which he was promptly beheaded and the second interpreter sent for. This one, noticing the débris of the first one still on the floor, bethought himself of a better way of saying the selfsame thing and addressed the sultan with a joyful voice, "Hail to thee, O Sultan, long life will be thine, for thou wilt *outlive* all thy relatives!"—for which he was richly rewarded. He had looked only from a different angle at the same thing—and that is all that the following suggestion purposes to do.

The Boy's Question

Some years ago I was teaching a boy the musical notation and told him that on the upper staff the first line is "E," while on the lower staff it is called "G." The boy at once asked me, "Why?" and I well remember how that question baffled me for the moment, until I thought of the clefs and explained that "clef" is the French for "key" and that the two clefs furnished the key to the naming of the lines. The boy's face showed no signs of understanding; he looked as if he thought, "It may be so, but I don't see it;" and I did not wonder at it because I, suddenly, did not "see" it myself. His question had unexpectedly brought me face to face with a matter which, from long habit, I had accepted as "settled once for all." In these days, however, of Roentgen, Einstein, Steinach, anti-Darwinism, wireless telephones, radio and motorless aviation, I felt that a reexamining of piously accepted old theories and methods was not altogether uncalled for, especially when they concerned fundamental pedagogic matters.

I might, however, have forgotten the boy's question if, soon afterwards, a similar query from another pupil had not brought it back to my mind and this time caused me to ponder over the question, "Why are the bass lines named different from the treble lines?"

An Apparent Discrepancy

I found that they are *not* differently named; that they appear to be so only because we were not taught to regard the bass staff as a mere continuation of the treble staff—but I am running ahead of myself. As I said, I was at a loss for an answer which after a while, strange to say, occurred to my mind during a piano lesson. The pupil was playing something that contained scale runs in contrary and in parallel motion, and I noticed that, as usual, the parallel motion caused him much more difficulty than the contrary motion. In searching for the reason of the difficulty it occurred to me that the natural, instinctive motions of the two arms were in opposite directions, and that in parallel motion one arm had to *stretch out* in the direction *away from* the body while the other arm had to *bend in* and move *toward* the body, which requires that one arm move different from the other. This observation led me to the next one that, when applied to the motions of our arms, the terms "parallel" and "contrary" are somewhat confusing; for in making the same motion with both arms the "natural" tendency is to move them either both away from or both toward the body, not one arm toward and the other away from the body. The simplest dumbbell exercise will confirm this statement. Ask any person to "move the arms" and the result will be that the right arm stretches to the right while the left arm does it to the left. Place before a piano a person that knows nothing about playing; ask him to move the fingertips over the keyboard so that both arms make the *same* motion and he will instinctively move the right arm to the right and the left arm to the left. These two motions could, of course, not be called "parallel" but they should undoubtedly be "analogous"—and what is an analogy if not a mental parallel?

These reflections associated themselves in my mind with the questions that were asked by the pupils already mentioned and also by many others afterwards. Putting myself in the mental attitude of a young pupil, I found it quite natural that he should be confused by reading the lower staff *upward* when his arm, in conformity with the other arm, wants to move *downward;* in other words, his eye must move up and the arm move down. Thus there arises a divergence between eye and arm, a disagreement which, mark well, is not caused by the notation itself but by the manner or method in which the reading of it is taught.

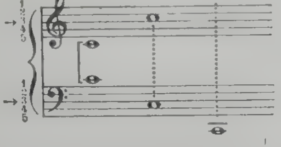
CONSTANTIN VON STERNBERG
A Photograph taken Expressly for "The Etude"

A Quicker Method

Since that time I have experimented with quite a number of pupils and I have found that they learn to read music much quicker if the bass lines are counted downward.

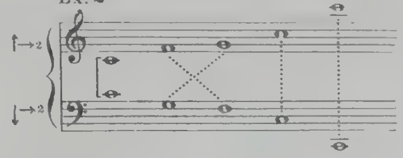
Let me illustrate: Beginning at middle "C," as we always do, let us count the upper lines upward and the lower lines downward. We shall then find that the next "C's" both above and below middle C, are both on the third space—and not the one on the third and the other on the second space as hitherto. Looking now for the next "C's," above and below, we find them both on the second added line beyond the staff, in the natural directions.

Ex. 1



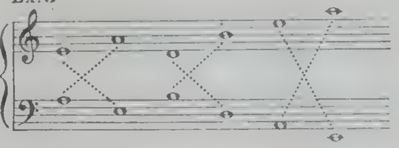
If we now let the pupil place both thumbs upon middle C, and tell him to play his fingers out, one on each succeeding key, he finds that the little finger of the right hand arrives on G while the corresponding finger of the left arrives on F. In other words, the two last fingers of the right played F-G while the two last fingers of the left played G-F, which is quite in conformity with the anatomy of the hands. Applying this to his reading he finds—reading the lower staff downward—that both notes occupy the *first* space and *second* line, of course in that reversed order in which the hands are built. He finds, furthermore, the reason why both clefs are placed on the second line: the upper clef on the second line upward, the lower clef on the second line downward.

Ex. 2



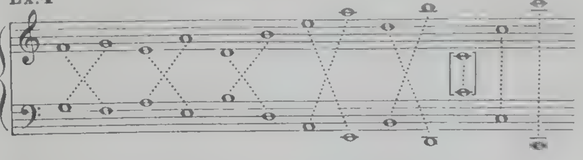
The analogies we find in reading the lower staff downward—besides conforming to the natural tendency of arm and fingers—go much further. We have in the upper staff "E" and "A" on precisely the same lines and spaces as we have "A" and "E" in the lower. It is the same with "D and B" or "B and D" respectively.

Ex. 3



If the reader will turn the following illustration upside down and hold it before a looking glass he will obtain precisely the same picture as he sees now

Ex. 4



and the clefs should be altogether superfluous were it not for those cases where left hand notes are placed in the upper staff, or *vice versa.*

Now in suggesting the foregoing manner of teaching notation I do not join the ranks of those shallow-brained fellows who mean to change the notation, itself. Every few years ever since Rousseau—some foolish musicaster invents a "new musical notation." I have nothing more in mind than a little different way of *looking* at our old and wonderful notation. And, in view of the anatomy of the two hands, it seems as if nature, itself, supports the suggestion here presented; for, the two thumbs are not on the same side of the two hands but on opposite sides; and, as we count the fingers of the right hand 1-2-3-4-5, rightward, so do we give the same numerals to the left hand *leftward,* because counting rightward we should have to say 5-4-3-2-1.

Having presented the foregoing plan as a mere "suggestion" I showed that I do not mean to be in the least dogmatic but that I hold my mind perfectly open to any and all justifiable objections—inviting them, in fact—but it seems to me, for the present at least, that the way of reading the bass lines downward tends to make our reading conform, better than heretofore, to the instinctive, natural motions of the arms and hands, thus turning the accustomed "parallel" between the eyes and hands into an "analogy."

Self-Test Questions on Mr. Sternberg's Article

(1) How shall the pupil be made to understand the difference of location of the same letter on the treble and bass staffs?

(2) What are the "instinctive motions" of the arms in piano-playing?

(3) Need we invent a "new musical notation" in order to simplify reading?

(4) Who were the famous teachers with whom Mr. von Sternberg studied?

Over-Taxing the Hands

By Charles S. Smith

During a visit to a friend who was an unusually fine pianist despite the minor defects which mark the uncompleted musical training, he asked me to hear him play a few pieces.

After finishing an etude with some difficulty, he said, "My hands seem to be stiff by nature. The muscles of my fingers do not act freely although they are not tired. They were not that way a month ago." A pause; and then he added laughingly, "I often apply liniment to my hands and fingers in order to loosen them up a bit and make their muscles more flexible. My teacher is on her annual vacation and I have been trying to master some of the difficult things we had begun."

I then asked the amount of his practice, receiving as answer, "I practice off and on, whenever I fall into the mood."

To which his mother remarked, "He's forever at that piano, continuously bang-banging over that new piece. It's a wonder that neither he nor the piano gives out—at the rate they work."

His mother spoke truly; and it usually happens that the player's hand is exhausted before the instrument collapses. My friend had simply overworked his hands at the piano, causing the perplexing stiffness which he said usually came at the end of the day.

Now an excessive amount of strain was being thrust upon his hands. The good will of a pupil is always gratifying to a teacher; but in this case the gratification would surely be less at finding a pupil ruining his fine ability by over-practice.

Four hours a day of practice is a plenty. A student unable to master his work in four hours will not do so in eight. It is unusual for a person practicing seven or eight hours a day to become a greater artist than the one who ordinarily practices four; for the hand will not stand the additional strain.

This particular pupil was advised to discontinue the application of liniment, a temporary stimulant, for lessening stiffness. If the hands are unusually stiff when starting to play, as when caused by coldness, it does little harm to dip the hands in warm water for a minute or two.

The best remedy for stiff hands is never to allow them to get into this condition. It often happens that after several hours of steady practice the hands begin to tire and lag. Scattering the practice in shorter periods throughout the day will avert this.

Personality Counts

By Will Cowan

There is an indefinable inspiration exuding from the active, healthful spirit of an individual, which is more or less infectious. The one coming in contact with such a nature instinctively absorbs a part of its mood. The law of attraction is as active among souls as with material objects.

The musician, of all people, should cultivate a buoyant, responsive, enthusiastic disposition. Not only will this carry him over many a rough place, but also it will draw to him those who are most earnest and responsive in their ambitions to achieve. Along with this his attainments and personality may fan the spark of aspiration in many another and perhaps hearten some of these to strive onward to unsuspected heights.

The Operatic "Failure"

Some of the operas which now enjoy the greatest public favor were most vilely treated at their premieres. "Carmen," "Faust," "Tannhauser," and "La Traviata" each had to win its way with the public after a dreary infancy.

Nor are composers immune from similar vagaries of fate. Mascagni's early compositions were so coldly received that he had decided he was a failure. Then he noticed the prize offered by Sonsogno for a one act opera. Deciding to make the trial, the result was his immortal "Cavalleria Rusticana" which created a new operatic model. Having been awarded the prize, the work was given its premiere at the Teatro Costanzi of Rome, May 20, 1890. The morning papers of the twenty-first announced the "arrival of Verdi's successor." Subsequently, Leghorn, Mascagni's birthplace, has struck a medal in his honor and he has been made a "Cavalier of the Crown" by the King of Italy.

Do You Know?

That the Jig (also spelled Gigue, Gique, Gigua, Giga, Chique, Gig, Gigg, Gigge, Jigg, Higge, Jeg) is of English rather than Irish origin.

Then and Now

John Orth, Noted Boston Pedagog, Traces Fifty Years of Musical Progress

JOHN ORTH AT 21

JOHN ORTH NOW

To the Editor, "Etude":

Then and now—what a fine idea! Let me say that my "Then" began in 1866—the year that I came to Boston from Taunton, Mass., my boyhood home; the season that Ernst Perabo and Carlyle Petersilea returned from studies in Leipzig, creating a very large stir in Boston musical circles. B. J. Lang, Otto Dresel, J. C. D. Parker, and Emil Leonhard, were monarchs of all they surveyed in the musical world in general, as well as in the realm of the piano in particular.

'Twas not many years before these four dominating personages had to divide honors with newcomers. There were the redoubtable Sherwood, the ultra-conservative Baermann, the massive Maas, the able Faelten, the hypersensitive Otto Bendix, the brilliant MacDowell, the literary Amy Fay, and the fascinating Mme. Madeleine Schiller. Now we have, besides Buonamici, who recently passed away, and Heinrich Gebhard, a number of young fellows like Lee Pattison, Guy Meier, Raymond Havens and others, who are bubbling over with talent, and promise to be worthy successors to those who have come before.

Carl Zerrahn was the mighty one as conductor of the Handel and Haydn Society (Oratorio) and the Symphony Concerts of the Harvard Musical Association. Since Zerrahn, we have had Bernard Listemann and the Boston Philharmonic Orchestra, then the wonderful Boston Symphony Orchestra, founded by Henry L. Higginson, the Boston banker, with Henschel, Pauer, Gericke, Nikisch, Muck, Fiedler and now Monteux, as conductors. In the field of choral work Emil Mollenhauer has succeeded Carl Zerrahn. Then we had, speaking of composers, John K. Paine, with his "Spring Symphony" ("Œdipus Tyrannus"), and other compositions, who stood practically alone at that time.

We now have George W. Chadwick, Arthur Foote, F. S. Converse, Henry F. Gilbert, Arthur Whiting, Charles M. Loeffler, Mrs. Beach, Margaret R. Lang; also Ethelbert Nevin and Horatio W. Parker, who have passed on.

It was in the 60's and 70's that the Mendelssohn Quintette Club reached its zenith, the personnel at that time being William Schultze, Carl Meisel, Thomas Ryan, Edward Heindl, Wulf Fries. Later on we had the Euterpe Quartette, with C. N. Allen, Wulf Fries, and others, which was succeeded by the renowned Kneisel Quartette. We now have the Hoffman Quartette, and the regular visits of the Flonzaleys from New York.

In the vocal world we had Mme. Rudersdorff, Charles R. Adams, George L. Osgood, Max Heinrich, Myron W. Whitney, George J. Parker. We now have Charles Hackett, Roland W. Hays, Stephen S. Townsend and others.

During all this time we had some brilliant critics, including dear, old, conservative John S. Dwight, to whom Wagner was nothing but noise. I think Mr. Dwight would have sympathized with the Berlin critic who said, "If all the cats and all the hand-organs in Berlin were brought together under one roof and set-a-going, one would get a good idea of what Wagner put forth as music." Julia Ward Howe once called it multi-muddle. We also had the splendid but rather caustic B. E. Woolf, the aristocratic W. F. Apthorp, the self-made Louis C. Elson, who said "Music is the most expensive of all noises as well as the most expressive"; and now, the erudite, scintillating Philip Hale, and clever, whole-souled Olin W. Downs.

One of our musical thinkers has said that Boston is not as musical as it was thirty years ago. This took me aback when I heard it; but do you know, the more I think of it, the more I feel that way myself.

—John Orth.

Insist Upon a Good Piano For the Recital

By Nicholas J. Elsenheimer

"I could not do myself justice, since I had to play on a strange piano," has a familiar ring to the ears of every piano teacher, when students answer an inquiry into shortcomings relative to the rendition of pieces assigned to them for a public recital. While this is a ready excuse there is, nevertheless, one feature that deserves serious attention. The pupils are almost always compelled to perform on an instrument that is absolutely strange to them.

No virtuoso will risk playing a recital without having tested the quality of the instrument he is advertised to use. One might say, "this is true, but is he not a professional who charges admission and compelled to be extremely careful?" Indeed, he is. Because he is looked upon as an exponent of a noble, refined art, he realizes the importance of an instrument that fulfills every demand made by his talent and interpretative powers. He is in a fortunate position to command respect of his wishes by the firm which in turn reaps a harvest of legitimate advertising.

No such consideration is shown in the selection of instruments for students' recitals, which even with a charge for moving expenses often prove a big disappointment to all parties concerned. While no fairminded teacher of experience expects the best instruments for use in recitals, there is no reason for the display of a mediocre or an inadequate instrument. The first of all requirements spells—purity of intonation. The piano should be in good tune. Its action should be not too heavy nor too light. The pedals must be in working order and obey the slightest pressure of the feet and bar squeaky noises. The fulfillment of these demands guarantees genuine satisfaction.

It certainly is of real benefit to the inexperienced performer when unexpected difficulties in the nature of such conditions as enumerated before are not confronting him. The existing lack of familiarity with the instrument on the platform does not prevent a fair account of the player's ability when complaints about the piano are not justified. From a business point of view, the policy of inferior instruments in students' public performances is, mildly expressed, a great risk. It is a reflection on the name and reputation of the firm when valid reasons exist for severe criticism on the part of the teacher and his clientele.

Dissatisfaction will exercise a certain influence on the attitude of prospective buyers who are not influenced by a name but prefer to listen to expert advice. In many cases they will rely on their experience; or they may place confidence in the judgment of trusted friends, when the question arises as to selecting a piano for home use. It is certainly not advisable to feature the slogan: "Advertisement covers a mutitude of deficiencies or carelessness." Indifference is the first and quite often the surest step towards retrogression. The clientele of conscientious and experienced serious teachers, of students and their circle of friends and interested well-wishers is not so unimportant as to justify a slight or a blemish on the good name of a respectable piano firm and its appeal to refined taste and judgment of all lovers of the most useful instrument during the last two hundred years.

A Uniform Fingering For Major and Minor Scales

By E. S. Church

Much trouble in the playing of Minor scales may be avoided by using the following rules for fingering both Major and corresponding Minor scales.

First group—C, G, D, A and E—fingered: 1,2,3; 1,2,3,4; 1,2,3; 1,2,3,4,5. Right Hand ascending. Left Hand descending.

Second group B♭, E♭, A♭, D♭, (C♯), G♭, (F♯), fingered with fourth finger in the Right Hand on B♭, (A♯), fourth finger in the Left Hand on G or G♭ (F♯).

The odd group B (C♭) and F are fingered with a combination of the first and second groups: viz: B or C♭ Right Hand fingering—1;2,3; 1,2,3,4; 1,2,3; 1,2,3,4,5. Left Hand descending—1,2,3,4; 1,2,3; 1,2,3,4; 1,2,3,4. F—fingering for Right Hand—1,2,3,4; 1,2,3; 1,2,3,4; 1,2,3.4. For Left Hand—1,2,3; 1,2,3,4; 1,2,3; 1,2,3,4,5.

This plan necessitates a complete change in the Left Hand fingering of the second group of scales, but with care is easily acquired. With the beginning student there is naturally no difficulty.

Every man should bring himself to the realization that delay and procrastination are the pastime of those who cultivate failure.

Music History For Music Lovers

By *CLARENCE CHANDLER*

Students of music, except the genius who occasionally appears as a meteor in the musical firmament, do not reveal much eagerness to study the history of esthetics or of their art. The piano student wishes to learn to play the piano; the vocal student sees nothing in his art beyond a few songs and vocal gymnastics. "They (the music students) never know anything at all about the history of music," says Herbert Witherspoon. "Only the most elementary notions of the drama and the shadiest possible idea of the literature of their own nation, let alone that of any other. Two or three hours a day of scales, a few songs, and that is all."

"When do you think that I can graduate?" asked the ambitious piano student of the professor, who had been allowed only a few weeks in which to acquaint himself with the student's capabilities.

Professor. "Have you studied the compositions of Chopin, Liszt, Beethoven?"

Student. "Yes."

P. (Pointing to a passage in the composition just played by the student). "To what key does this music modulate?"

S. "I don't know."

P. "Have you studied Harmony?"

S. "Yes; I went through the whole book, but I don't remember any of it now."

P. "What is the meaning of this musical term?"

S. "I don't know; I used to have a musical dictionary—it's somewhere about the house—guess I can find it if you want it."

P. "Have you studied the History of Music?"

S. "No."

P. "Do you read the biographies of the musicians, critical or technical works?"

S. "No."

P. "Are you acquainted with the musical magazines, such as The Etude, Musical America, Musical Courier, Musical Leader, Musical Observer or The Musician?"

S. "I—I—I had three or four copies of The Etude several years ago, but I haven't read them since."

This seeming lack of interest of the music student for those subjects necessary to qualify one as being well educated in the art may be traced to two general causes: Ignorance of the value of the literary and technical studies—nay, the necessity for them in a musical education—and the student's desire for speed, believing that the waving of the magical certificate will open all doors of opportunity for him.

The New Patent Roll

The musical press, some time ago, stated that a prominent manufacturer of music rolls for automatic pianos had paid a handsome sum for a new patent. This patent is a contrivance which gives a brief description of the character of the roll, the music, the composer, and other material which will assist the listener to an enjoyment and appreciation of the composition. Comment is hardly necessary. The item is brought to the attention to illustrate to the skeptical that the manufacturers believe, from a business standpoint, such an innovation will be financially successful. They are certain that the great army of musical amateurs are anxious to acquire a knowledge of musical history, biography and analysis, and will pay for it at one time or another. Significant and valuable for the listener as such a help can be made, we should not allow it to blind us as to its true significance. A drop of water will never quench the thirst of the exhausted wayfarer; neither can a ray of light disclose all of the beauties of nature, and whatever knowledge is conveyed to the listener through the above-mentioned means is only a crumb of the vast amount of intellectual and esthetic food available for the music lover's appetite.

In the first place, music cannot be separated from the larger life of mankind. While it is the most difficult to comprehend, it is also the most sociable of the arts. It is a product of the times. It reflects the influence of social conditions. National characteristics of temperament are probably as clearly defined through music as through literature. Profound national sorrow has left its indelible tracings on the musical life of a people as prominently as on its literary life. Social conditions affecting the individual composer have been the means of directing the course of his genius. The possible musical equipment, technic of the art of the writers of a definite period, or the development of musical instruments, has been a controlling influence over the composer's mode of expression as well as the contents of his message.

So the history of music, viewed broadly, is not, specifically, a record of dates of local events nor the rise and fall of dynasties. The historian sees through and beyond the record of surface situations or phenomenon chronicled by ordinary history into the deep wells of universal motives, aspirations, beliefs, hope, defeats, victories. He sees as it were into the subconscious mind of the nations, the great primal struggles, not with foes without, but with conditions within, the sources and directions of national progress, and reads the history of the centuries as we read the history of the day. But music is closely bound up with movements of literature, religion and ethics, so that the life of the individual composer must be closely scrutinized. Environment, experience, outlook on life, play so prominent a part in the composer's product that every element which combines to produce his personality must be weighed and judged in the light of historical events.

Beethoven's Persistent Methods

For example, in studying the music in Beethoven, does it not help to know some of the circumstances of his life and the conditions of musical development of his time? That Beethoven brought to perfection the sonata form, the form in which most of his compositions were cast? That where composers of to-day use scores of titles to suggest the direction of their thought and the character of the composition, Beethoven limits himself to almost one, and his ideas covering the whole gamut of human emotions is expressed therein? Do we not often find in his music a fuller expression of his inmost feelings than is conveyed by his letters? And would his music make the same appeal to us if we did not know some of his personal traits of character and the conditions under which it was produced? Is it not a source of inspiration and enthusiasm to know that Beethoven, who reached the pinnacle of the art, and whose name in music is synonymous with Shakespere in literature, worked weeks and months in his quest for perfection, as is shown by his notebooks, over what appears to us a simple and spontaneous melodic passage? This man of loftiest ideals worked year after year under the most disheartening circumstances.

Is it impossible for present-day musicians to draw a profitable lesson from the life of Beethoven? To be sure there are critics who repudiate the idea that music has any concern with the subconscious. Yet to hold to this belief would be to assert that music stands isolated from the other arts and is merely a progression of superficial sounds unrelated to the mind which produced them. To such as might withstand the force of disillusion, read the literary works of Schumann, Wagner, Liszt or Tschaikowsky.

History gives us the romance of music. It shows the composers as real men and women and the times in which they lived, their failures and successes, their sorrows and their joys. The subject stirs the imagination as no other can, and after acquiring a satisfactory technic, there is no element entering into a musician's equipment in which he is so deficient.

With this thought in mind let us turn to the compositions of Edward MacDowell, a modern composer whose piano music every student knows, at least superficially, and answer as best we may in a limited space why the study of the history of music will benefit the player and the listener. If we take a list of the titles of his pieces our attention will at once be attracted by the fanciful and suggestive names which designate a majority of them. *From an Indian Lodge, A. D. 1620, To a Wandering Iceberg, Shadow Dance, The Shepherd Boy, From Uncle Remus, Silver Clouds, An Old Garden, Starlight, To an Old White Pine, Sunset, Across the Fields.* Even the larger piano works, the sonatas, have not escaped. One is called *The Norse*, another *The Keltic*, another *The Tragic*. At the outset, then, one is impressed with MacDowell's status as a romantic composer, an impressionist, a writer of program music.

Music History must live to be vital, interesting.

The human struggles of its masters traced in music history are ever an inspiration to youth fired with musical ambition.

The Romantic Spirit

If we are to obtain more than a superficial idea of romanticism in music, we must go back in the history of the art a hundred or two hundred years. Every composer since the classical Beethoven (and he was not immune from it) has been infected at times with the romantic idea and has used the piano as a medium for its expression. Romanticism in music is not far removed from being the alpha and omega of musical expression.

To what extent, if any, does a composer hold to a definite program when composing music? Can he successfully imitate sounds of nature and animal life, such as the roar of the storm, sighing of the wind, purling of the brook, the song of birds? Composers have tried to do so. Is it a legitimate use for the art of music? To what extent is it possible and is it a legitimate use of music to attempt to tell a story or illustrate a story? Here again composers have tried to do so, notably Schumann in his *Carnival* and *Scenes from Childhood*. Is it possible with the assistance of a program for music to express thoughts, emotions, sensations, relaxation, pleasure, pain? Do composers without the use of a program ever attempt natural, intellectual or emotional states? If so, by what means, and how may the music lover be sure of his belief? Such questions as these, and others which arise in the minds of the thoughtful listener, the history of music considers. And it is nearly superfluous to add that the student, whether an executant or a listener, must have some well-balanced opinions on such phases of music, to appreciate it or express an intelligent opinion about it.

MacDowell, the Poet

In the study of MacDowell's life, we learn that he was a poet as well as a musician and that the titles of his verses are often as odd and characteristic of his mental attitude as are the titles of his piano compositions. Can you imagine such compositions as noted above being composed in the heart of a great city, or within the sound of the roar, the din, the clang of a city's activities? It is hardly possible; and they were not. They were written close to nature, under the shadow of mighty, primeval oaks on New Hampshire's hills, accompanied by the song of birds, the odor of flowers and growing vegetation, the cry of the eagle, the play of sunlight and shadow over hill and dale. His is music interpreting in tones the message that the blue bells gave him. It is the spirit of the wild rose, the water lily, the glen, the forest, the old log camp, the poem from another land and language, the memories of a well-nigh forgotten race. Is the meaning clear? Every composer brings to us a new world, the world of his own imagination, which is the result of nationality, environment, training, philosophy, religion. And it is the object of the history of music to re-create this world in written language that it may become the property of the student.

History gives us little definite information about individual compositions. That would be an endless task; for no two compositions make exactly similar demands upon the analytical powers of the listeners. Rather, as stated above, it trains the imagination and judgment to follow the flights of the composer into whatever realms appear legitimate to him. In order to enter into the full benefit of the study of the history of music, parallel historical reading should be required. An intimate study of the composer's personality, combined with a re-creation of the peculiar character of his period based on historical knowledge, can be fused into a glowing background for the appreciation and interpretation of his works.

Piano Lessons For the Vocal Student

By Russell Snively Gilbert

Most vocal students hear their music melodically. A few also hear it rhythmically. Only the artist hears it harmonically. The serious vocal student should work to hear it all three ways. Knowledge of the piano is the key to this work. Almost all of the great artists have a working knowledge of the piano.

Let the vocal student choose carefully a piano teacher who has worked with singers and understands their needs. The vocal student will need very little technic work at the piano as she will never play difficult accompaniments for herself in public and it would be time wasted to work up a fine piano technic. What she does need is a soft but clear tone that every voice may sound perfectly clean in her ear. This will require time and the closest concentration upon the way of producing the tone and the quality of the tone secured. She must also train her hand to become familiar with the different chord positions so that she can grasp them quickly without looking at the keyboard. She does not need to strengthen her fingers, but she must do enough technic to be able to control them.

A strong sense of rhythm must be developed. The student must realize that time and rhythm are two different things. In the old-fashioned waltz they stepped the time while in the modern waltz they glide the rhythm. The time is one, two three, but the rhythmic swing falls only on the one. The simple folk dances are the best material for this development. They can easily be read and the rhythm is strongly marked. The student should step the time and then walk the rhythm. At the piano the right hand should play the melody while the left hand swings the rhythm. Then the left hand should play the bass while the right swings the rhythm and the student sings the melody. To the advanced vocal student, working perhaps on Wagnerian arias, this may seem like going back to the kindergarten. It is, but when they actually get on the stage, they will be lucky if their pride receives no worse jolt than that. It is the willingness to give anything a trial and to go to any limit in music study that makes the great artist.

The student must understand the fundamental chords and be able to play them on the piano in all keys and in all inversions. She must be able to modulate at the piano in all major and minor keys. She must be able to play every scale one octave. She must be able to hear everything she does and to hear the roots of the chords she plays especially in inverted chords. Having played the dominant seventh chord she must be able to sing the root of the tonic chord that it will lead to. In singing this is often the only way in which she is able to get a new entrance especially when singing on the stage behind an orchestra in the pit.

The simple folk songs make excellent practice in this work at the piano. Take the simple "Folk Songs for Ten Fingers," arranged by Mr. Cady. After the student can play them in rhythm in their original key, she must take the melody and transpose it into a new key. Then she can add fundamental chords to it with the left hand getting in the chords by ear at first. After she has found them by ear, she must mentally find out just what they are. Then she must look at the accompaniment in the left hand and figure out how to transpose it to the new key. When she can play both hands together as they are written in any key, she has laid the foundation that will let her work out her vocal work in the key best suited to her voice without much mental effort on her part. When doing vocal practice or learning a new song or rôle, the student must keep her mind on her voice. As a result, unless she has learned and trained her mind and fingers to do the piano part without any mental effort, she often plays so many wrong notes and chords that it does her far more harm than she ever realizes. It is true that this piano work can be done by a paid accompanist, but often none can be found just at the time the singer needs him. Besides what the singer does for herself is a part of her. What is done for her by another is never really clear in her own mind. In the first study of a new rôle or program, the singer must do all the work herself that she may know every little detail. Then when she calls in her accompanist for the polishing, she will be absolutely sure of every move and her assurance will be felt by her audience when she finally appears before them.

Then the description of many of the orchestral instruments may be given. The learning of the first arpeggio offers the opportunity to explain the formation of the harp and the intervals played upon it. A beautiful left-hand melody suggests the 'cello, which may be described so that not even the childish eye or ear could mistake its identity when seen and heard on the stage. A hunting song of course would open the topic of the different horns. With a *cantabile* melody always impress upon the pupil that the hand must sing as much as possible like the voice. Certain bass notes echo the drum, and other notes a bell or a chime of bells.

Little by little trace the history of sound down through the ages, something in the following manner. One of the surest ways of making known our thoughts is by the human voice. Early in the history of mankind it was discovered that the voice was not enough to express our emotions. Man needed to make other sounds when he was angry, glad, or triumphant. So he pounded on metal; he strung rough cords across a piece of hollow wood; he made whistles of the reeds he found in the woods and piped upon them; and from all these, in course of time, evolved our drums and trumpets and violins and flutes and harps. Then, as man progressed in civilization, he trained his voice more and more to express his emotions, and for many years all instruments were used as an accompaniment to the voice. After this, as the instruments had greater care and skill bestowed upon their making, music began to be written for them alone. A short history of the evolution of the piano would be of vast interest to your pupils, as that is the instrument they are learning to play.

Keep these suggestions in mind during the lesson hour. They not only will serve to freshen the pupil's mind, if the actual piano work becomes irksome, but also will store it with qualities of true musicianship. And lastly, never, yourself, cease to read and study. Then you will always have a well of information from which to draw for your scholars.

Noiseless Practice Periods

By Grace May Stutzman

Many pianists constantly face the problem of how to accomplish the maximum amount of practice with the minimum annoyance to those about them. "The baby was asleep and I couldn't practice." "Grandma is ill. Please excuse Jane from her lessons for two weeks as we cannot have the necessary practicing done." Excuses of this character and import are altogether too familiar to the teacher of piano.

A practical remedy lies in the possession of a practice pad of medium weight felt, that can easily be made for any piano. The felt comes seventy-two inches in width at an average cost of two dollars per yard. Six inches is ample. Slits should be cut to allow it to slip over the braces that support the action of the upright piano, and small safety pins will assist at holding it in place.

The busy mother who seems to find no time to practice during the waking hours of her children and who dares not tempt Providence during nap-time, may keep her fingers in excellent trim by making use of this device. Finger gymnastics, memorizing of difficult passages which require many monotonous repetitions, technical studies, in fact, anything that comes to hand, may be done first with the practice pad, if necessary, until a certain amount of proficiency has been attained. This applies to the work of children as well as grown-ups.

Owing to the thickness of the felt which drops between the hammers and the strings, the action occasionally appears to have been tightened. This is really an asset rather than a liability, since it tends to develop a stronger technic.

During my student days I practiced at all hours, both day and night. In the next room a chum studied at the same time, and, although her lessons embraced the most intricate problems connected with a medical course, not once was she annoyed or disturbed by my practice. The hours she spent in her room I planned to use upon what might be termed "routine work," which left the remainder of the time for the polishing process upon the open strings. Countless situations will instantly present themselves to the teacher or student, wherein the use of the practice pad will greatly facilitate the preparation of programs or lessons.

The Small Town Choral Club

By Sidné Taiz

Mr. Arthur Bliss, the distinguished young English musician, who has been spending some months in America and is much interested in musical coöperation between the two leading Anglo-Saxon nations, has said some very pertinent things worthy of attention. Commenting on the prevalent choral singing of England, he says:

"Every town has one or more societies which meet every week for rehearsal, and prepare for three or four public concerts a year, which are attended by all the notables.

"Every village has its embryo Madrigal Society.

"Why should they worry about the capricious visits of virtuosi, when, with an able conductor, they can tackle a Bach Cantata? One can learn more and enjoy more by taking part in some such performance than by attending a whole year of concerts where others are doing the work—the fun is to be in the fight, not looking on!"

Hundreds of the smaller American communities could profit by falling in line with their English cousins in this particular endeavor.

The Dotted Note Problem

By F. Clark Perry

The dotted-note problem results from two causes. First, the dotted note represents a division of time of uneven length; and second, its manner of treatment in books and by teachers.

The usual definition runs about as follows: "A dot placed after a note adds to it one-half its original rhythmical value; that is, a dotted-quarter-note equals a quarter and an eighth (♩. = ♩♪), and so on. A second dot adds one-half as much time as the value of the first dot."

This seems to be a very obscure and unsystematic way of presenting the matter, in fact, entirely the wrong view of it. There is no good reason why the dot should not be considered in the same light as the hook. If the dot is to be treated as a character of addition, why should not the hook be considered as a sign of subtraction? Then we would have, "A hook attached to the stem of a note subtracts one-half the value of the note. A second hook subtracts one-half as much as the first, and so on."

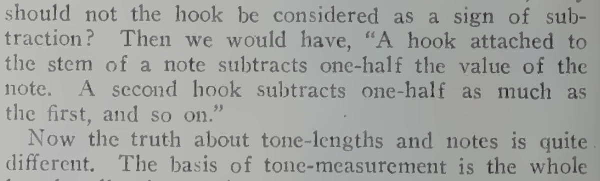
Now the truth about tone-lengths and notes is quite different. The basis of tone-measurement is the whole length, all others being reckoned from it and, therefore, should be named in accordance with their value as related to it. This plan is followed when considering the even lengths; so, when we come to the uneven lengths, why should we "fly the track."

A quarter note is so called because it is one-fourth (a quarter) the length of the whole. On the same basis, a tone-length which is three-fourths of the whole should be called a three-quarter note, and not a "dotted half." There is no such thing as a dotted-half, which is to say a long-half, the whole idea being unscientific. Then, too, the system leads to the inference that tone-lengths are named from the notes, whereas the exact reverse is true.

It is true that the three-eighth length is usually represented by a note with a dot (♩.); but that is no more a reason for naming a tone-length "dotted-quarter" than that an eighth-length should be called a "hooked-quarter."

The name of the tone-length should, in every case, signify its value relative to the whole; and, if this method were pursued by all, the "dotted note" problem would soon be solved.

A table of dotted notes and their names is here given.



To tell a child that a double-dotted-quarter note, for example, is almost as long as a half just enough shortened to allow crowding in a sixteenth at the end—may be a helpful expedient; but just as soon as the pupil is capable of comprehending arithmetical values, it should be taught the scientific names of notes.

Silence and Music

By FULLERTON WALDO

Fullerton Waldo has been since 1908 Musical Critic of the "Philadelphia Public Ledger." His theoretical training in music was obtained under Paine and Spalding at Harvard, where he performed in the symphony orchestra. He plays the violin and the viola, and, as a boy, was alto soloist in a vested choir. On many occasions he has addressed large audiences on musical themes. During the war Mr. Waldo was correspondent from several points between the English Channel and Constantinople. In 1920 he journeyed from Finland to the Persian frontier as a Near East Relief Commissioner, and in 1922 he crossed northwestern Canada to the Arctic Zone. He has also visited the Labrador coast and has cruised with Dr. Grenfell and has paid two visits to Panama, which were followed by articles in technical periodicals. His articles have appeared in several magazines, and he is the author of four books. A fifth is to appear in September. In 1920 he was given the degree of Doctor of Letters by Ursinus College, and he is a Fellow of the Royal Geographical Society.

"Show not forth words where there is a musician," says the Apocrypha, and the proper enveloping atmosphere of music is a sympathetic silence. But silence is not merely the necessary precedent condition; there must be soundless intervals now and then in the midst of the composition, when the instruments and voices cease, their scores marked "tacet." At the back of the orchestra the double-bass players stand with their arms folded, or draped gracefully over the looming instruments. Perhaps it is the drums or the harps that have nothing to do, or the horns secure a welcome breathing interval to rest the embouchure. All cannot perform the whole of the time; each must in turn be idle. In a chorus of singers, if every division was incessantly occupied the music would be breathless and restless. There would be a want of those dramatic contrasts due to the incisive impact of a note after a lull. In the almost impossible staccatos of the choral part of Beethoven's Ninth Symphony, no doubt the long and tedious wait for the singers enhances the appeal when at last they participate.

Silence Enhances Emotion

Silence, in the form of a rest or pause in the performance of music, is in the full meaning of the word an interlude. It is a positive contribution to the effect of the sound—an enhancement of emotion which the music is intended to convey. Again and again Bach, in the "B Minor Mass" or the "Passion Music of St. Matthew" or "St. John," works up to an enormous climax and then at the crest of the rise gives us a thrilled, supernal instant of stillness—intense, impassioned and exalting—as though to say (in Sir Edwin Arnold's phrase) that climbing thought can go no higher, and is now standing in the ineffable presence of the divine. Beethoven again and again resorts to a silence of this sort; in his symphonies, in his quartets, in his songs—among which "Adelaide" offers a salient example. Robert Franz, Schumann, Schubert and lesser figures in the world of song repeatedly leave in the melody or in the supporting chords that hiatus which is not an emptiness but a prolongation in the mind of the beauty and the meaning of the sound. Wordsworth's lines in "The Solitary Reaper" give expression to this idea:

> "The music in my heart I bore
> Long after it was heard no more."

White Spaces in Art

The cognate arts offer parallels to the emotional effect of the silences in music. Take, for example, an etching of Zorn. The white spaces in the picture are comparable with the "rests." Where the lines appear, there are the very tint and accent of life; and by the magic of the etcher's art where the lines do not appear, in the sentient "blank spaces," the surface seems likewise to have taken the impress of the artist's mind and hand. The unstroked surface has a certain soft, radiant glow as significant as the effect of the lines. But it is necessary to a contrast, in the art of the etcher, that there should be the blank areas in order that where the lines are made these darker regions may stand out in relief. White is pianissimo; black is fortissimo; and there are infinite gradations between. As there could be no sound, unless there were silence out of which it started, so there could be no darkness without light for its background. The artist, with brush, or pen, or etcher's needle, or graver's tool must know how much not to do—how much to let alone.

Silence in the Drama

To take a parallel from another art—who has not realized the significant effect of a "speaking silence" in a play? In John Drinkwater's "Abraham Lincoln" there is no more impressive moment than when Mr. McGlynn, impersonating Lincoln, stands in silent yet eloquent contemplation of the map of the United States. That silence has four dimensions—and in those dimensions there are included the length and breadth of the country. The suspense does not long endure. It does not need to be protracted to gain its effect. Its power is in the intensive thrill of a brief interval. By what Lincoln does not say, as he considers the immensity of his problem, and his duty to all of the people of the time, the impression of his utterances is enhanced.

John Barrymore's "Hamlet" is illuminated by brilliant flashes of silence—as Shakespeare meant his play and the psychology of its central impersonator should be. What are Hamlet's last words? "The rest is silence." All that could not be entrusted to the relative futility and impotence of words may be safely committed to the understanding, which, because it is inexpressible, abstains from speech.

FULLERTON WALDO

The actor lowers his voice, or is entirely quiet, because he knows his dynamic climaxes gain thereby. If he talked all the time at the top of his voice, he would be as the musician who plays loudly all the time. There would be no accent, no proper emphasis, no "tone-color." There would be nothing to choose between a foreground and a background; the waves of emotion would be without a crest.

Sans Jazz

I recently ate my dinner in a restaurant in New York which had dispensed with the noise of "jazz" as played by unholy combinations of instruments. There was no syncopated cacophony against which the voice must strain to hold its own in conversation. Instead, the sole music was that of a canary blithely singing. It is too bad to put a song-bird in a cage at all. If one waived that displeasing feature, there would be pure joy in the sound of the gentle, tender, pellucid song of the bird, instead of the crash of gongs, the klop of drumsticks, the clank of cow-bells, the squawking saxophone, the unearthly din of all the apparatus which the modern dance orchestra employs. The lights were dim as the tones of the bird were subdued. The diner ate his meal in peace, and gave thanks for the absence of the usual noisy concomitants of dinner in a city restaurant. Those who love music most are those who care least to have it profaned by extraneous sounds that are at war with music. They love the silence—as Matthew Arnold in "The New Age" loves the hush that follows a braying and bawling activity. They are fond of silence, not for its own sake merely, but because from the silence there comes the "beauty born of murmuring sound" which makes our earth man's purer, dearer dwelling-place.

The trouble with some of to-day's most advanced composers is that, obsessed by "the dominion of din," they do not realize the power of reticence, the majesty of silence. They seem to suppose that they must be making all the noise they can, all the time, with all the means at their command. In the words of the English humorist Graves, in his burlesque translation of Horace, they "worship the strenuous splendor of absolute noise." So that the poet breathes a fervent aspiration for a surcease of sound:

> "From trumpets that pierce like an arrow,
> And freeze all the brains in my skull,
> From cymbals that curdle my marrow
> I long for a merciful lull."

If the hearer is within his right in demanding an occasional respite lest the ear be surfeited, still more essential to the executant of music is it that there should be within the auditorium no vibrations that are at war with the tones he elicits and the emotional atmosphere he must evoke by the power of his art. I recall a concert of the Kneisel Quartet in Sanders Theatre, at Cambridge, a hall that like the Academy of Music in Philadelphia is almost miraculously perfect in its acoustical adjustments, so that the lightest whisper tells and the most delicate and evanescent filament of musical sound counts for its fullest value. The players were about to begin the slow movement of a Beethoven quartet, but Mr. Kneisel, with an infinitesimal shake of the head, signaled to the rest for silence. They waited until the audience wondered and became slightly restive. Just then the great bell of the clock-tower overhead, with a voice as great as that of Big Ben above the House of Parliament, in solemn reverberation began to proclaim the hour of nine, taking nearly half a minute to complete its annunciation. If Mr. Kneisel had not been forethoughtful, the effect of the first phrase of the music would have been ruined beyond repair by the jarring intrusion.

Paderewski's Rebuke

Often one is tempted to believe the listening ear the better half of music, and every musician does his best work for the audience that is in the happy state press agents delight to describe as "spellbound." It was at such an instant of enthralled and transcendental suspense that the famous and historic cry of the Boston woman rang out in the old Music Hall: "We fry ours in butter!" She has gone down to fame as the typical musical Philistine, but she has many sisters. Belonging to her unblest clan are those who bring a devastating cough into the concert room, those who make audible comment, those who enter a box after the music has begun and greet affably everybody in it, those who rise up egregiously to catch a train or meet a friend and slam the door as they go out. It was one such who led Paderewski despairingly to cry, as the chill wind streamed to the platform: "I am not an out-of-door pianist!" Of all important places for silence, the musical auditorium is foremost. It seems fair to say that he who holds a ticket to a concert has accepted a contract or made a compact to keep still. He becomes a fellow conspirator to produce such a soundlessness as that of Thomas Hood's sonnet on silence:

> "There is a silence where hath been no sound,
> There is a silence where no sound may be."

That description surely conveys the ultimatum as to stillness!

von Bulow's Advice

Charles Villiers Stanford in his little book "Musical Composition" emphasizes the value of rests to the composer, the performer and the listener. He cites Hans von Bülow's advice to players and writers to "let the air in," and as far as the hearer is concerned, his own words are worth quoting: "It has been truly said that some of the most thrilling moments in music have been the result of a dead silence (for example, the entry of the Dutchman in the second act of Wagner's opera, the silences after 'Hear and Answer' in the familiar Baal chorus of the 'Elijah,' and, perhaps the most impressive of all, the silence which succeeds the Trumpet Call in the second act of 'Fidelio'). To hit upon the right moment for this effect is no easy matter; it must never miss fire, and never sound like a complete finish. To do it successfully requires a dramatic mind; but all composers must be endowed with that gift if their music is to possess any measure of vitality."

The Radio in Music Teaching

By Robert Price

When the fad for reproducing machines and piano players swept the country, Miss C., contrary to many of her fellow teachers who believed that initiative in music study for many boys and girls would be discouraged by these mechanical contrivances, at once saw an opportunity for motivation. She secured records of many compositions which she could teach, installed her own reproducing machine in her studio and, whenever possible, made these master interpretations a part of her lessons. When she learned that a piano player had been purchased for the home of a pupil, she immediately found an opportunity for conferring with the parents and advising the selection of certain rolls likely to be of use in future lessons.

Miss C. is now finding new and even more interesting uses for the radio. To her other data, she has now added a list of the pupils in whose homes receiving sets have been installed. Each day, as a part of her preparation for the day's work, she scans the radio announcements in the morning paper for any composition which she may assign to advantage during the day.

For instance, she sees that Station XYZ will broadcast in their concert this evening, a piano group consisting of MacDowell's *To a Water Lily*, Godard's *Valse Chromatique* and a Chopin *Etude*. Here is just the chance to begin William B's study of MacDowell. He has acquired a sufficient technic, but tone pictures have always been more or less difficult for him to appreciate. *To a Water Lily* will be worked out in today's lesson and this shall be followed up by a radio interpretation, tonight. Mary S. is finding chromatics tiresome; Godard's beautiful work will be an inspiration. Robert R. will be ready for the Chopin *Etude* next week. Part of his assignment, today, will be to listen in tonight, as a preparation for taking up this master work. Down in Miss C's notebook go these suggestions, the name of the station and the hour of broadcasting. Nearly every week, there is some radio idea to be employed to advantage.

Miss C. also stimulates her music study by requesting her pupils to listen in for piano numbers which please them and which they wish to work out themselves in their lessons with her. The reports give her an idea of the type of music which appeals most to the different individuals, and aid in choosing proper study material.

An example of Miss C's alertness occurred the other day when she telephoned in at our home. "Please tell George, that the Tschaikowsky *Etude* which he is working on, will be broadcasted this evening at 8:30 from Station—. I am personally acquainted with the pianist on the program and am certain that George will get some valuable suggestions from hearing this interpretation." George listened in and went to work with an interest that we had not known for days.

Miss C. carries her radio idea even farther, utilizing it at the meetings of her Junior Music Club. The radio reports from programs heard since the last meeting, are an established feature. She tells me that this is one of the best aids she has in developing an appreciation of good music.

Piano Art and the Pianist's Age

Several of our pianistic heroes are nearing, or have even passed, the scriptural limit as to years. Opinions from inside the charmed circle are always interesting, and so it is refreshing to have Moritz Rosenthal's estimate of the elder artist's powers.

"A man of sixty should be able to play better than a younger man, provided he has lived wisely. It is considered nothing strange to expect the best thought from a writer or thinker at the age of sixty, and with as much right it can be expected of a musician. After all, a man at sixty is through with small points and technicalities and only heart and mind are needed."

"What is important is that the music be played in the right way, with the proper spirit, style, life, emotion and enthusiasm, whether it is with the notes or without."

—Ernest Bloch.

Stories For the Lesson Hour

By Leonora Sill Ashton

One hour a week, which is the generally allotted period for a piano lesson, is a very limited time in which to compress all we wish to impart to our pupils. Notwithstanding this fact, we must try to bring some outline of theory and history into each lesson.

At the earliest opportunity, when the first little pieces from Schumann's "Album for the Young" are given, put a note on the lesson slip, "Find out something about Schumann."

Carry out this idea with each composer as a work of his is given; and, when a scholar is old enough to do so, have him to write all these little histories in a note book and to keep them for reference. "The Child's Own Book of Great Musicians," by Mr. Thomas Tabber, is excellent to use as prizes and serves this branch of teaching in a very satisfactory manner.

In this connection try to fix the different schools of music in the scholar's mind, the classic, the romantic, and the modern or impressionistic, giving as few details as possible, but trying to make the matter clear. Perhaps the simplest way to present the subject of these different schools is to associate certain great names with each. Then, as the course of study pregresses, show the characteristics of these schools as expressed in the works of the composers. Out of this will grow naturally a slight acquaintance with form, and, if not an analytic and pedagogic knowledge, still a comprehensive and intelligent understanding of music.

To almost every form can be attached a story which will appeal to the child's imagination. A description of the minuet may be amplified by a picture of Washington and the stately ladies of his time. The history of the polonaise is full of suggestive anecdotes. The tarantella, with its strange connections, all of the dances, the cradle song, the barcarolle,—these have a mist of story atmosphere around them that cannot help but awaken interest.

Keeping the Child's Interest Alive

By Mary Alice Smith

Upon what do you depend to keep the very young pupil's interest alive? Do you sometimes let her put words to her little piece? Any little study with a name is to the childish mind "a piece."

Louise's "Course" contains a study called "Contentment." It has only sixteen measures, eight in the first part, and eight in the second, but it has form and character; it suggests a song, a quiet song like its name. Louise is not a musical child, but her interest has never lagged, and in order that it shall not, her teacher must keep wide awake.

"Did you ever attempt to put words to music?" I asked her one day.

"Oh no, Miss S——!" she answered, startled at the mere mention of such undertaking.

Quietly I opened the way by putting words impromptu to her little study, and explaining in a few sentences the *how* of it. A bright girl, her interest was immediately caught, and at her next lesson, with modest pride she handed over her first attempt at verse-making. It was surprisingly good, and pleased her greatly.

Minnie and Alice live in the same house and report together for their lessons. Timid little Minnie had in her Standard Graded Course a little study—or *piece*, (for it had a name!)—that almost sang itself. "Suppose," I suggested, "you write words to this beautiful little piece, and bring them to me?" Her color deepened as she assented, but with such evident doubt of herself that I felt almost sorry to have mentioned it. What was my surprise then, when on Friday the two quiet little maids came again and laid before me words so good that they really did them credit.

"Alice and I wrote them together," said Minnie,—and I could but smile as I pictured the two little heads bent together in their earnestness to make the lines fall right,—the meter, the phrasing, the rhyme; for more musical perception was called for than in Louise's effort. But in both "songs" the sentiment was refined and lovely, and the unconcealed pride of the three attested to the interest taken.

Pleasing the Little Folks

When little Margaret first arrived at the realization that C and E produce harmony, she felt the world of music opening to her. "Listen," she called rapturously to her mother, "to *this chord!*" And when her father came in, in the evening, she ran to show him. Fitting her baby fingers to the keys she pressed them gently, and bent her ear. *"Isn't this chord beautiful?"* she said. And amused as her parents were they took her as seriously as does her teacher, and respected her point of understanding, and appreciation.

Children must think they are doing something, and that their little work has real meaning and dignity. Too many elders regard the first months of study as only so much drudgery, and speak of it in the presence of the children in a way that is almost belittling. In some instances what a fortunate thing for a child if she could begin away from parental interference and so-called "help." Since this can seldom be, the teacher's skill is needed even more to awaken and preserve interest, and the surest way to accomplish this is by realizing and estimating the child's comprehension. Her simple work, treated with quiet and respect unfolds to her its beauties, whereas being rushed along into work beyond her grasp she comes in a short time to confusion and careless habits, and realizing that she is not doing well, to discouragement.

A mistake the teacher is apt to make is playing the little piece in a tempo and with a dash the child cannot hope to attain. To play to the childish understanding, quietly and not too rapidly, is far safer and certainly kinder, for only by this means can the very young mind grasp with clearness and comprehension, the meaning of the composer.

Creating Atmosphere

By M. E. Keating

The mere studying of notes, fingering, counting time, rests, and so forth, becomes for young students a drudgery, unless the imagination is awakened. After mastering the necessary details of playing correctly, then a picture should be painted, with particular attention to the finishing touches. With many talented pupils excellent results are obtained when mounted pictures of hunting scenes, meditations, boat scenes, folk dances, and so forth, are exhibited, of course an appropriate one, for illustration of the selection in hand.

Perry pictures, also art pictures that can be obtained at any art store, would be useful. The effect of concentration obtained in this manner is wonderful, and work takes on new life.

This leaves an impression of hidden beauty on the young mind, that is sometimes where we least expect to find it.

Schumann, the great musician, glorified little scenes in every-day life, by making the pictures in music, thereby writing classic gems that are imperishable. He must have concentrated on some picture or scene; why not young folks of to-day? Who knows but that there may be a great musician in some student class, who may become famous with the aid of music-dream pictures.

Rosenthal—Prodigy and Artist

Rosenthal's unusual musical precocity, as a mere child, attracted so much attention that throughout maturity he has had to combat the current impression that the prodigy exhausts his talent by developing certain powers beyond what the child physique can support. He tells thus how he avoided this misfortune:

"I have been wise for my own needs. When I was sixteen I gave up concerts, and studied hard for four years. As a mature man, I knew that if I was to keep my place as a foremost pianist, I must color my playing with new experiences and nuances all the time. In fifty years I grew, and the pianos I play on grew to be more orchestral, and so what I give to my playing today is a half century riper and richer than when as an infant prodigy I played before the Czar of Russia and as court pianist to the Queen of Roumania."

Rossini's Inevitable Sarcasm

By P. R. Fromiconi

No Sicilian ever sheathed a sharper stiletto than Rossini's sarcasm. He cared little how hard or how deep he struck. He had no patience with mediocrity; and when he was bored he retaliated with his bitter wit.

Once a presumptuous pianist-composer insisted upon playing one of his compositions for Rossini. The pianist shook his leonine locks and pounded the keyboard until he was bathed in sweat. It was a fearful piece and Rossini was both mad and flabbergasted.

"There," smiled the composer-pianist; "What do you think of that?"

Rossini retorted quickly, "Marvelous,—wonderful—you are greater than the Almighty Himself. The Almighty created the earth—but you—you created chaos."

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Popular Music

> A young woman of about twenty-five has come to me for lessons, who has had little previous musical experience. She cares only in a very superficial way for music—wants to learn to read readily at sight and play popular music. I'm not teaching this class of music, but am not in a position to refuse pupils. What would you advise?
>
> MRS. L. F. M.

Here is an opportunity for you to show your tact in arousing a genuine interest in music and in elevating the young woman's taste.

To accomplish these things, you must first of all give her interesting and attractive work to do. She will doubtless agree, if you explain the matter to her carefully, that a certain amount of technical drill is inevitable, in the way of scales, arpeggios and finger exercises. So give her small and varied doses of these, not allowing them to become a bugbear. Then, choose studies of a genuinely musical style, such as Burgmüller Op. 100 or Heller's Op. 47, showing her how each phrase may be given significance by the proper accent and melodic expression. Under the guise of studies, too, you may introduce pieces of an even higher type, such as those in Schumann's Op. 68, or the easier sonatas of Haydn and Mozart.

Meanwhile, for "pieces," let her have her light music—even ragtime, if necessary. A book of easy pieces may be used for sight-reading by assigning a certain amount for each lesson.

She will thus have a chance continually to compare "trashy" music with music of real worth; and in the end, if she is not utterly hopeless, the latter should win out. If you can only accomplish this result, you may congratulate yourself on having done the work of a real musical missionary!

Reasons for Summer Music Studies

> Would you give me a list of reasons why piano pupils should continue their lessons during the summer term? There isn't the slightest doubt in my mind about the value of such work, but I need definite, practical, persuasive arguments to convince some of my patrons.—M. C.

I heartily endorse your stand in this matter, and will cite the following reasons as especially cogent:

1. A long period of idleness, such as the summer vacation often stands for, is demoralizing and unnatural for children and grown-ups alike. How better may it be avoided than by the study of music, which combines exercise, recreation and pleasant mental effort?

2. The growth of summer schools and camps shows that parents and teachers realize the importance of organizing the vacation time to some useful purpose. "Satan finds some mischief still, for idle hands to do!" Regular lesson and practice hours will mightily aid toward defeating his satanic majesty's machinations.

3. During the winter, music is crowded into close quarters by the press of school studies. On the contrary, the long summer days offer unlimited time for practice, if only one has the good sense and proper guidance to turn them to profit.

4. There is less liability of interruption during the summer from severe storms, coughs and colds, measles and other such winter diversions.

5. The "soft summer breezes" and penetrating warmth of July and August are just the things to limber and relax the muscles, so that fingers and arms are in better condition for piano practice than at any other time of the year, and can consequently be more readily trained in the way they should go.

6. Inasmuch as teachers, as a rule, are not so driven with work in the summer, they are able to give more individual attention to their pupils.

7. The summer, with its outdoor life and brilliant natural coloring, is the period *par excellence* for inspiration in all matters pertaining to art.

8. Music, like all the arts, should be founded on the "play" impulse, which is at its height in the "good old summer time."

9. From the above considerations it follows that a pupil should forge ahead more rapidly in the summer than is possible at any other period of the year. I have proved this fact to my own satisfaction, at least, through many seasons of summer teaching. Indeed, I have often found that a pupil will accomplish more by five or six weeks of concentrated summer practice than the same pupil will accomplish in all the rest of the year put together.

If your patrons are not convinced by these arguments, I'm sure I can think up some more, for the woods are full of them!

Courses of Study

> What is your opinion of the *Mathews Graded Course of Piano Study*? I have a class and have been very successful, but have been criticized for using it straight through, instead of miscellaneous work. I use sheet music in connection with it.—B. V. S.

It is a fact recognized by all educators that the teaching of any subject is facilitated by the use of a well-compiled text-book. No teacher of mathematics, spelling, history and the like in our schools, for instance, would scorn the use of such a guide.

One reason, indeed, for the aimless and slovenly teaching of music, of which there has been (and, I am afraid, still is) an alarming amount in circulation, is the hit-or-miss, unorganized presentation of all branches of practical music.

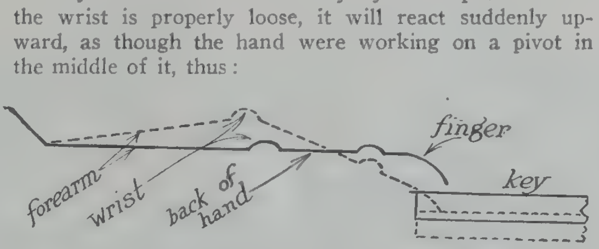
Fortunately there are now available a number of reliable text-book courses for the use of piano teachers, prepared by teachers of wide experience, who have devoted years to the best possible arrangement of the fundamental teaching materials. Since the Mathews course represents an excellent example of such a text-book, I certainly can commend you for using it; and I should not be disturbed by such unintelligent criticism as you mention. Naturally a clever teacher will introduce other material into such a course, and will vary it in some of its details to meet individual needs. But it will nevertheless fill an all-important office in serving as a basis for logical and well-balanced instruction.

The Hand Touch

> One of my pupils, an exceptionally talented young woman of twenty-two, came to me two years ago with no technic whatsoever. I taught her relaxation, at first with apparent success. This year, somehow or other, her hands and wrists seem more stiff, especially when she is practicing technic. Is her age against her? Or is it that she has arrived at the interpretative stage and age, but cannot accomplish what she wishes on account of defective technic?
>
> L. I.

Certainly at the age you mention the young woman's muscles should be at the acme of suppleness. Evidently something is the matter with her technic if it does not aid, as it should, rather than hinder her powers of interpretation.

She needs to cultivate with all her might the *hand touch*, which involves a throwing of the hand over and into the keys, with perfect relaxation of the wrist muscles. To develop this touch, first place the hand on the keys with the wrist loose, but the fingers curved and firm. Raise the second finger about a half-inch above the key and then sound the key by a sharp stroke. If the wrist is properly loose, it will react suddenly upward, as though the hand were working on a pivot in the middle of it, thus:



The unbroken line represents the original position, and the dotted line the position when the key is sounded.

Continue this exercise by striking eight times with each finger, taking care that the wrist invariably reacts upward with each stroke. Immediately after the tone is produced, arm, hand and fingers should resume their original positions.

In nearly all kinds of scale and arpeggio practice this hand touch should be used. The upward reaction on the wrist need not be so evident in quick playing; but it should always be present because, to prevent it, one is obliged to stiffen the wrist, which is the very thing we are trying to prevent. Stiff wrists are the cause of more trouble in piano technic than anything else of which I know.

Chopin's Études

> Will you kindly suggest the best progressive order in which to study the Chopin Études, Op. 10, Op. 25, and the three separate ones?
>
> K. McG.

Any such grading must be a more or less personal one, since what is difficult for some pupils is easy for others, and *vice versa*. The following order, however, will at least furnish a basis on which one can work. The grades will more or less overlap.

Grade 7

The three separate studies, in the given order.

Grade 8

Op. 25, No. 2; Op. 25, No. 9 (Butterfly); Op. 10, No. 6; Op. 10, No. 9; Op. 10, No. 3; Op. 10, No. 2; Op. 25, No. 4; (Inquietude); Op. No. 1.

Grade 9

Op. 25, No. 1 (Aeolian Harp); Op. 10, No. 12 (Revolutionary); Op. 25, No. 5; Op. 10; No. 5 (On black keys) Op. 25, No. 7 (Nocturne); Op. 25, No. 3; Op. 10, No. 7 (Toccata); Op. 10, No. 11.

Grade 10

Op. 25, No. 11 (Winter Wind); Op. 10, No. 8; Op. 25, No. 6; Op. 10, No. 4; Op. 25, No. 10; Op. 25, No. 12; Op. 25, No. 8; Op. 10, No. 10.

I may cite von Bülow as authority for considering Op. 10, No. 10 the most difficult of all. Another tough nut to crack, Op. 25, No. 8 he called "the most useful exercise in the whole range of Etude literature"

The Minor Scales

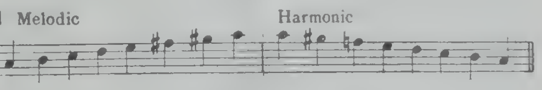
> Which form of the scales do you advise me to teach my pupils?—E. B.

Since we are after practical results, is it not wise to seek the answer by asking another question:

"What form of minor scales is most frequent in piano compositions?"

Careful research reveals the fact that in the great majority of cases the forms used are the *melodic* minor in ascending and the *harmonic* minor in descending. Hence the scale most thoroughly practical is the *mixed* minor. For example, here is the natural scale in its mixed form:

Ex.1

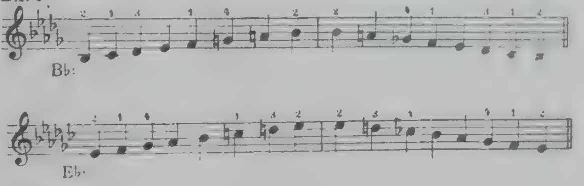


For the sake of simplicity, however, it is well to begin the minors with young pupils by a few scales, such as *a*, *e*, *b*, *d* and *g*, in the strict harmonic form. When the pupil has become thoroughly familiar with these, the mixed form may be substituted for permanent use.

While the mixed minors may seem somewhat puzzling at first sight, I have found no great difficulty in teaching them, if they are carefully explained to the pupil and are not administered in too large doses. Generally speaking, each scale uses the same fingering as the major scale which begins on the same key. This is the case with all those that begin on white keys. Exceptions in the case of those that begin on black keys are as follows:

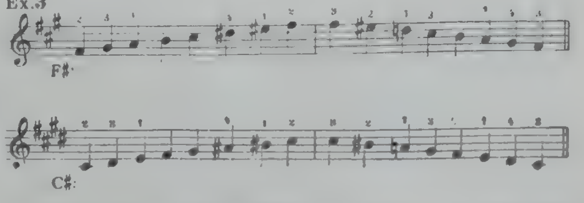
Left-hand fingering of B and E:

Ex.2



Right-hand fingering of F♯ and C♯:

Ex.3



The last two are most difficult of all, since the fingering of the ascending scale differs widely from that of the descending one.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

SLENDER BUT LOVELY

Young musicians who want to play only "modern" pieces may read with profit the words of H. C. Banister, a once-distinguished English teacher. They are taken from his book, *Interludes*, compiled from seven lectures delivered between the years 1891 and 1897. "Beware of thinking that a century or two ago, the art (of music) was in its infancy," he writes, "or that those who then produced music were mere babes, or even—by a paradoxical perversity—estimating them as 'old fogies.' You see, or hear, or try to play, a modern piece of music, with many notes in a bar; perhaps very fine, but not because of its many notes. And then you turn to an older work with very few notes and think it slender, and almost imagine that the composer did not put down more notes because he could not think of any; the few expressed his clearly defined strong ideas.

"Did you ever observe, or think, how much there is, in small compass, and with small show, in one of Bach's two-part *Inventions*, which you may have almost set aside as dry little exercises, and would have been ready to join some one that I once heard say concerning the children who were *condemned*—mark you, not *privileged*—to play them, "Poor little things!"

GAY MUSIC MEANS HARD LABOR

The popular notion of a composer feverishly pounding at the piano in search of "inspiration" is not borne out by the following statement of Sir Arthur Sullivan of "Pinafore" fame, in a biography of him written by Arthur Lawrence. Sullivan may have lacked depth, but he did not lack spontaneity, gaiety and even tender pathos; not to mention sound musicianship.

"Of course the use of the piano," Sir Arthur remarks, "would limit me terribly, and as to the inspirational theory, although I admit that sometimes a happy phrase will occur to one quite unexpectedly rather than the result of any definite reasoning process, musical composition, like everything else, is the result of hard work and there is really nothing speculative or spasmodic about it. Moreover, the happy thoughts which seem to come to one only occur after hard work and steady persistence. It will always happen that one is better ready for work needing inventiveness at one time than another. One day work is hard and another day it is easy; but if I had waited for inspiration I am afraid I should have done nothing. The miner does not sit at the top of the shaft waiting for the coal to come bubbling up to the surface. One must go deep down and work out every vein carefully."

BEETHOVEN AND THE GRAVY

Thayer, in his Life of Ludwig van Beethoven, quotes Ries in the following incident, which shows Beethoven's irascible temper:

"Beethoven was often extremely violent. One day we were eating our noonday meal at the Swan Inn; the waiter brought him the wrong dish. Scarcely had Beethoven spoken a few words about the matter, which the waiter answered in a manner not altogether modest, when Beethoven seized the dish (it was a mess of lungs with plenty of gravy) and threw it at the waiter's head. The poor fellow had an arm full of other dishes (an adeptness which Viennese waiters possess in a high degree) and could not help himself. The gravy ran down his face. He and Beethoven screamed and vituperated, while all the other guests roared with laughter. Finally, Beethoven, himself, was overcome with the comicalness of the situation, as the waiter who wanted to scold could not, because he was kept busy licking from his chops the gravy that ran down his face, making the most ridiculous grimaces the while. It was a picture worthy of Hogarth."

CLARA SCHUMANN ON WAGNER'S MASTERPIECE

Clara Schumann, the devoted wife of Robert Schumann, was a great artist, but nothing if partisan in her predilections. In the following extract from her diary (dated Klosters, August, 1875, and quoted by Berthold Litzmann) we learn what she thought of Wagner's "Tristan und Isolde" when she first heard it. One should remember that the musical world of Germany was at that time divided between the Brahmsites and the Wagnerites. Brahms was a lifelong friend of the Schumanns, and owed his discovery to Robert's critical discernment. Brahms and Wagner themselves never approved of the partisanship displayed by their admirers.

"We went to 'Tristan und Isolde' this evening," she writes. "It is the most repulsive thing I ever saw or heard in my life. To have to sit through a whole evening, watching and listening to such love-lunacy till every feeling of decency was outraged, and to see not only the audience but the musicians delighted with it was—I may well say—the saddest experience of my whole artistic career. I held out to the end, as I wished to have heard it all. Neither of them does anything but sleep and sing during the second act, and the whole of Act 3—quite forty minutes—*Tristan* occupies in dying—and they call that dramatic! Levi says that Wagner is a better musician than Gluck! . . . Are they all fools or am I a fool? The subject seems to me so wretched; a love-madness brought about by a potion—how is it possible to take the slightest interest in the lovers? It is not emotion, it is a disease, and they tear their hearts out of their bodies while the music expresses it all in the most repulsive manner. I could go on lamenting over it forever, and exclaiming against it." . . .

Notwithstanding Mme. Schuman's violence, many musicians will say with the present writer, "Oh, to be eighteen again and hear 'Tristan' for the first time!"

THE BROTHERS RUBINSTEIN

In her *Memories and Adventures*, Louise Heritte-Viardot, daughter of Pauline Viardot, writes interestingly about Anton Rubinstein and his brother Nicolas.

"I first became acquainted with Anton Rubinstein when I was a child," she tells us. "It was not till some years later, when we were living in Baden-Baden, that I became intimate with him and was able to admire this divinely gifted musician. He had injured his knee at that time and was obliged to lie on a *chaise-longue* all day, a victim to *ennui*. Every afternoon I went to play chess with him, but sometimes I asked for music instead. His piano was just behind the *chaise-longue* so he had only to turn around and stretch out his arms. In this exceedingly awkward position he would play for hours at a time, always by heart and more exquisitely than he ever played in public. He was always a little nervous in public. But truly his playing was inspired."

Concerning Anton's brother, we learn: "Rubinstein's brother Nicolas played as well as he did, but he was not so well known, partly because his work as Director of the Moscow Conservatory kept him in that city, and also because he was generally in the condition known to the French as *between two wines*. No one who ever heard the two brothers play an orchestral score at sight as a duet could ever forget it. I believe they would have played with the same ease and intelligence if the music had been placed before them upside down.

"Trouble had driven Nicolas to drink, for his wife had deserted him. I was once at a party in St. Petersburg when a young lady asked him if he had any children. 'No,' he answered, 'but my wife has.' In spite of his lucrative appointment he never had a penny in his pocket. He gave all he had to poor pupils, his money, his watch, his clothes. But it was impossible to keep him from drink, and he died from delirium tremens."

REMORSELESS EFFICIENCY IN MUSIC

"Do you people in the metropolis have Sousa and his band?" asks Howard Mumford Jones, in *The New Republic*; and—answering his own question—"If you do, I don't believe you know anything about it." Mr. Jones knows the American small town and how it feels about Sousa. He is wrong, however, in supposing we of the metropolitan centers fail to appreciate Sousa, and for the same reasons. As he says: "We don't want any nonsense about our music. It isn't American to put on airs. Sousa knows that. He knows just how we feel."

To this he adds: "What we secretly admire about Sousa is his remorseless efficiency. His program just clicks like a great shining machine. One bow to the audience—and none of your foreign bows either, but a stiff American bow as if he were just as uncomfortable about bowing as we are—and then he turns around and without any foolishness about getting ready, the band begins. And when the soloist comes, he (or she) steps forward and plays or sings, and bows, once to the audience, once to Sousa, and retires. Right at the edge of the platform Sousa calls her back with a glance, and then there is an encore—Beethoven's "Minuet" or "Dixie." Sousa watches her all the time. Sometimes we can even see Sousa telling her to go back. Sousa is boss. We like that.

". . . And those white gloves of his. We like them, too. They're not obtrusive—like a dress suit—but they show that he's the conductor and has put them on for our benefit. There is subtle flattery in that. Besides, they keep the music clean.

". . . How long has that man been writing marches? Forever? We hope so. We don't think he will ever die because he is ourselves. He is an institution with us like Ford cars and the school reader and the Fourth of July. He is living proof that America is all right."

COULD YOU DO THIS?

George Henschel, in his book, *Recollections of Johannes Brahms*, gives the following incident which shows how quick was the ear of the great composer and how swift his musical intuitions.

"Last evening we sat downstairs in the coffee-room, having supper, when suddenly someone in the adjoining dining-hall began to play Chopin's *Study in A flat* on the piano. I sprang up, intending to put a stop to it, and exclaiming, '*Oh, these women!*' when Brahms said, 'No, my dear, this is no woman.' I went to the hall to look, and found he was right. 'Yes,' he said, 'in this respect I am hardly ever mistaken; and it is by no means an easy thing to distinguish by the sense of hearing alone, a feminine man from a masculine woman!'"

THE HELPLESS BEETHOVEN

A vivid picture of Beethoven's home surroundings is presented by Ferdinand Ries, as quoted by Thayer in the latter's famous biography of the noble-minded but ill-kept master:

"In his behavior Beethoven was awkward and helpless; his uncouth movements were often destitute of all grace. He seldom took anything into his hands without dropping and breaking it. Thus he frequently knocked his ink-well into the pianoforte, which stood near by the side of his writing-table. No piece of furniture was safe from him, least of all a costly piece. Everything was overturned, soiled and destroyed. It is hard to comprehend how he accomplished so much as to shave himself even, leaving out of consideration the number of cuts on his cheeks. He could never learn to dance in time.

"Beethoven attached no value to his manuscripts; after they were printed they lay for the greater part in an anteroom or on the floor among other pieces of music. I often put his music to rights, but whenever he hunted something, everything was thrown into confusion again. I might at that time have carried away the original manuscripts of all his printed pieces, and if I had asked him for them he would unquestionably have given them to me without a thought."

If Beethoven was careless of his manuscripts after they had been engraved, however, it is fair to him to remember that he was very meticulous in his actual writing of them. No detail escaped him, and he was most careful in reading the engravers' proofs, as his letters show. Very few errors have crept into Beethoven's works, for which he himself was responsible.

The artist strives to perfect his work; the artisan strives to get through it.
—W. G. Gannett.

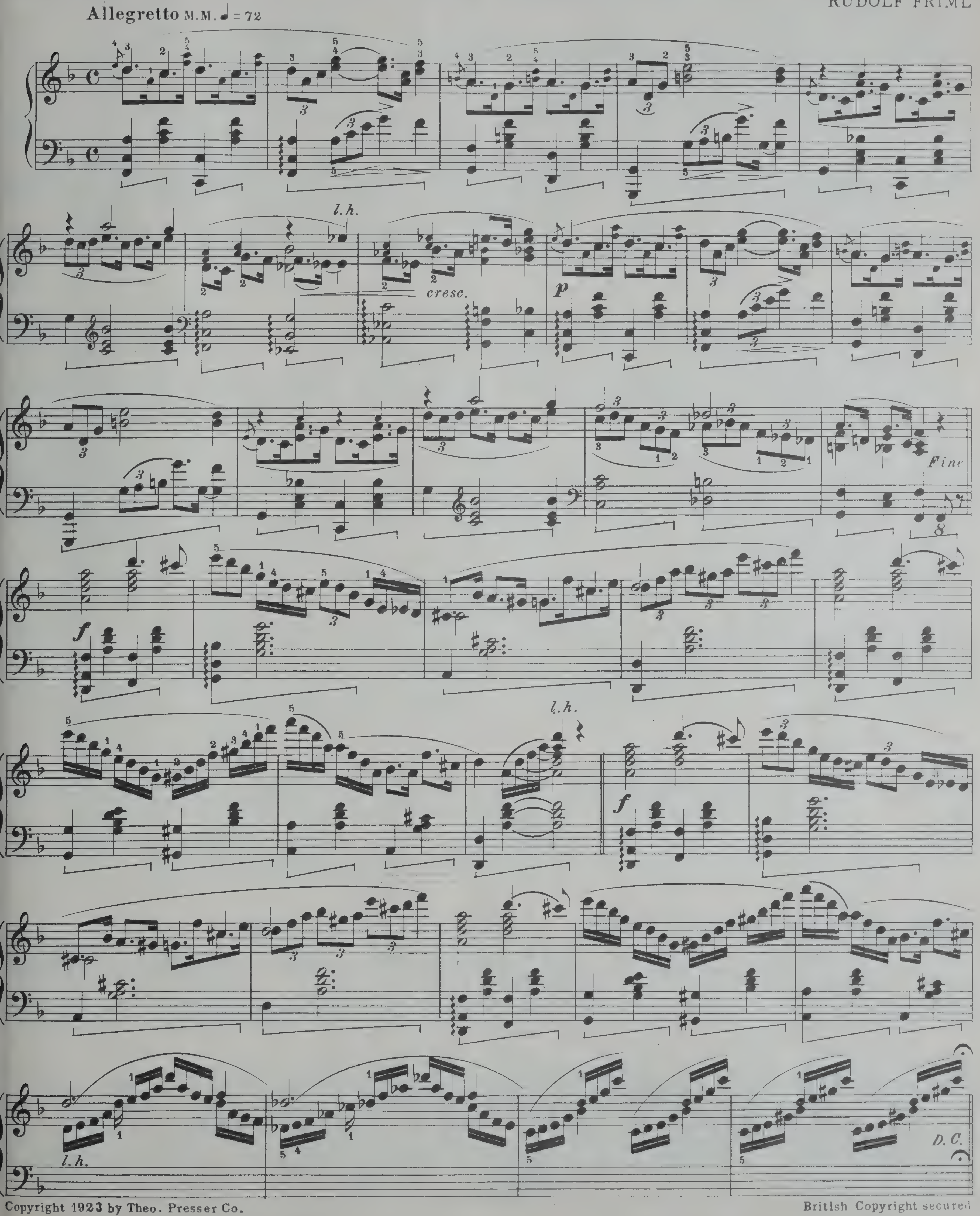
SUPERSTITIONS OF ROSSINI

King Louis Philippe of France had given Rossini a beautiful repeating watch. Rossini, proud of this gift, carried it in his waistcoat pocket for many years One day, while he was showing it to some friends, a man who was passing by accosted him and said, "Rossini, you do not know the secret of your watch although you have carried it for so many years. Will you permit me to disclose it to you?" Rossini, with a knowing smile, handed it to him. The unknown man touched a spring and the bottom of the case opened. The startled Maestro saw his own portrait in miniature surrounded by an enameled inscription, in arabic characters The unknown, who was the maker of the watch refused to tell Rossini the meaning of the inscription although Rossini pleaded with him to do so. From that time Rossini conceived such an invincible dislike for the watch that he put it away in a box where his heirs lately discovered it, covered with dust.

WATER LILIES

A graceful movement in modern vein. Play in rhythmic style without hurrying the pace. Grade 4

RUDOLF FRIML



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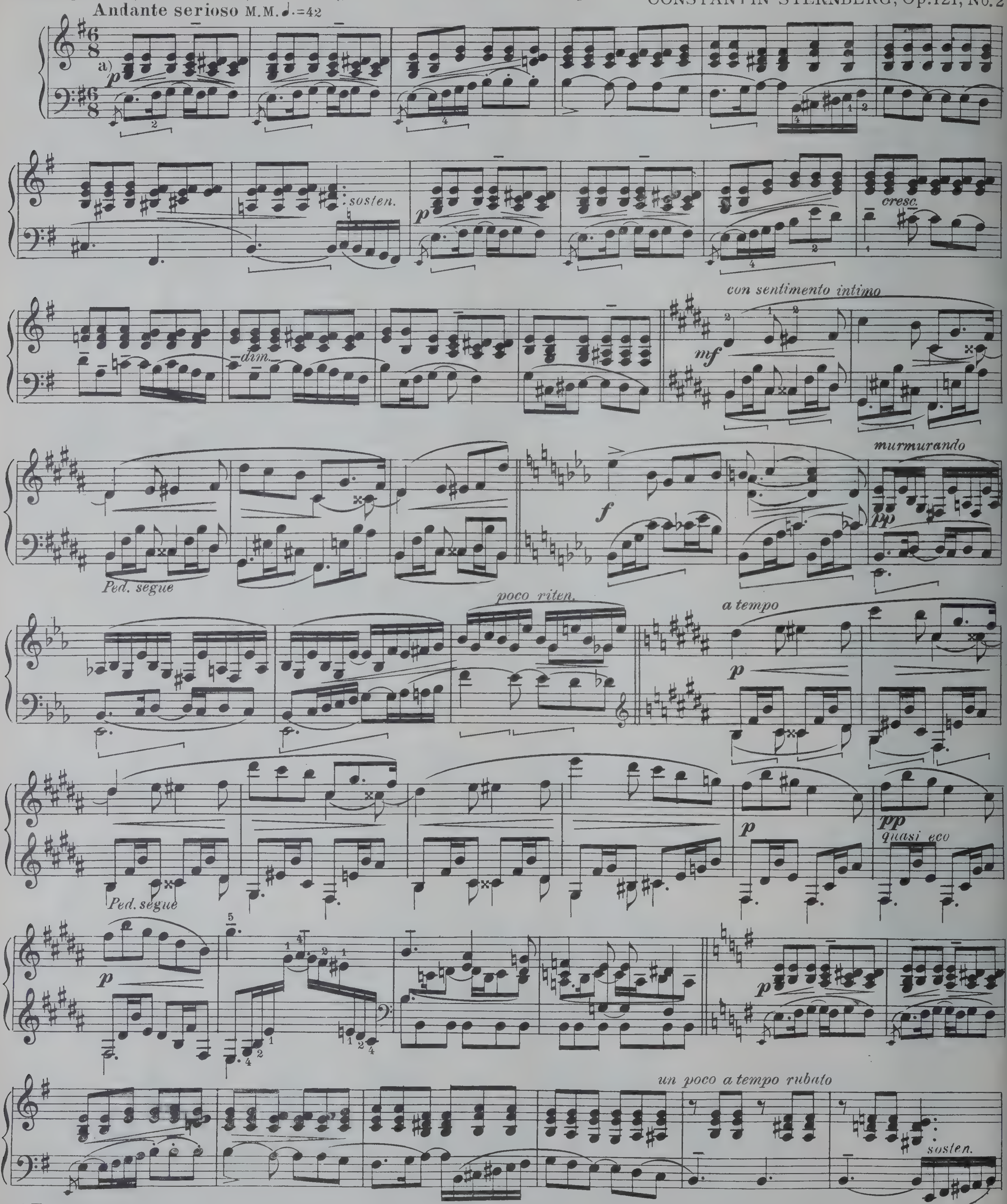
ELEGIE

A biographical sketch of the late Mr. Sternberg, together with an article, will be found upon another page of this issue. In this *Elegie*, one of his last compositions, and his favorite, Mr. Sternberg seems to have written his own *Requiem*.

CONSTANTIN STERNBERG, Op. 121, No. 2



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a) The accompanying chords in the r.h., while of course subordinate to the melody in the l.h., ought nevertheless to make every little harmonic shifting delicately noticeable.

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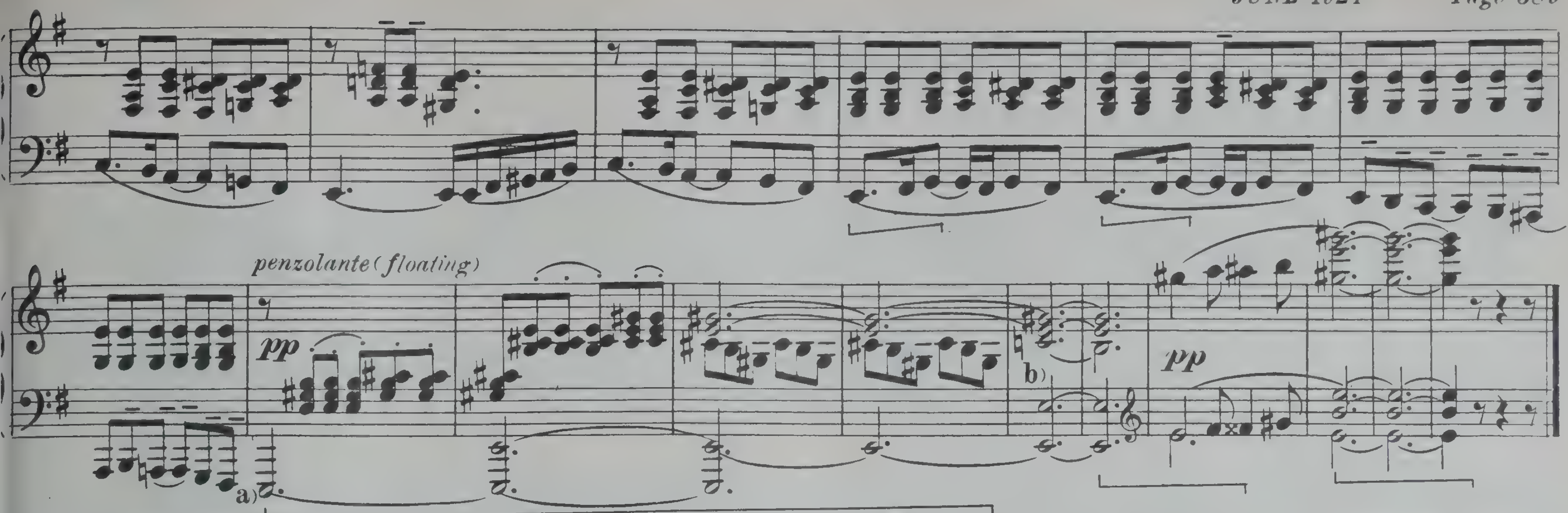


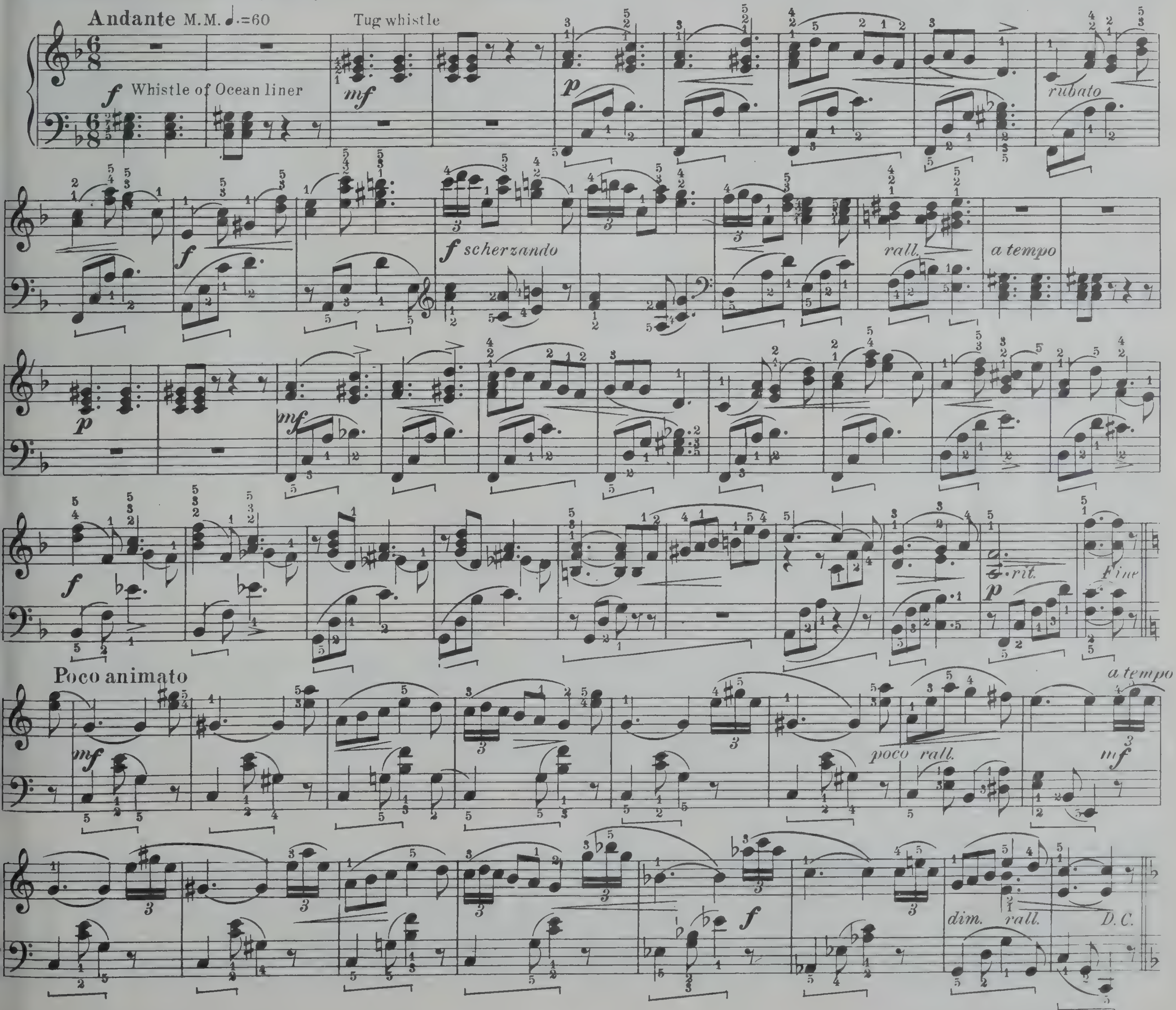
a) The low E may be held with the "sustaining" (3d) pedal to the end of the piece, though the common pedal may be used at the same time, except in the measure marked **b**).

A SAIL DOWN THE HARBOR

BARCAROLLE

GEORGE F. HAMER

An entertaining characteristic piece by a well-known American writer.



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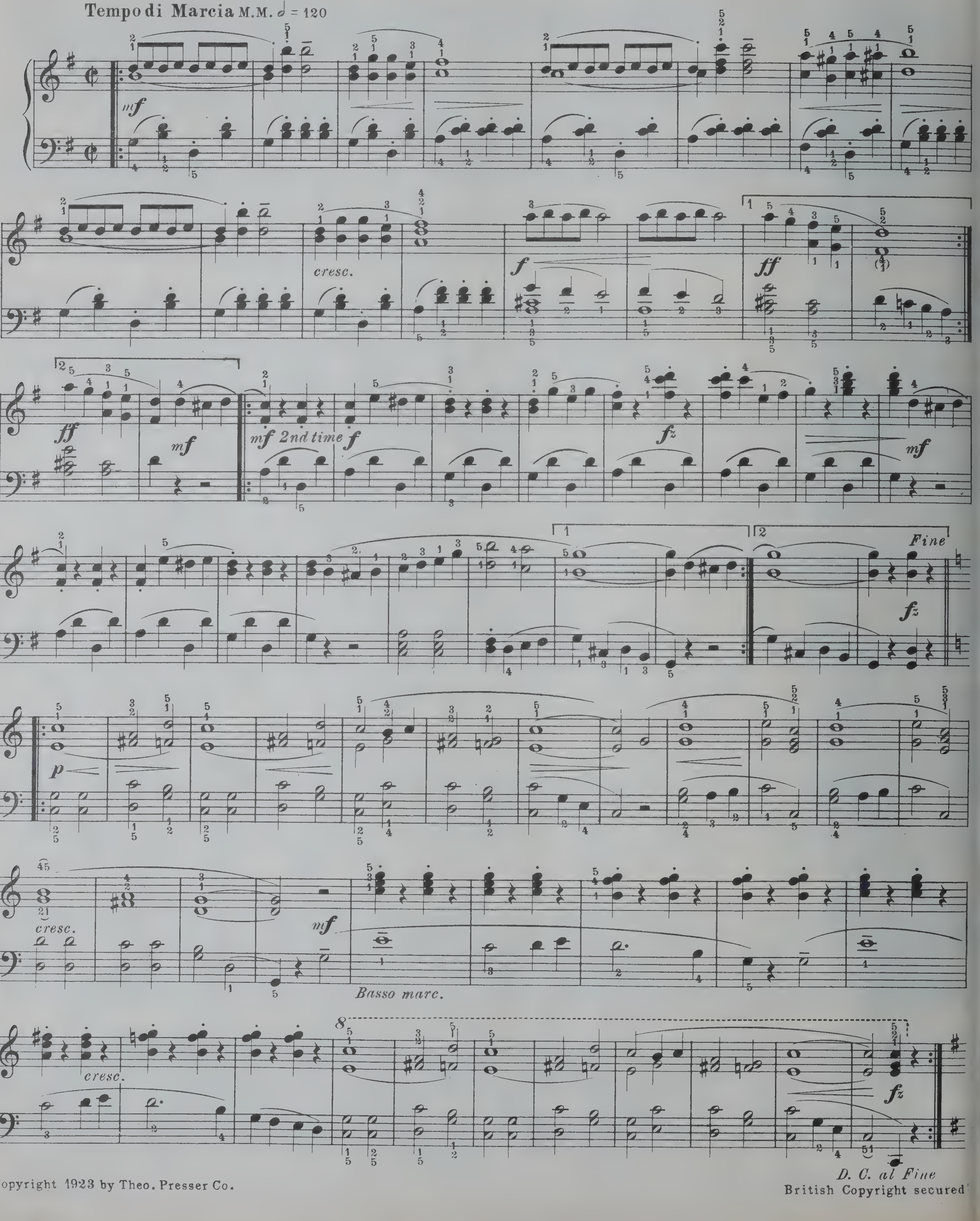
SELECT YOUR PARTNER

GRAND MARCH

In military style, two steps to the measure, in exact time. Grade 2½

WALTER ROLFE

Tempo di Marcia M.M. 𝅗𝅥 = 120



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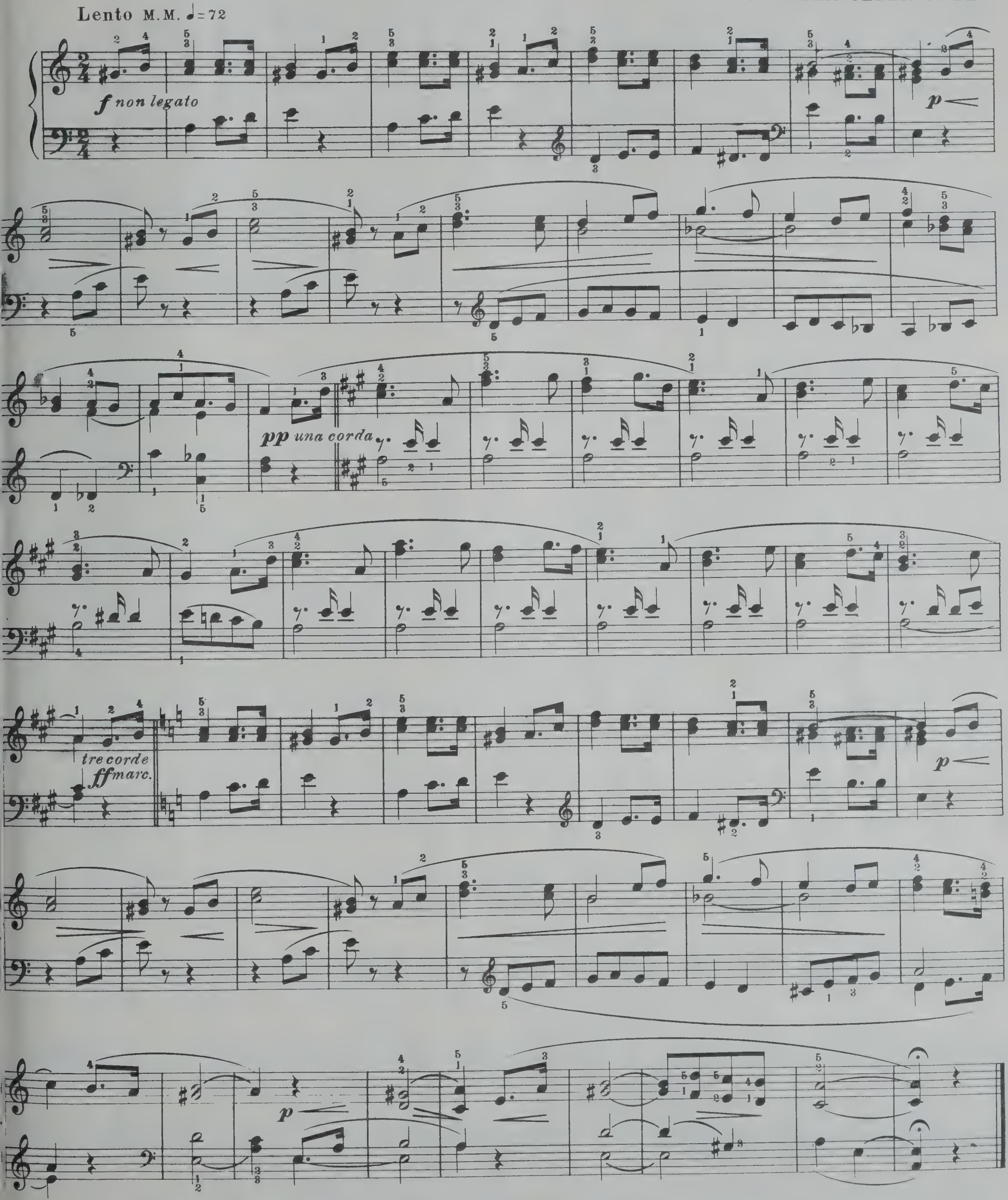
KEPT IN

In semi-classic style, contrasting the parallel minor and major keys. Grade 2½

MAX MEYER-OLBERSLEBEN



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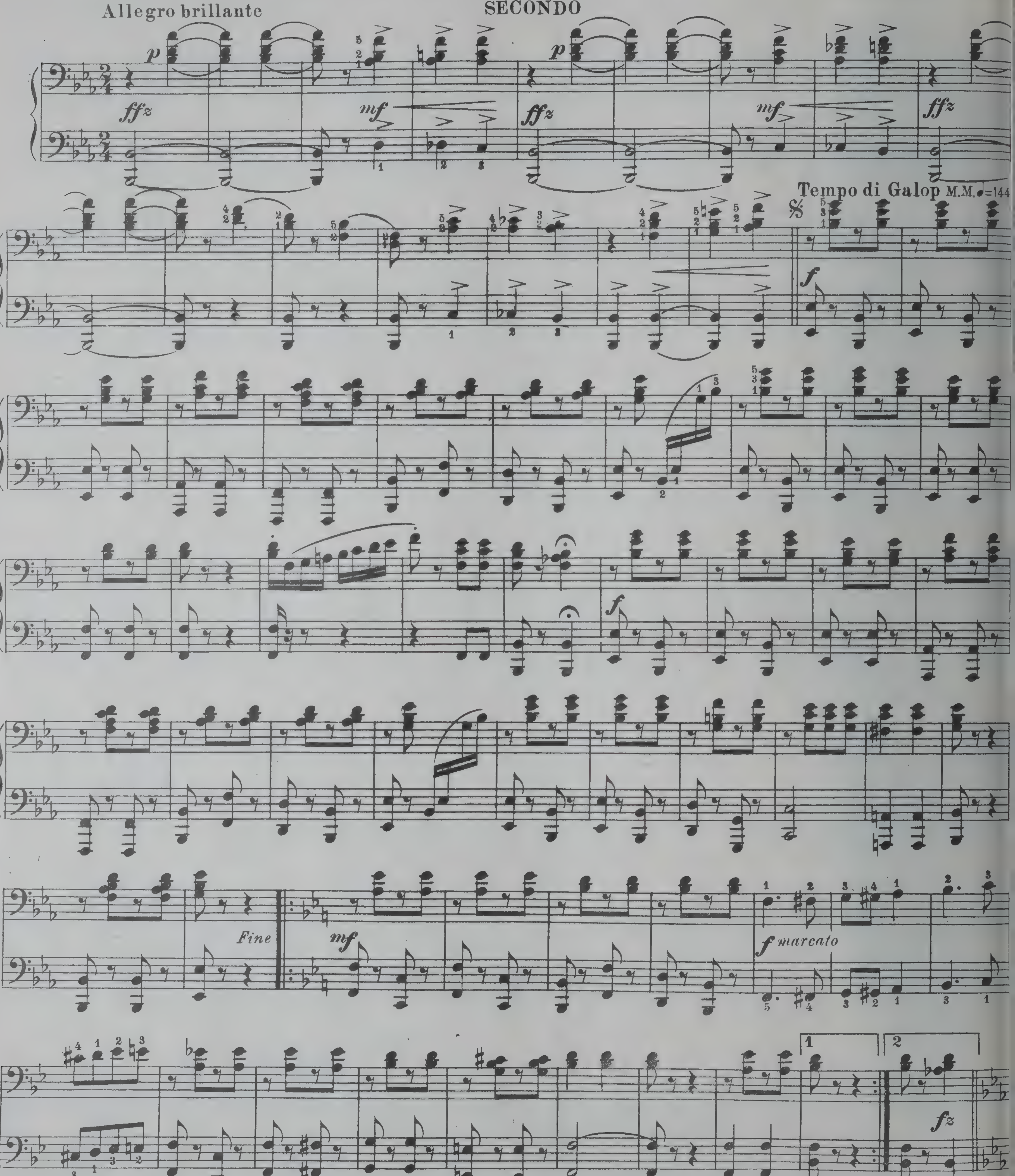
REVEL OF THE GOBLINS

GALOP DE CONCERT

This lively *galop* may also be played as a march. M.M. ♩=126

H. ENGELMANN



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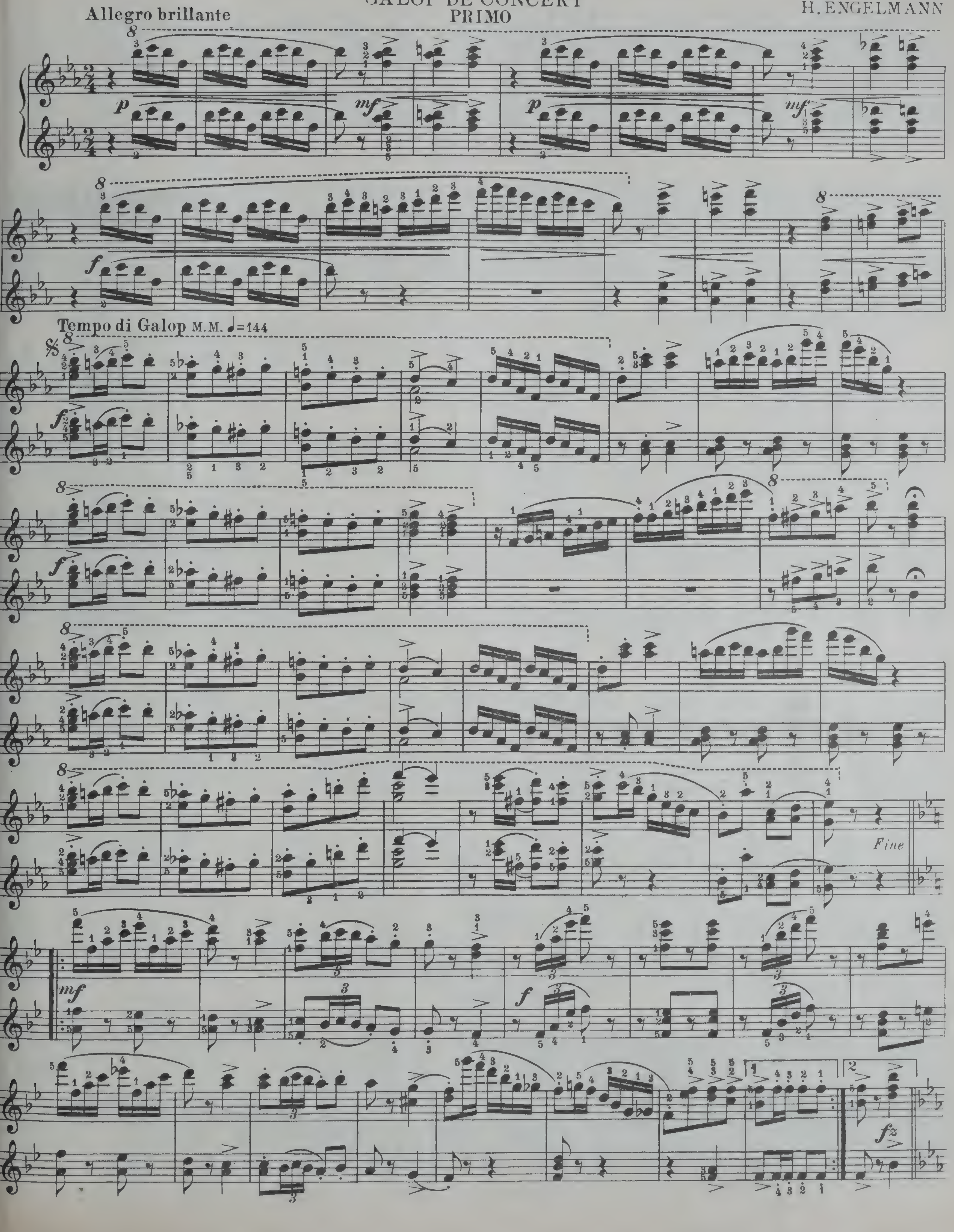
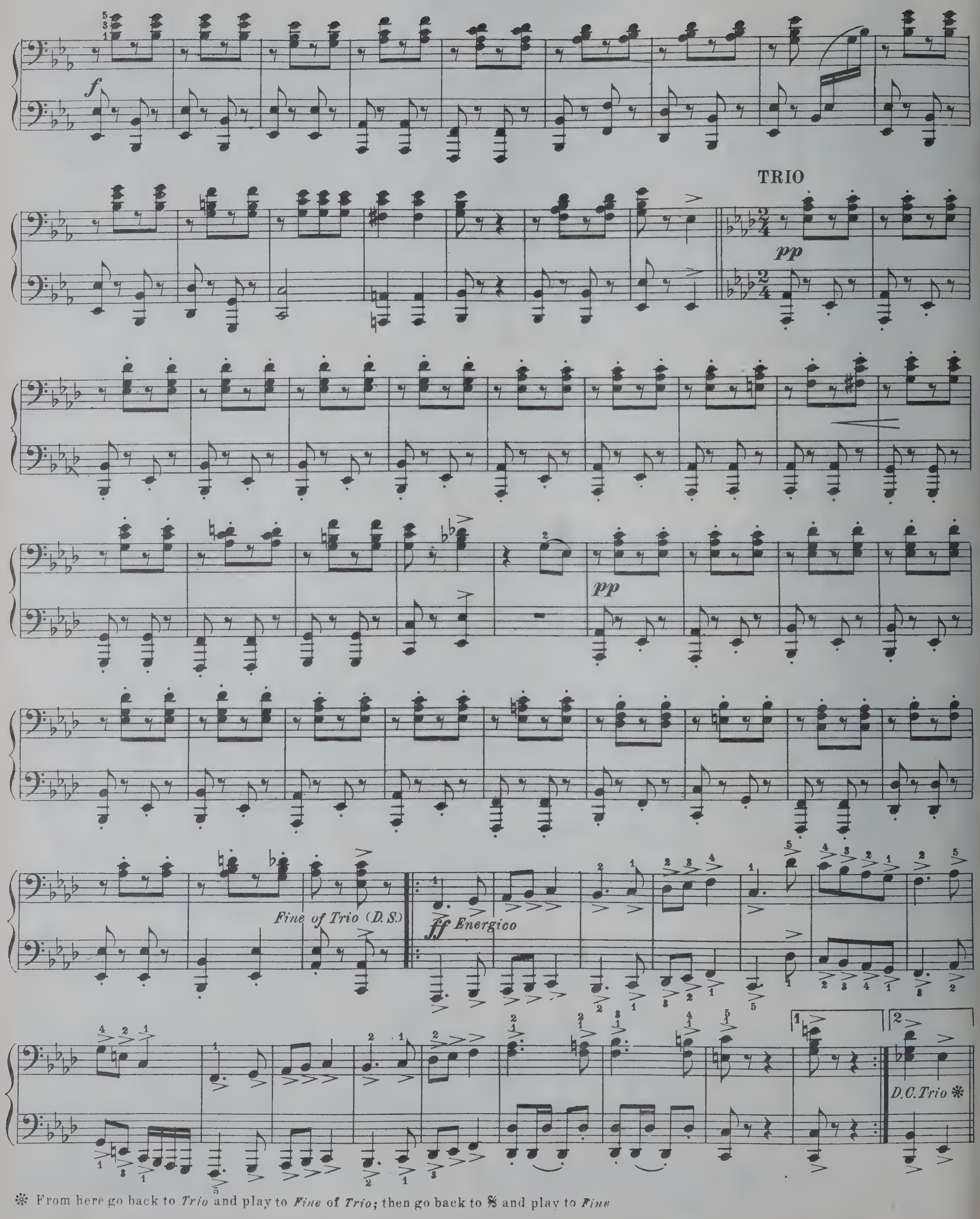
REVEL OF THE GOBLINS
GALOP DE CONCERT
PRIMO

H. ENGELMANN

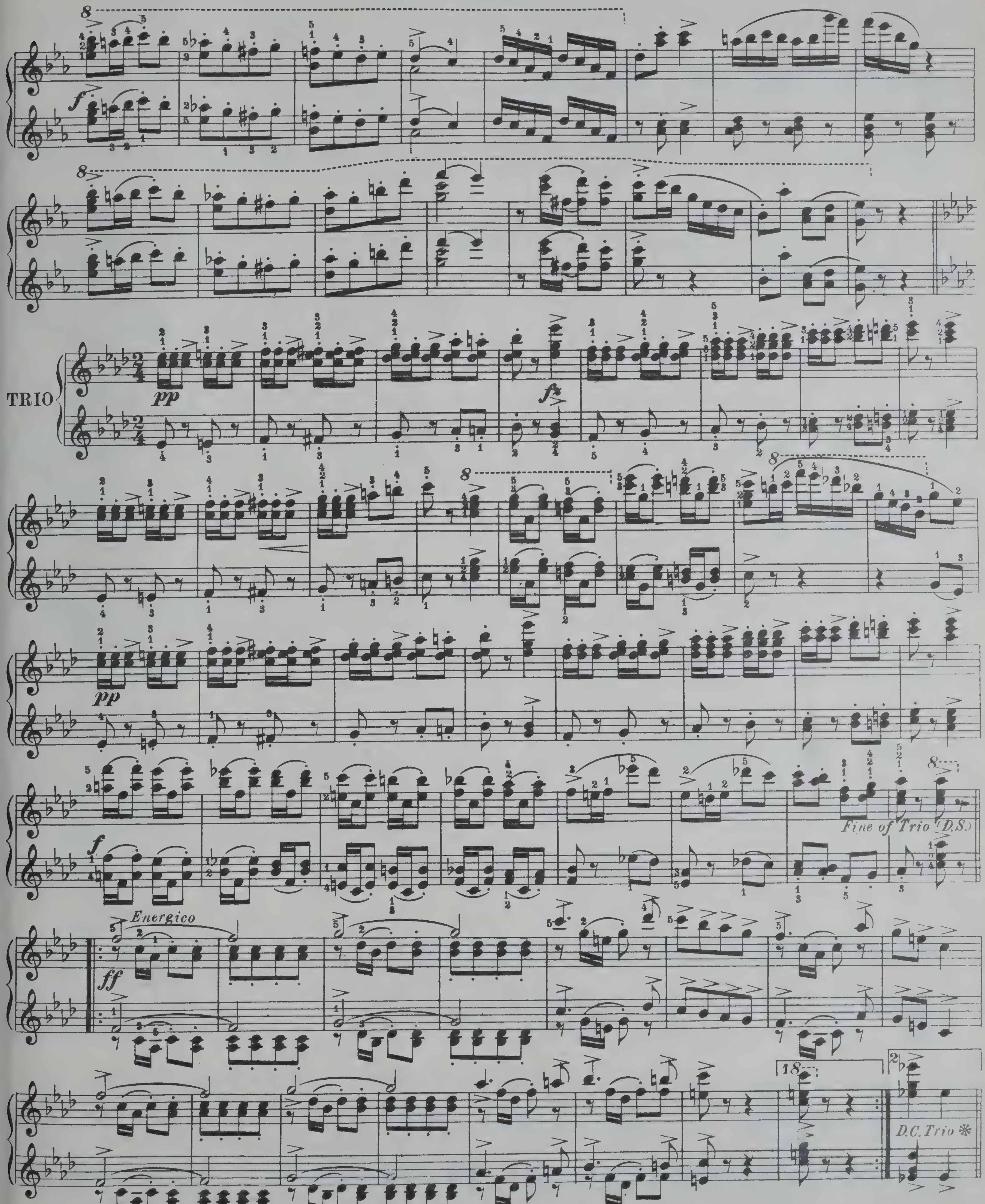


SECONDO



※ From here go back to *Trio* and play to *Fine* of *Trio*; then go back to 𝄋 and play to *Fine*

PRIMO

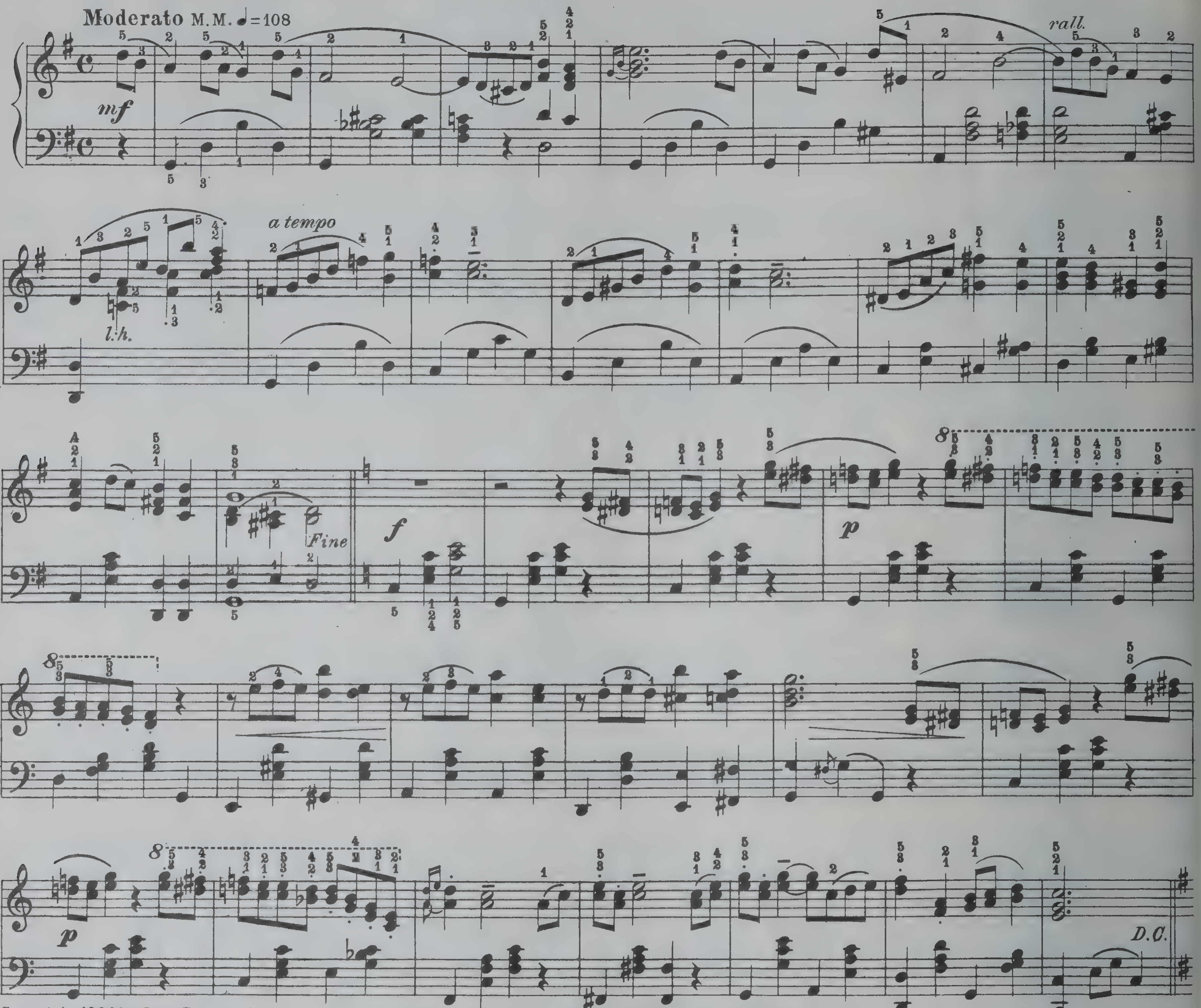


❊ From here go back to *Trio* and play to *Fine* of *Trio*; then go back to 𝄋 and play to *Fine*

UNDER A TENT

A good all-around teaching piece. To be played in the style of an *air de ballet*. Grade 3.

PAULINE B. STORY



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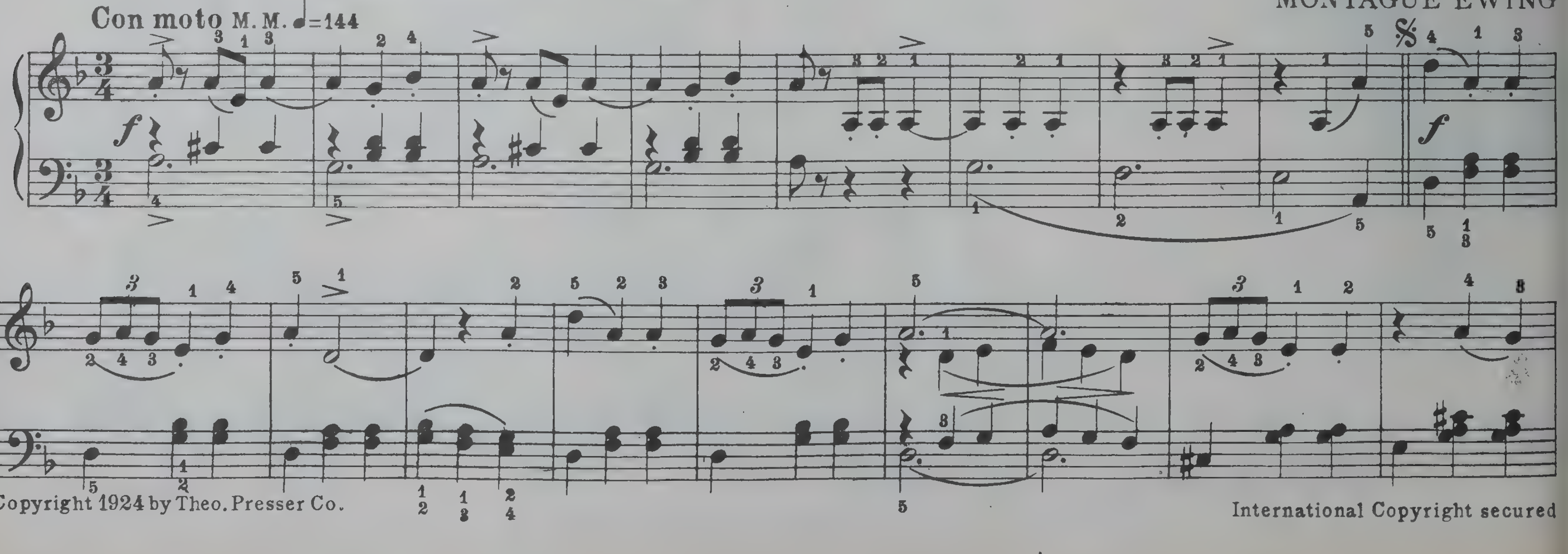
THE SPANISH DANCER

In the manner of a Spanish waltz, somewhat coquettishly. Grade 2½.

MONTAGUE EWING



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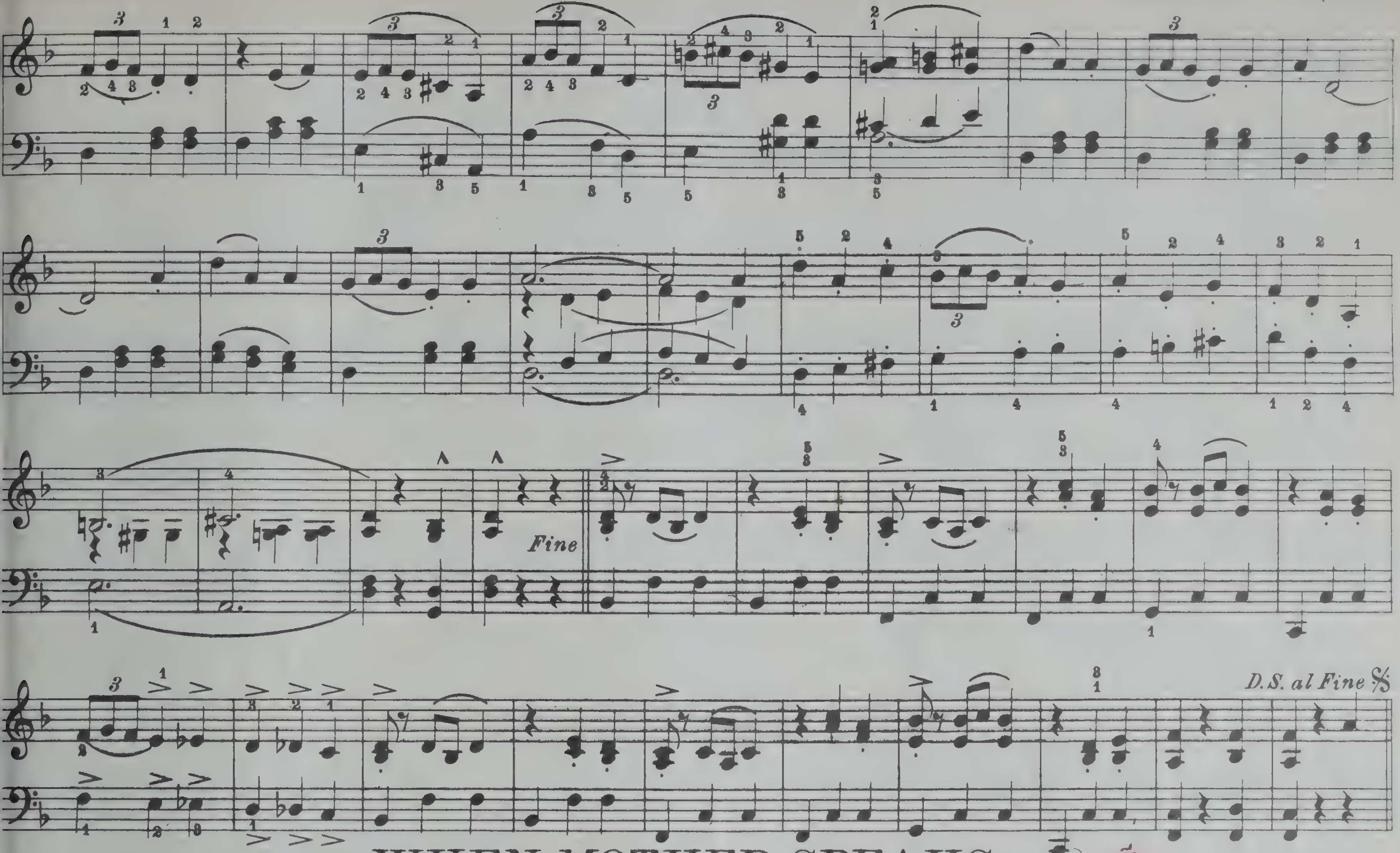
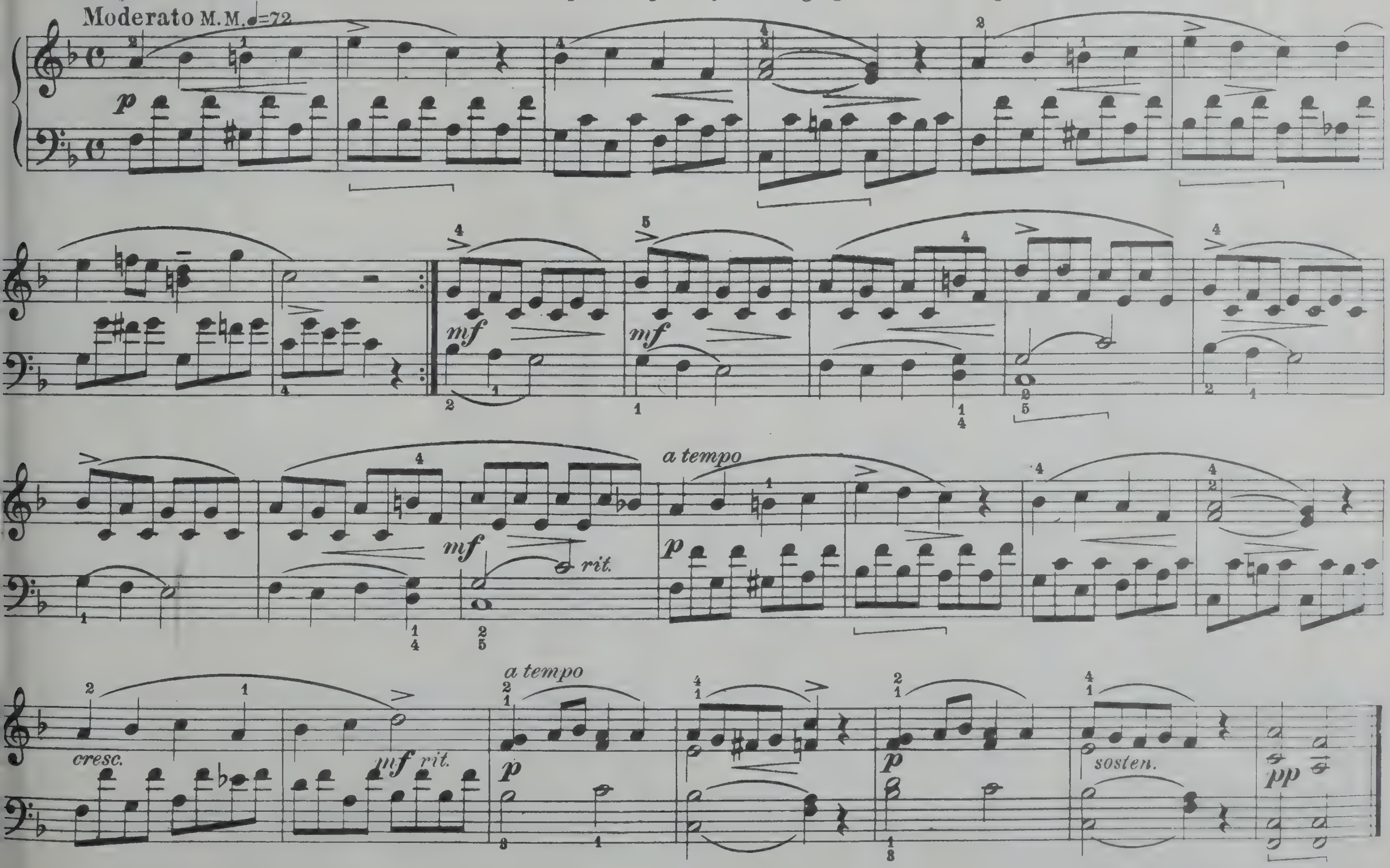


WHEN MOTHER SPEAKS

ne of a set of pieces entitled *From My Youth*. This number exemplifies especially the "clinging *legato*." Grade 2½.

R. KRENTZLIN, Op. 85, No. 1



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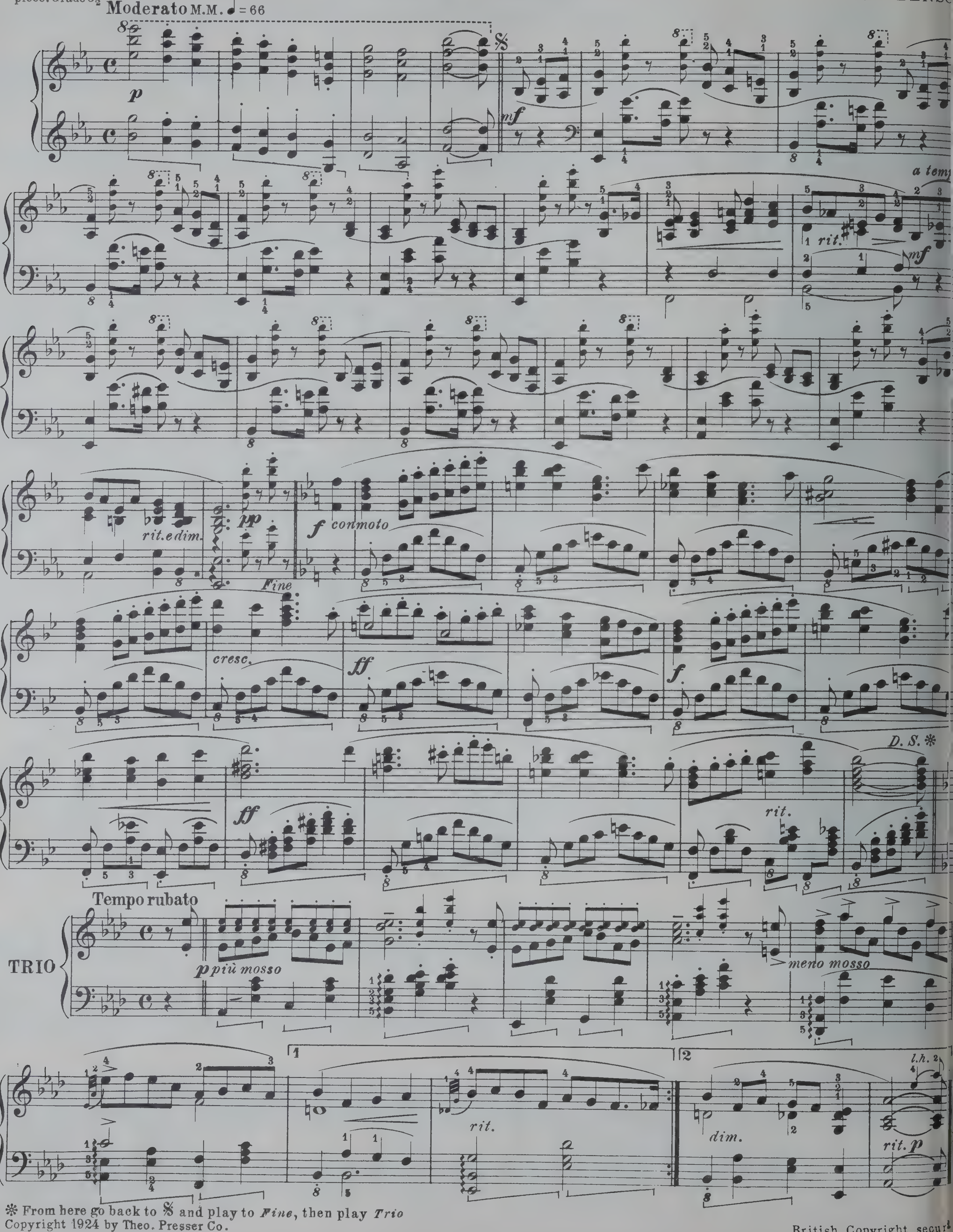
DREAM MEMORIES

An expressive and characteristic drawing-room piece. Grade 3½

G. N. BENSO



※ From here go back to 𝄋 and play to *Fine*, then play *Trio*

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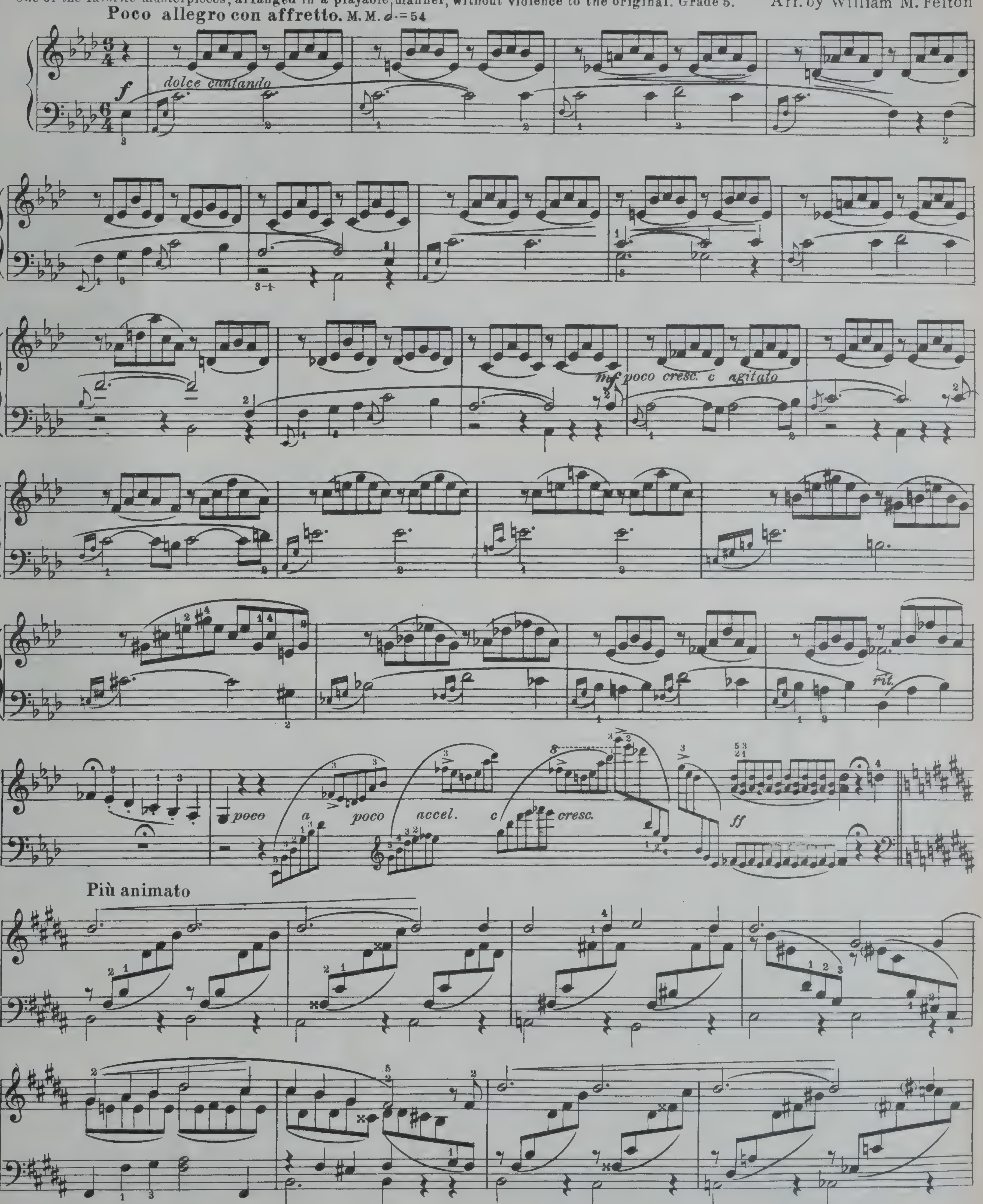
LOVE'S DREAM

No.3

One of the favorite masterpieces, arranged in a playable manner, without violence to the original. Grade 5.

FRANZ LISZT
Arr. by William M. Felton


Poco allegro con affretto. M. M. 𝅗𝅥. = 54
f
dolce cantando
mf poco cresc. c agitato
rit.
poco a poco accel. c cresc.
ff
Più animato

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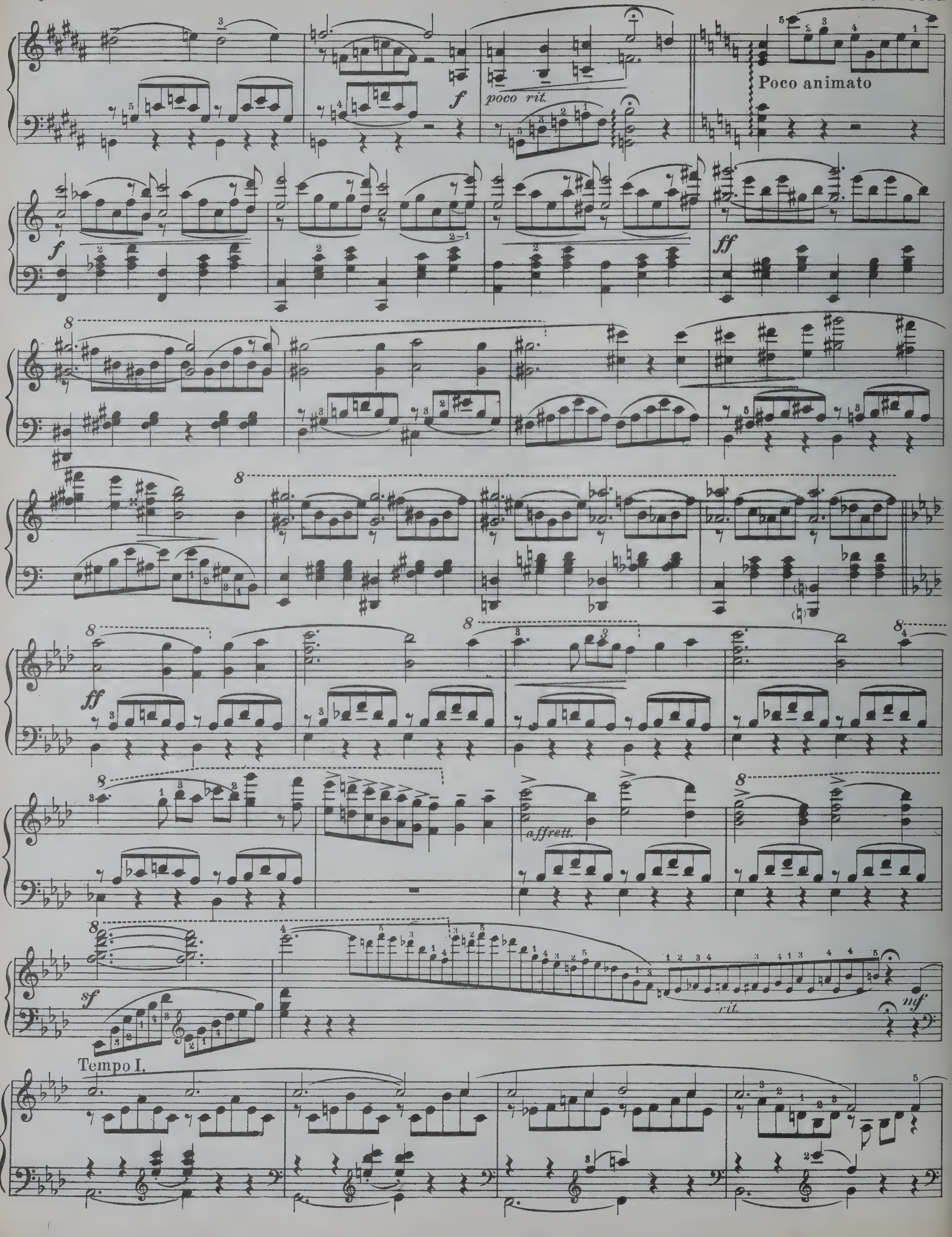
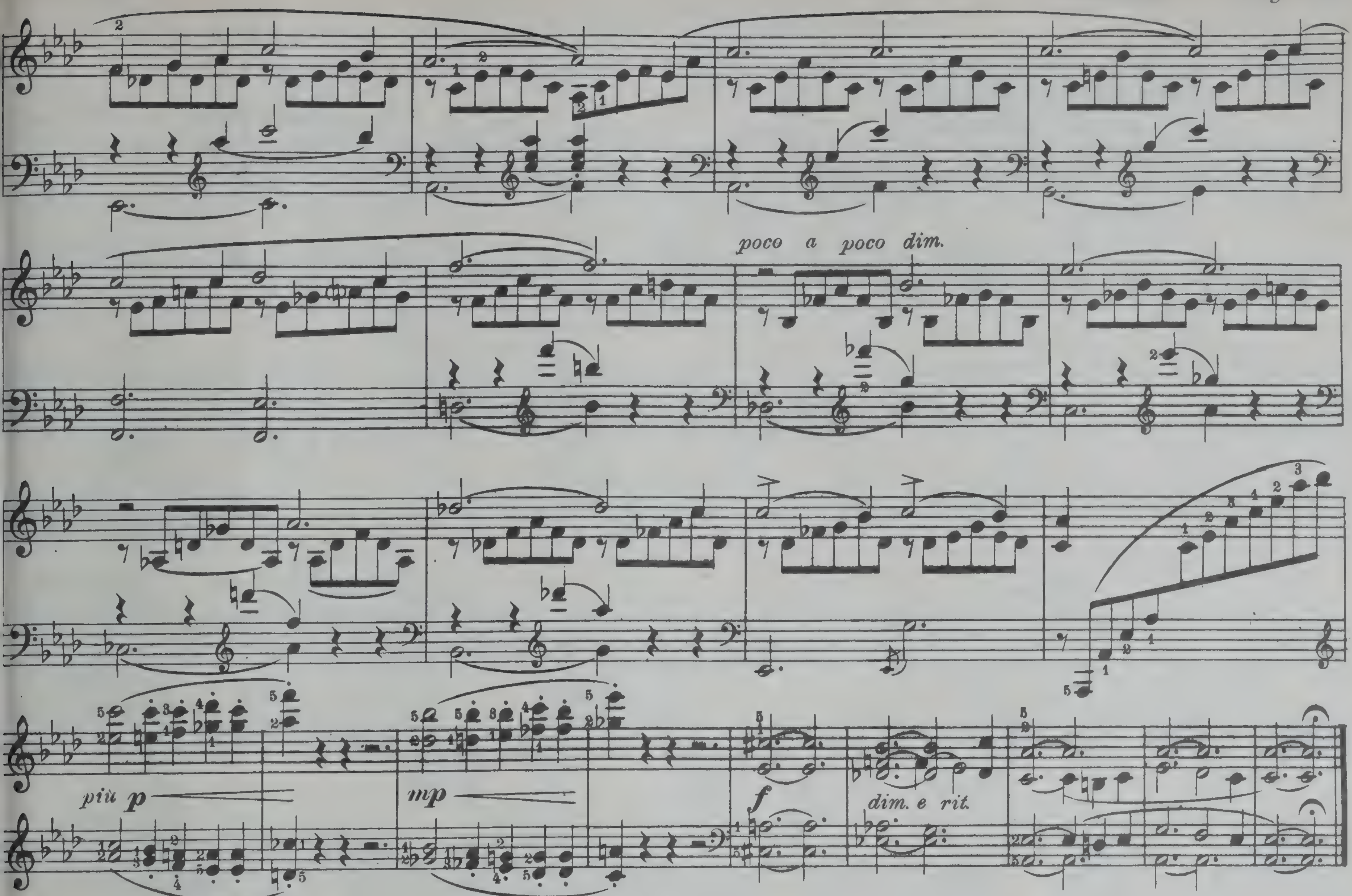

f
poco rit.
Poco animato
f
ff
ff
affrett.
sf
rit.
mf
Tempo I.

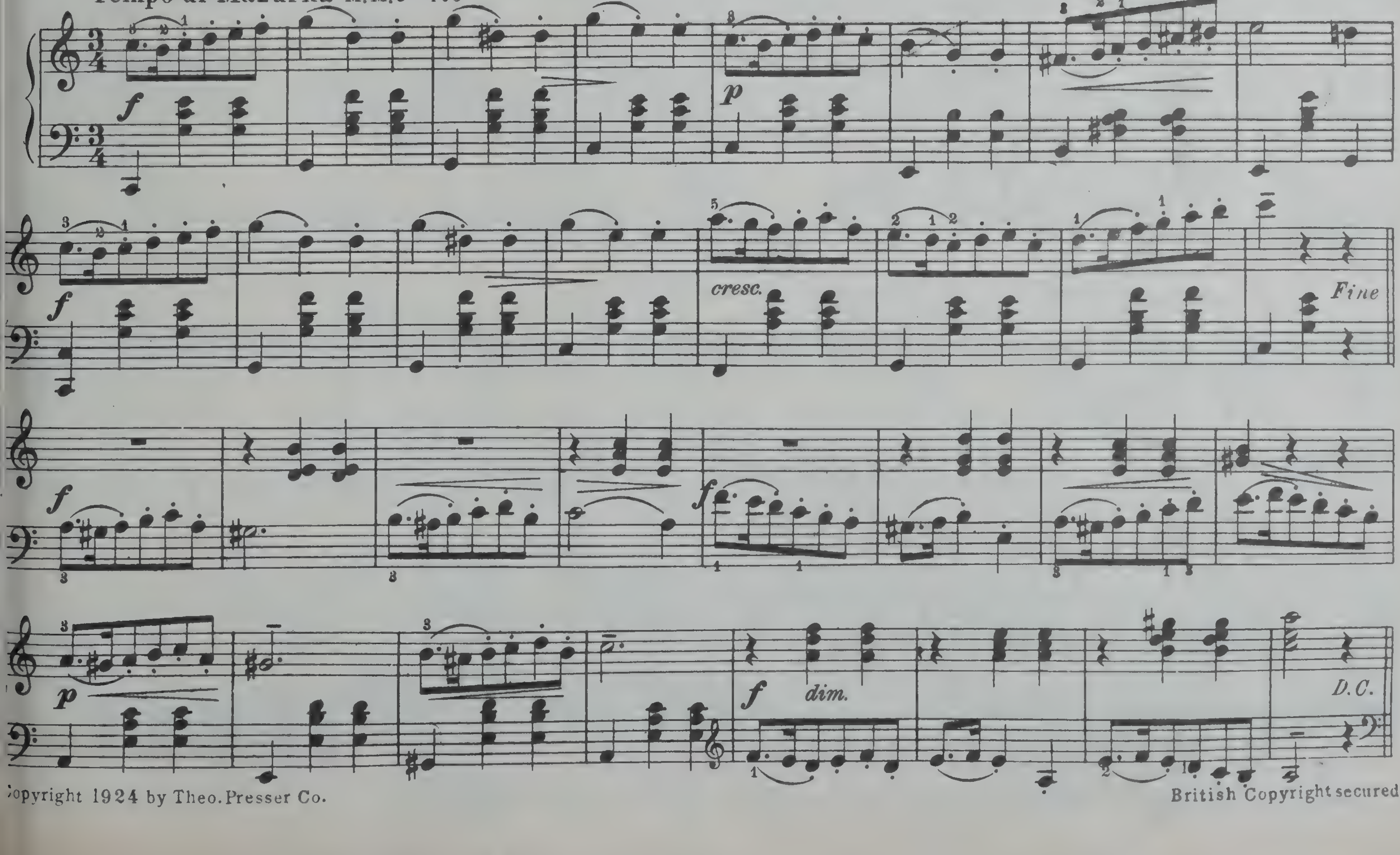


DANCE AT THE INN

To be played in the manner of a *wooden shoe dance*, with strongly accented first beats. Grade 2½.

MARI PALDI

Tempo di Mazurka M.M. ♩=126



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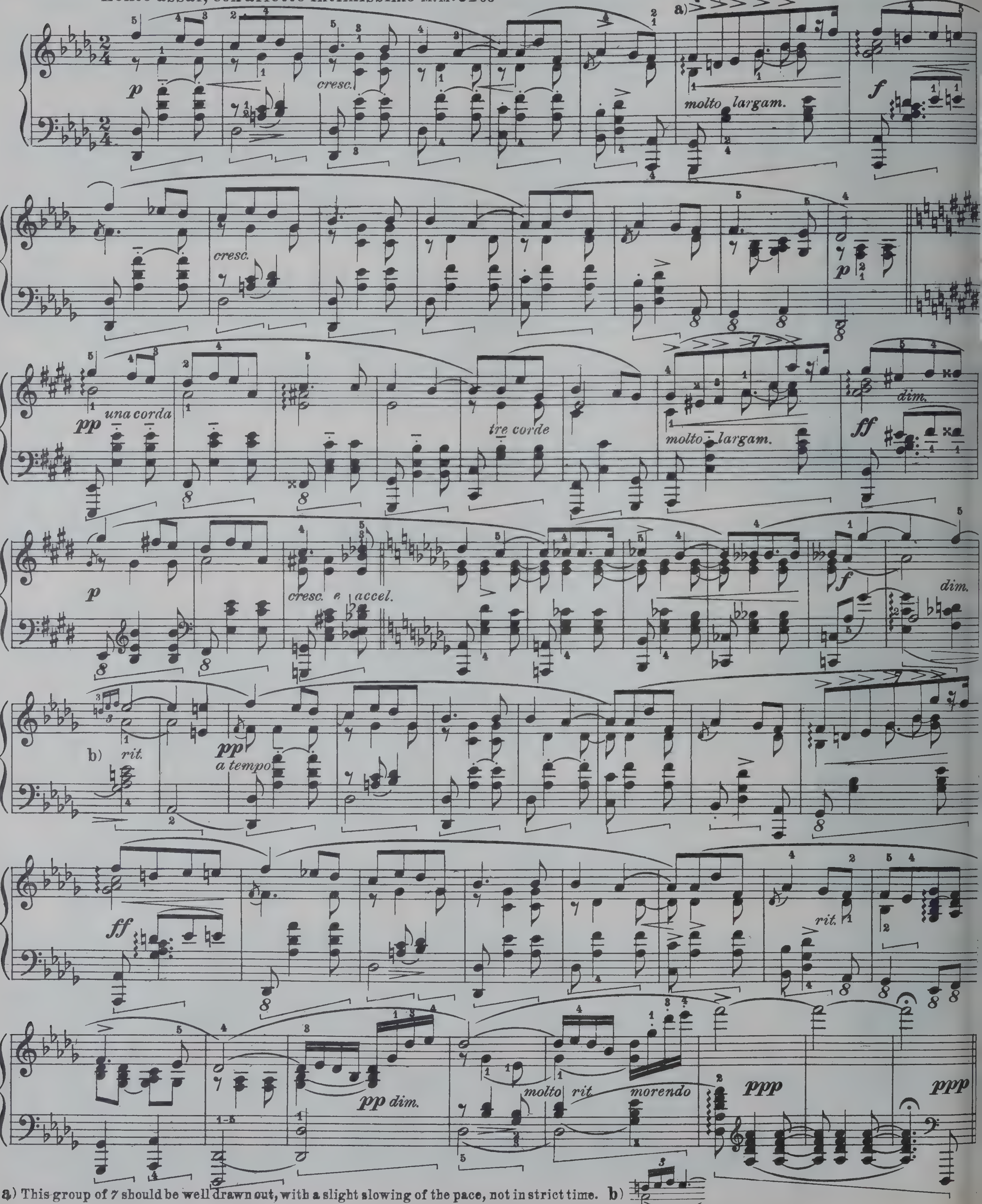
THE GROVE OF JULIE

FRANZ BENDEL, Op. 139, No. 3

A charming lyric from the set of pieces *On Lake Geneva* by Franz Bendel (1833-1874). This number is growing in popularity through use in picture playing.

Lento assai, con affetto intimissimo M.M. ♩=63

Grade 4.



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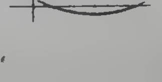
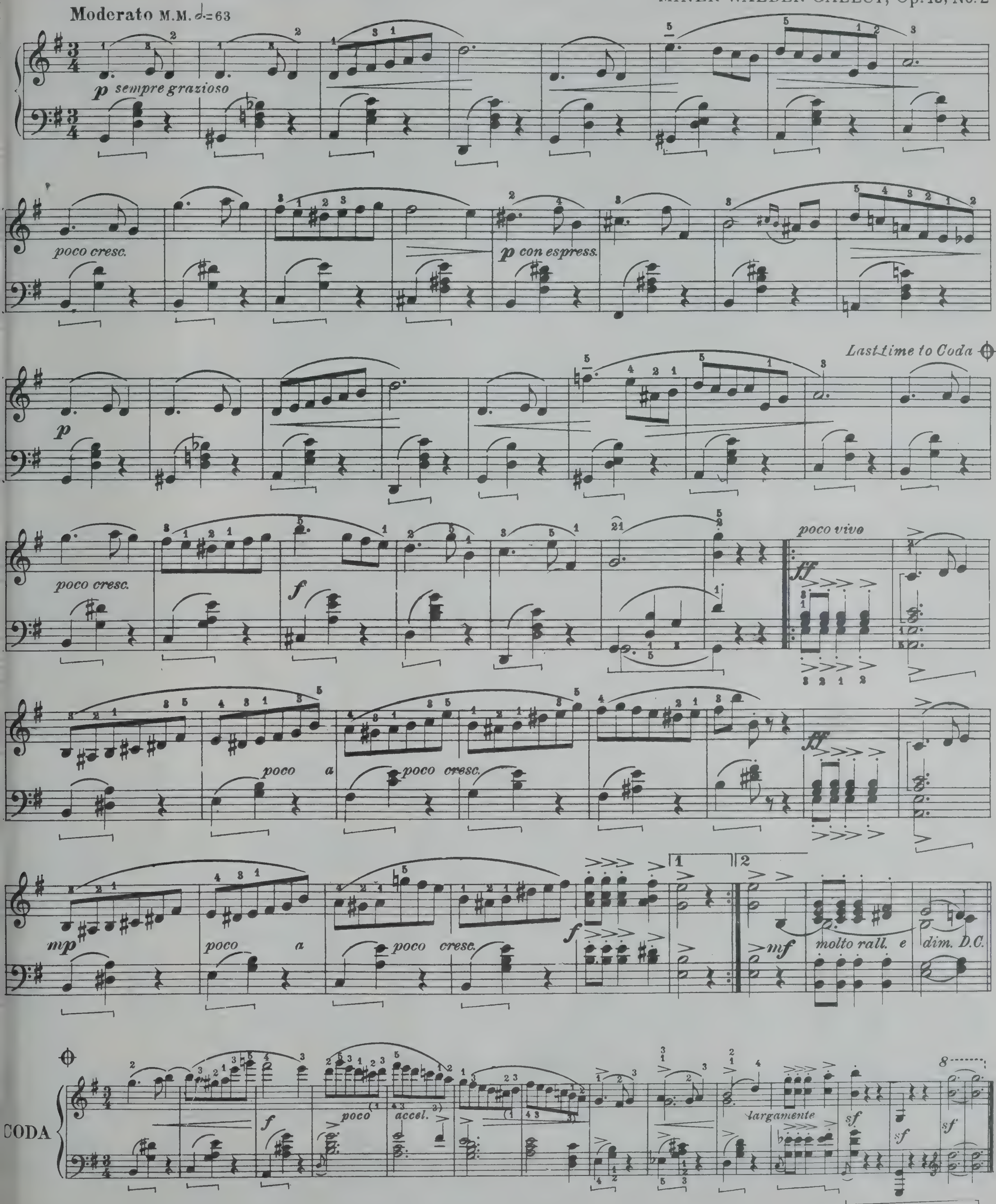
a) This group of 7 should be well drawn out, with a slight slowing of the pace, not in strict time. b)



VALZER GRACILE

In idealized waltz style. To be played smoothly and glidingly. Grade 3.

MINER WALDEN GALLUP, Op. 13, No. 2



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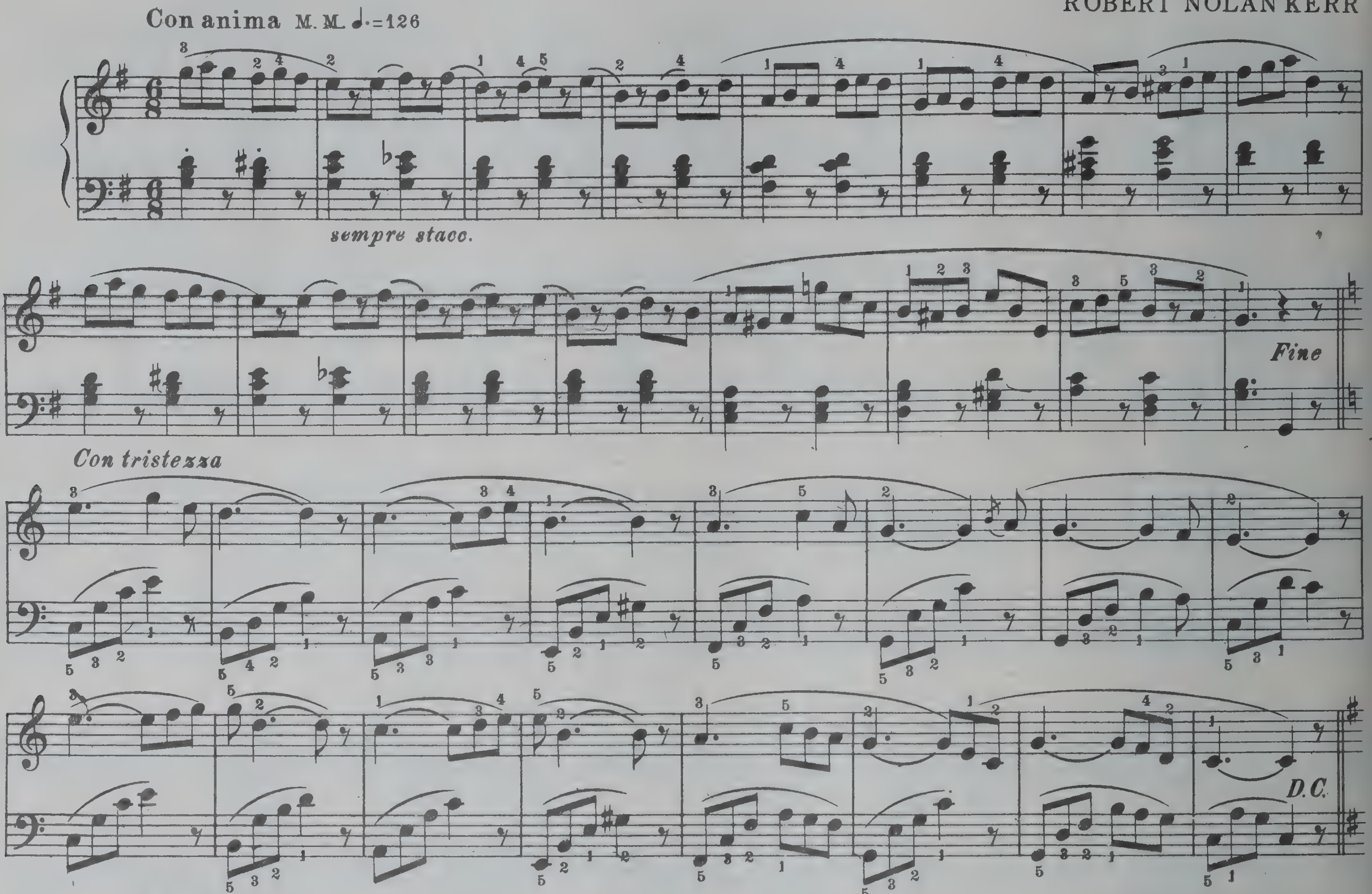
MOODS

Two contrasting themes: the first in jig-like rhythm; the second in singing style. Grade 2½.

ROBERT NOLAN KERR



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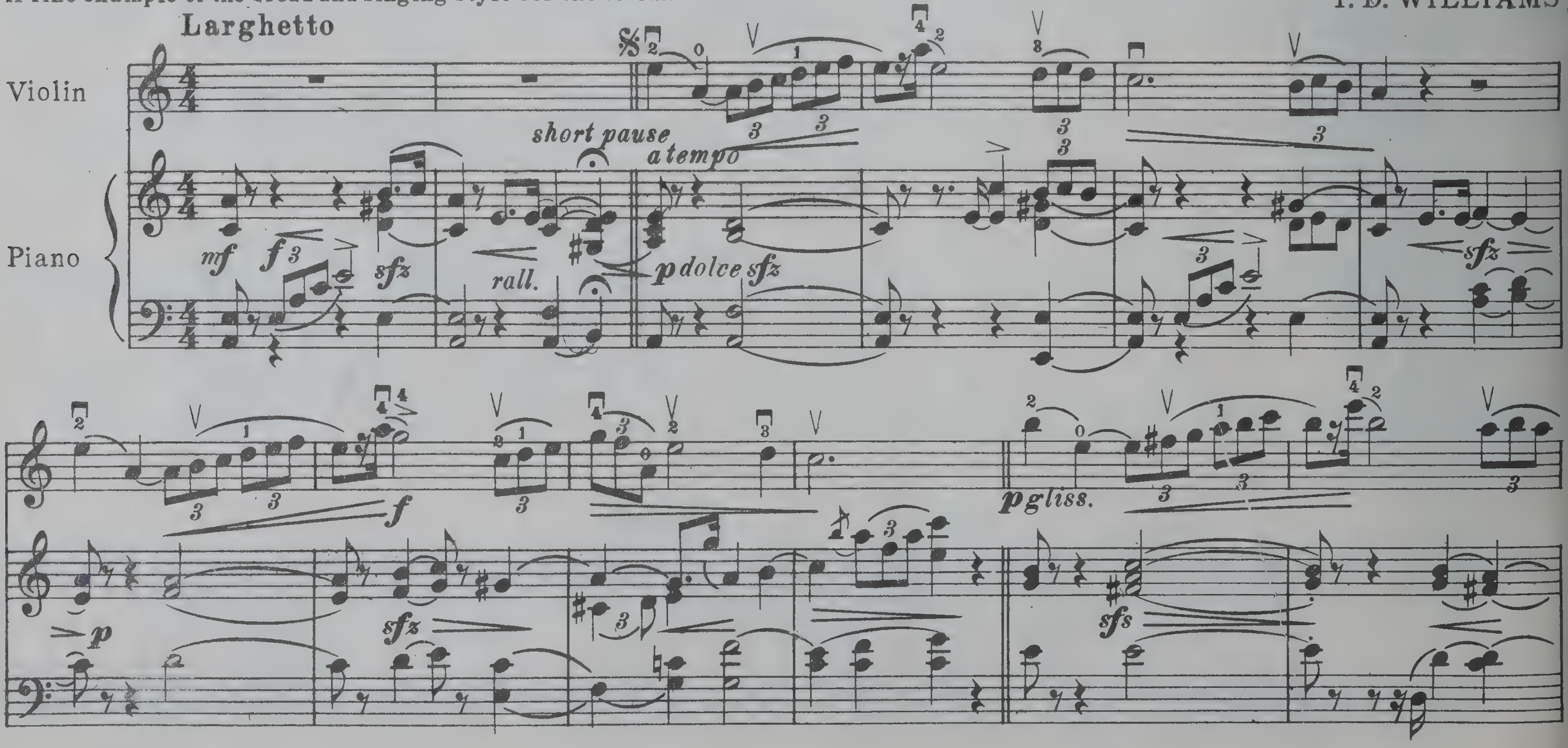
ROMANCE IN A MINOR

A fine example of the broad and singing style for the violin.

T. D. WILLIAMS



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The Singer's Etude

Edited for June by

ALEXANDER HENNEMAN

Noted Vocal Expert of Washington, D. C.

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Action in Vocalization

By Alexander Henneman

ONE fact stands out as the most important in the study of vocal action, and that is, that all action of the voluntary muscles is the result of a psychological cause. Bearing this in mind, and the fact that action in the organ of speech is instinctive, we must conclude that the causes that bring about singing are primarily psychological. Psychology is, therefore, first in importance. However, when entering the interesting field of psychology we must not overlook the physical, for, like the poor, it is always with us. Though the speculative domain of psychology is one of deep interest, none the less it is well to remember Pat's statement when he was asked, would he like to fly into the air: "Sure," said Pat, "I care not how high you take me into the heavens in an aeroplane, so long as I can keep one foot firm on the ground." So with us. Let us keep one foot firm on the ground of the physical part of the voice and view from there the more attenuated psychological manifestations expressing themselves in voice action.

The Sense Organs

The sense organs employed in singing are not only sight, hearing and touch, but also muscle-sense is involved. By the impressions coming in through these organs and by the sensations resulting within them, perception results and thus the brain is stimulated into forming varied associations of sense and motor activities. Concepts are formed and messages are sent over the nerves to the muscles, which, thereupon, perform the act.

The progress from impression to expression and the judgment by the mind on the sound that is produced is shown in a general way by the accompanying illustration. The illustration shows at A, the picture of the notation and syllable. The eye (B) perceives the impression of the note and the word: and, the vibrations set up in the organ are transmitted over the nerves to the visual center in the brain (see C). Along with the picture of the notation there springs up in the aural center a mental impression of the desired tone and word. (A *recollection* of these sounds might better designate the act, for only in the memory is stored the knowledge of what the tone C sounds like, and how the word expressed by the letters, *a* and *h*, sounds).

After the picture entered the visual center, and the aural center was brought into action, the association areas also became active. The different impressions of word, tone, pitch, and quality, and the immediate sensations as well as the impress left by former sensations, are welded in the association areas into a unit. That is, all of these things are unified by the mind into a concept. Flashing through the motor region the "thought-force" is sent over the motor nerves along the spinal column to the muscles that control breath and speech, and the voice sings the "ah". (See C and D).

Vocal Organs Without Volition

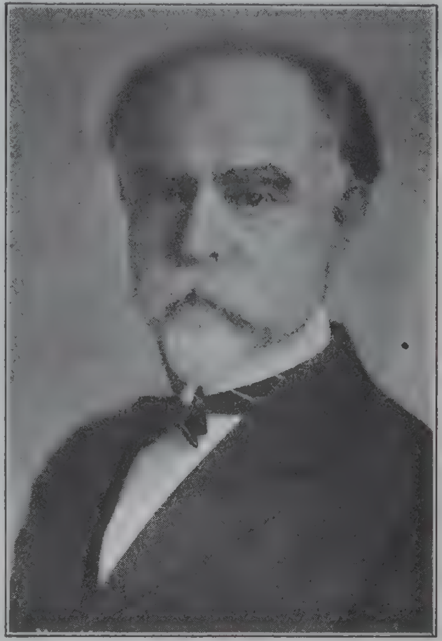
Before we go farther let us apply these findings to vocal study. First and foremost, we must realize fully an important fact, and that is, that the organs have no volition of their own. They accept anything and everything and send it on as it is presented to them. They make no corrections or alterations. They improve nothing. They mirror what the mind conceives the thing to be, not what the thing might actually be. The syllable is "ah" but if through carelessness I *think* it is "oh," the eye so accepts it and *sees* "oh." The pitch of the C is 517 3/10 vibrations. But if I am thoughtless and conceive the pitch at 500 vibrations, the aural sense accepts my incorrect pitch, and so sends it on over the nerves to the association areas. These build up the concept with this pitch and transmit it over the motor nerves to the vocal chords. These adjust at this pitch and—my tone is off key.

Only what the mind conceives can the organs reproduce; only what occurs within the brain, passes over the nerves and finds expression through the action of the muscles.

Muscle Sense

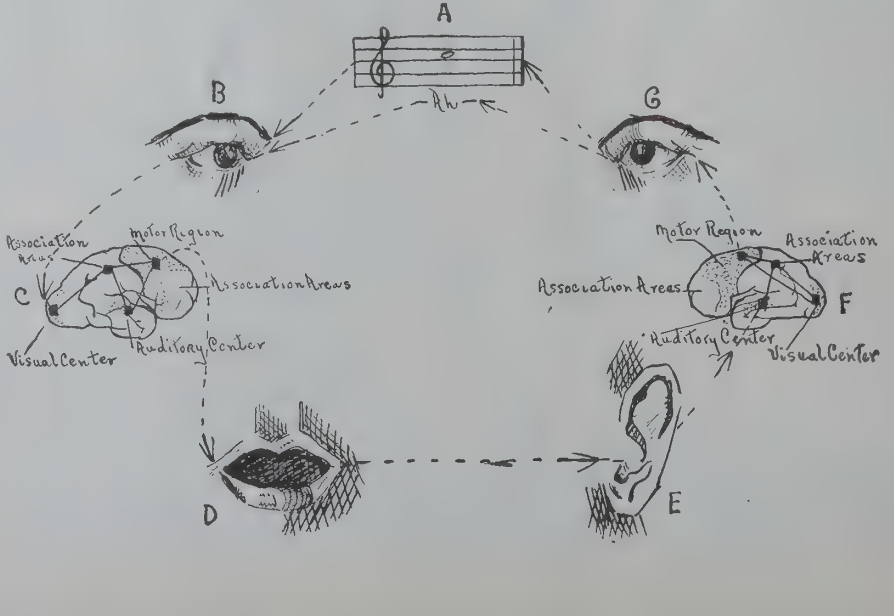
The question might be asked, "If the concept of the tone and quality is correct and distinct, will this suffice to induce a proper rendition?" No. The "thought-force" must travel from the brain to the muscle and on the way it may have to overcome interference in the form of poor poise or rigid muscular condition in one or more organs or in some parts of the body. Here *muscle-sense* comes into play. The singer must develop his muscle-sense until he is able to feel the slighest rigidity in any muscle in the body. The muscles are all connected. Therefore, a tight muscle in the back of the neck may create imperfect action within the larynx, though the latter be properly poised and would function correctly if the extraneous muscle did not create an interference. But even in this, concept plays a role. If I conceive within myself ease of poise and ease of action I create at once a condition that will induce ease in all the parts. If I conceive a fine adjustment of all parts, that concept will so act on the body that a better adjustment between members results. If I conceive the tone as being easy to sing, I create within the body conditions that will make an easy tone possible. But if I do the reverse, and, with a frown on my face, a clenched fist and a rigid body, I expect the tone to be hard to produce, then the condition I have set up through this unfortunate mental attitude, will so react on the body that the latter will be able to produce the tone only with effort and strain. "As a man thinketh in his heart, so is he!" As I conceive the tone so it is.

We have traced the progress of the *impression* in the organ of sight, to the *expression* by the organ of speech. Cause and effect, therefore, have taken place. But we are only half way on our tour. We have produced the tone; but was it right? was it correct? did it reproduce the intended effect? These are the questions that now must be asked if our study is to have value.



ALEXANDER HENNEMAN

Let us look again at the diagram, at E. The process is much the same, now, that the "ah" is *heard*, as at first, when the note and word were *seen*. The tone enters the ear (E) and from there is transmitted to the aural center in the brain (F). In the brain the aural, visual, motor and association centers again function and recreate the original image for inspection and judgment. The motor center acts on the nerves and these readjust the eye (G) so that it sees again the picture at A. Thus the circle is completed, and we are back again at the originating source.



That in a general way describes the mental and physical action. But, for the vocal student, a more detailed tracing of the process and the lessons to be learned therefrom is desirable. For this, a return is in order to the point when phonation took place. When "ah" was sung by the voice the vibrations of the sound traversed the singer's ear and entered the aural center in the brain. The same center that at first mentally *conceived* the effect, now actually *hears* the sound. At once the mind sits in judgment on the deed. Is the tone which now strikes the ear as *actual* sound, the same as was the *imagined* tone that sprung up in the mind, when the effect was first conceived? Is the vowel I hear "ah" or is it "awe"? Is the tone true to the pitch? Has muscle-sense warned me of incorrect action at some point? Has improvement taken place? These are some of the questions that should arise in the mind of the student.

Good Tone Devoid of Muscle Sensation

At this point attention to muscle-sense is in order. A correctly produced tone is devoid of muscle-sensation. Just as the knowledge of having a heart does not enter the consciousness of the individual if the heart functions properly, nor proper digestion bring to his notice the fact that he has a stomach, though both heart and stomach are acting healthily and vigorously; so too, a correctly produced tone is in effect a spontaneous, unconscious muscular act that in no way leaves an impress on the muscle-sense. If, then, in emitting the tone, pressure is felt, let us say, about the left lower ribs, or, if the root of the tongue obtrudes itself into the consciousness of the singer, then breathing, in the first case, and articulation or placement, in the second, were faulty. Had they been correct the action would have been so smooth and natural that no sensation would have been experienced in the acting muscles.

The Accomplished Deed

We note, then, that the first part of the deed, that of *seeing and doing* is the active element (see illustration A to D); the second part, that of *listening and judging,* is the critical element in the singer's equipment. (See E to A). When phonation took place, that is, when *cause* became *effect,* the critical faculties came into play. On them and on their acuteness depend advancement or retrogression, success or failure. In the second half of the circle is the pitfall for most vocal students. Their interest is keen and endures from impression to expression, but the criticism that should follow is lacking. They have produced the thing demanded, and, as far as they are concerned, the deed is accomplished. After that their *gray matter* no longer functions. But this part is as vital as the first. By it the concept is improved and the memory enriched with various shades and qualities of tones and vowels. Discrimination is developed and hearing is improved. All of which means progress in the art of singing.

In view of these findings the vocal student who is serious in his study must bear in mind the following:

1. He must know what he wants to sing, and this knowledge as to key, pitch word, time, quality, all tonal features must be definite and clear in his mind.
2. He must be receptive and at ease so that the impressions may enter, in all clarity and distinctness, by way of the sense organs.
3. He must attend solely to singing to the exclusion of all other matter so that the association areas find no extraneous matter cluttering up the brain that must first be eliminated or be taken up by them and incorporated into the concept; thus destroying, or at least corrupting, the origi-

al impression and creating faulty action n the voice members.

4. His poise must be correct and the ody at ease. All the members must be lert to receive and carry out the messages coming to them from the brain.

5. His mental attitude must be expectnt, confident and assured, so that no egative influence warps the enthusiasm and thus constricts the easy and direct co-ordination between mind and muscle.

We realize then, that the mental is primary; the physical secondary. Attention to the physical is useless if the fundamental cause is faulty. But, as stated in the first part of the essay, the physical must be considered, but always as a correlative and subsequent to the primary cause that sets it in motion.

Hearing Your Voice From Without

By Alexander Henneman

Beginning at the *tympanum* (the technical term for the ear-drum), a tube extends from each ear into the pharynx. These two tubes are called the Eustachian tubes. Their function is to counteract the atmospheric pressure from without on the ear-drum, by supplying an equal pressure from within and thus stabilizing the drum-head. Unless a catarrhal condition has clogged them, these tubes are always open. They act as conductors to the inner-ear of all sounds made by the individual's voice. This fact can be readily proved by the following simple experiment. Hold a vibrating tuning-fork about ten inches from one ear and then place the finger lightly into the other ear-hole thus closing it. If, now, the finger is alternately withdrawn and reintroduced, the increase and the decrease of even so faint a sound is readily observable. The phenomenon occurs as follows. The vibrations produced by the fork enter the near ear and striking the drum are conducted to the brain. These sound-waves progress along the Eustachian tubes and also by bone-conduction to the other ear and are then reflected by the closing finger tip.

No One Really Hears His Own Voice

If the quality of so faint a sound is markedly altered by the mere closing and opening of one ear-hole, how strong must be the effect of a tone that is produced in the throat, the sound-waves of which set the whole bony frame of the head into vibration, and freely entering both tubes, strike unobstructed against the ear-drums? No one, therefore, really hears his own voice as it actually sounds, for his own voice is heard both from within and without, while the voices of our fellow-men reach us solely through the outer ear. Consequently, the quality heard by the individual in his own voice differs from that heard by the listener.

This rather startling fact is demonstrated by the slow-returning echo such as is found, for instance, in the Pantheon at Rome. The return of the echo is slow enough to allow the sounding of a few syllables. Invariably the subject is surprised when the echo sends back his voice. "I did not think my voice sounded like that," is invariably the comment. But the echo of the voice of one's companion, whose voice-quality is known, causes no surprise. One expects the echo to return the other's voice in the quality one knows it, and so it actually does come back. But one's own voice seems different. The explanation is that we get the sound through the inner and outer ear, while our companion's voice comes to us only through the outer ear.

A singer or speaker, therefore, never knows exactly how his voice sounds to others; and yet he is to judge his tone as it affects others. It is quite a problem. The art of hearing his own voice as it sounds to others, can be developed to a high point by the singer or speaker if he strives at all times to hear the tone, not as it resounds within his head but as it sounds out in the studio or auditorium.

Suggestion plays an important rôle in this development. The student while singing should not listen to himself, but should listen to the voice that comes to him from the auditorium. In other words, the act is a purely impersonal one. I do not listen at all to my voice; I listen to the effect my voice is producing in space. I suggest to my student that he listen, not to his own voice, but "to listen to the effect produced by the singing of that voice sounding in the auditorium."

This suggestion, I am sure, counteracts considerably the effect of inner vibrations. To stop fully the inner-hearing is not possible. But, since we can close our ears to disturbing sounds, so too can we shut off to a great extent the consciousness of inner-sounds and thus intensify the hearing of the outer ear. I am sure much of the disappointment the teacher experiences in not being able to get his pupil to recognize the correct quality of a tone, lies in the fact that the student hears the model solely from without, while he hears his own tone from within, where contact is direct and immediate.

Keen Attention Necessary

Trying to hear one's voice from without has a salutary effect on tone-production. The attempt to hear the effect produced out in the auditorium brings the tone itself more keenly into the consciousness of the singer. Not only that, but, since the tone must have carrying quality, or it will not return to the singer, he will unconsciously supply vitality to the tone, for instinctively he feels that a lifeless tone cannot travel far out and also return. The suggestion, therefore, of tone that must be heard by the singer himself, so clearly and distinctly that it obliterates all other sounds within the head, induces conditions that make so desirable a tone possible.

The good results are many. The ear is trained to hear the tone vibrate in space unimpaired by vibrations in the head. The keen attention necessary to hear this rebounding tone makes for tonal-discrimination and a finer concept of vocal tone. The improved concept induces a more perfect adjustment, and a finer tone of greater carrying quality results.

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Songs for the Beginner

By Alexander Henneman

When to give the first song? That is a question often asked by the young teacher. As in other subjects, so in the study of singing, there are a number of opinions about the advisability of giving songs. Some teachers drill for a long period on exercises and tone-production before permitting the student to take a song. I believe in the early use of songs; but they must be chosen with the greatest care, for they can become a source of great help, and also can do immeasurable harm. My reasons for the early use of songs follow.

A song with its story rouses the interest of the pupil in his studies. He has an outlet for expression hitherto denied. And we all know that unless interest exists little progress can be made. Not only that, but the student's "interests" will soon be outside of the teacher's studio; if no interest is supplied within.

Completed Vocal Art

Song is the completed vocal art-work. It embraces everything and therefore makes demands on musicianship as does no other form of student-activity. Rhythm, melody, harmony, form and speech are all united in this complete art-work. In it the student sees assembled all his previous efforts in tone-forming, in technic, in rhythm, in complete technical delivery. Teacher and pupil more readily become aware of weaknesses in this form of vocal work than in any other.

Singing is multiplied, intensified and idealized speech. A song, therefore, is speech of a higher type, but it is not a strange or unnatural thing for the individual to carry speech on to that higher plane, and to sing. In songs he develops his imagination, without which no real progress is possible. For imagination is necessary not merely for the general outline, but also for the minute qualities of vowel sounds and for their coloring. A vowel in a sad word will have a different coloring than the same vowel-sound in a cheerful word. These differentiations are the result of the imagination, which supplies a picture or an effect to the individual word, that gives a distinct color to the vowel sound.

The things that must be considered, in the first easy songs for the beginner, are: (1) breath, (2) range, (3) articulation, (4) intonation and (5) accompaniment support.

Breath. The beginner has only a short breath and no perfected control of that. The songs, therefore, must have short phrases. Points for breath must be many and close together. It is also advisable to find songs that have phrases for the piano alone, enabling the singer to get his breath restored to normal life-breathing and to quiet any irregularities that may have arisen.

Range

Range. No song should touch the highest nor the lowest tone of the singer's range. If his exercises and drills have developed the range from D flat to high A flat, then the song must not have a tone lower than E flat nor higher than F. To give a song that touches one, or both extremes of the beginner's acquired range, means, without fail the destruction of that range because placement is lost. The separate phrases should be transposed one tone higher and one lower than the range in which they occur. The singing of the phrase four or five times in half-tone transpositions and carrying it above and below the actual range in the song not only perfects the placement, but also gives confidence and assurance. "Well," says the singer, "here comes F, but I have sung the phrase transposed to G, so this will make no trouble." And it makes no trouble, with such preparation.

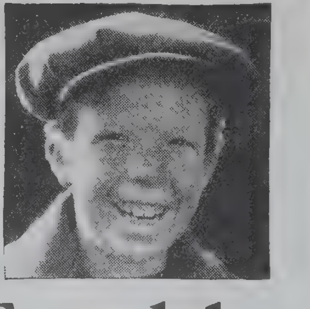
Articulation. Articulation of certain sound-combinations is not easy in the lower and middle ranges. On high tones all articulation is difficult. Furthermore, the pupil is not a finished artist and must be guarded against strain and undue effort. It is imperative, therefore, that the words be changed if they cause the least trouble. If, for instance, on a certain tone, the word "love" is difficult to sing and "heart" is easy, then, for the time being, "My love art thou" should be changed to "My heart is thine." It will be found that when once placement is attained on the substituted word, the proper word will often slip in at the first attempt, without loss of quality, and in a fine placement. The seemingly insurmountable difficulty is overcome without actually working directly with it. Should, however, the poor word "love" have been forcibly used, wrong habits are established and teacher and pupil may discover that the word, that once made trouble only on a high tone, is now difficult in all parts of the voice.

Intonation

Intonation. No difficult intervals, nor harsh dissonances must occur in these first songs. These songs are not sight-reading and ear-training problems, they are intended solely for voice-development; and all serious demands on musicianship, on intonation, and the like, must be foresworn. These things come later when a certain mastery is achieved and the production of vocal-tone has become more or less instinctive. Then problems of this kind are in order, but not in beginner's songs.

Support. The piano part must support the voice and support it well and fully. By support, in easy songs, I mean that voice and accompaniment go hand in hand. Not too many counter-melodies, no irregular or disagreeing rhythms, no vague harmonies must fill out the supporting medium. Rather must the accompaniment move along closely and intimately in type, mood, spirit, and rhythm with the voice part. The climax in the voice must be well sustained by the accompaniment, so that the singer can feel the accompanying support upholding the voice throughout the climax-phrase.

The reader will note that these beginner songs are evidently not by Brahms, Debussy, or Dukas, nor even by Schubert or Schumann. They are not. They are of a lighter calibre and will hardly thrill a good musician-teacher. But, that sacrifice must be made; for the classic songs are, with few exceptions, no pabulum for infant vocal-artists. To them must be given in their early stages, easy, digestible sweet-meats. The teacher must pocket his artistic inclinations and teach these simple songs with enthusiasm and find his pleasure and satisfaction in the vocal advancement of his pupil. Before long, no strain having come in the pupil's voice, a higher type of song is taken and eventually he is studying songs whose musical merit brings pleasure to both teacher and pupil.



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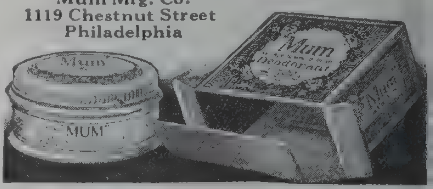

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

The Snow Maiden, "Snegourotschka"

NEGOUROTSCHKA (pronounced Snay-goo-sch-kah) was the third of Rimsky-rsakoff's fifteen operas. The first, which nown as *Maid of Pskov,* was produced 1873 at Petrograd; and the last, *Le q d'Or,* was done for the first time in scow in 1910, two years after the com-er's death.

ikolai Andreyevitch Rimsky-Korsakoff ten spelled Rimsky-Korsakov) was n at Tichvin, Government of Novogrod, rch 18, 1844. His parents were mem-s of the Russian aristocracy; and, al-ugh the child showed marked musical nt, so that he commenced his piano les-s at the age of six, he was not expected follow the career of the musician, but sent to the government Military Acad-when he was twelve years old.

ave for occasional lessons taken during college days, his musical nature re-ed little training until his contact with akirev, in 1861. Balakirev, perhaps more n any other, sought to influence the ing men of Russian musical art along lly national lines. It was through him t Rimsky-Korsakoff came to meet the composers, César Cui, trained as a military engineer, Modest Mussorgsky, a graduate of the Petrograd Military Academy, and Alexander Borodin, chemist and surgeon. With most of the musical giants of Russia, music has been an avocation, often pursued until late in life before it afforded them a livelihood.

Rimsky-Korsakoff is credited with having written the first Russian symphony, truly national in type. This was given its premiere in Petrograd in 1865. The composer's gifts were soon recognized and he retired from the Navy to devote his life to music.

The *Snow-Maiden* is based upon an old folk-tale made into a libretto by Ostrovsky. It was given its first performance in St. Petersburg in March, 1882. Its first presentation in Paris occurred in 1908 and its addition to the repertoire of the Metropolitan, two years ago, brought to it a decided American success. By many it is regarded as Rimsky-Korsakoff's most inspired work; but in many ways it lacks the modernity and delicate craftsmanship to be found in his *Le Coq d'Or.*

The Story of "The Snow Maiden"

The plot is based on the Russian folk-tale of "The Snow Maiden." The action takes e in the mythical Russian province of Berendey.

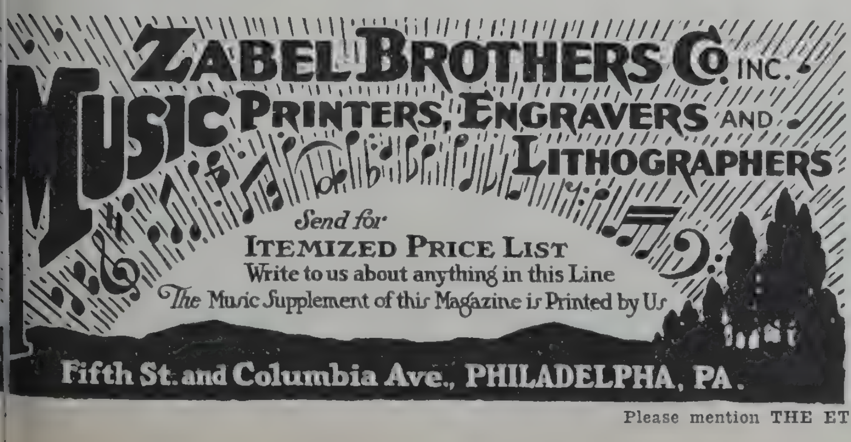
Prologue. On the "Red Mountain." *Fairy Spring* sings of the seasons, the fields, the ls. A dance and song of *The Birds* prepare the entrance of *The Snow Maiden;* and the logue ends with an animated Carnival scene by a crowd of Berendeys on their way to forest.

Act I. In the village of Berendey. *Lell,* the handsome shepherd, sings his wonderful gs to *The Snow Maiden,* and *Misguir,* the merchant, forsakes his affianced *Koupara* in her or; but, as her name indicates, *The Snow Maiden* is made of ice, and her coldness and thy discourage their suits.

Act II. A hall in the *Tsar's* Palace. *Koupara* tells the *Tsar* of *Misguir's* unfaithfulness. er a royal procession the *Tsar* ascends the throne, commands that *Misguir* appear for gment, and banishes him from his realm.

Act III. The Sacred Forest. A fete of the Berendeys is on. The *Tsar* greets his people. he close of *Lell's* song the *Tsar* commands him to choose whatsoever maiden pleases him and shall be his. To the chagrin of *The Snow Maiden, Lell* passes her and selects *Koupara.* *guir* turns his affections to *The Snow Maiden* and pleads for her love but she frees herself escapes into the forest.

Act IV. The Valley of Yarilo. *The Snow Maiden* appeals to *Fairy Spring* to warm her ure. *Fairy Spring* calls on the flowers to lend their graces to *The Snow Maiden.* Her rt glows with tenderness and she finds herself awakening to love for the handsome *Mis-*. In an impassioned scene *Misguir* presses a kiss on her lips, at which *The Snow Maiden* ns to melt, and as her form disappears *Misguir* throws himself into the lake.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The Organist's Etude

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Some Practical Hints of Extemporizing at the Organ

By J. Cuthbert Hadden

I PROPOSE here but a few practical hints chiefly, of course, for the beginner and the inexpert. The beginner and the inexpert in extemporizing, that is, for no organist should think of extemporizing (in public, at any rate), who has not some technical ability, combined with theoretical knowledge.

As regards the former, it is obvious that unless the fingers (and feet) of the extemporizer can readily respond to his thoughts the result will be neither effective nor artistic. As regards theory, the player ought to be familiar with concords, discords, suspensions, sequences, cadences, pedalpoints, modulation, passing notes, development, imitation, elementary form, musical phrases and sections, and elaboration of themes. To this might be added a practical knowledge of fugal writing. It seems a formidable list of requirements, set out in this way; but no item is there that the good extemporizer can do without. As a matter of fact, these things are the stock of the trade of the extemporizer, and the beginner would be well advised to keep the list before him when he is improvising, and try to make use of as many of the items as possible. If, in addition to technical ability and theoretical knowledge, he possesses also inventive power and a retentive memory, there is no reason why he should not become a good extemporizer.

The Principle of Balance

The study must, however, be taken seriously in hand *as* a study; and the first thing to insist on is, that there must be regular form or design. The great underlying principle of music is the balancing of symmetrically-constructed phrases, contrasting with each other, yet in unity of thought. It has been said that the kernel of all form lies in the three chords, tonic, dominant, tonic, as typifying respectively rest, motion, rest. The ear having heard a phrase or section in the tonic, expects a contrast; that is, motion is desired to some related key, preferably the dominant. A second phrase or section is heard in that key, when the ear desires a return to the opening key and section.

Now, as regards form, it is always best for the extemporizer, whose powers have not become ripe, to use phrases of four or eight bars. The tyro should first try to extemporize a four-bar phrase, then an eight-bar phrase, always remembering what he has played. When this can be done, he has to extend his powers to the extemporizing of a second phrase suited to balance the first, but in a related key. A return to the first phrase, and a few bars added as a coda to intensify the feeling of the close, and the first germs of an extemporized voluntary have been obtained. Set it all before yourself thus when you sit down to practice:

(a) Four-bar phrase.
(b) Eight-bar phrase.
(c) Contrasting phrase.
(d) The whole twenty-four bars, with coda added.

When you find that you can do this well, without hesitation or stumbling, you may take it that you have laid your foundations as an improviser, and go on to more extended flights.

Unity of Rhythm

But how to do it well? There's the rub. It's not enough to get the musical form right. The melodic part ought to be fairly attractive, if not absolutely pleasing. Again, there ought to be some sort of unity in regard to the rhythm or time—form—even a commonplace phrase can often be flavored with a little originality by a judicious use of passing notes. Then there are the harmonies One sometimes listens to a poor improviser who confines himself practically to the familiar concords, reiterated in the most wearisome fashion. The true improviser must avoid all monotony of this kind. He must use discords as well as concords, aiming always at variety, freshness, and freedom. Even a formless improvisation may please the ear if there is a succession of interesting chords, but the strictest adherence to form will never make a succession of common chords interesting.

The advice of Sir John Goss to a young student of harmony was: "Write a thousand hymn tunes and then burn them." Goss' idea was that after such a preliminary the student might hope to write something worth keeping. The extemporizer would be none the worse, but all the better, for having written a thousand hymn tunes; but it would be much more practical service for him to take the melodies of a thousand hymn tunes and harmonize them at piano or organ. In this way he would learn how to *use* his chords, and it is that knowledge which is so necessary in extemporizing. There are plenty of organists who can *write* the harmonies for a figured bass, but not so many who can create these harmonies straight away at the keyboard. Yet this is an essential for the extemporizer.

Except for brief pieces (short preludes and the like), the organist should never attempt an improvisation without having previously settled on its plan, both as to the general scope of the movement and the tonalities to be used, with the degree of importance of each. In the actual working out, the plan may be varied to any extent but it must have been formed; and the player must always remember whence he came and whither he is going, leaving nothing to chance or the mechanical habit of the fingers. His imagination may lead him temporarily away from his prearranged design; but he should always get back to it again. Also he must never lose sight of his principal theme, or the secondary themes upon which the improvisation is built; drawing from fragments of them the developments of which they are capable; making these fragments the subjects of the principal episodes, or of new and unexpected *divertimenti*, and seeking constantly to create variety in unity.

For the final impression which a beautiful improvisation should leave upon the mind of the listener, is that of a work matured at length, strongly built, and written out at leisure. "Those persons," says a French musician, "who suppose that the improvisator abandons himself uncontrolled to the chances of inspiration, that he rushes headlong into the unknown, have the falsest notion of his art that it is possible to hold, and the most unworthy, also. The great improvisator is, on the contrary, the most sagacious, well-balanced, level-headed of musicians. These qualities are indispensable." Upon that keynote I conclude.—From *The Choir Leader*.

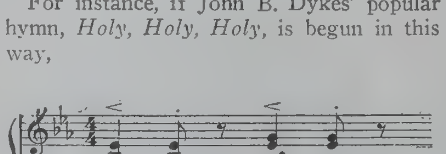
Hymn Playing

By Claude Timblin

MANY beginners in piano are called upon to make their first public appearance in Sunday School or Church, to play hymns. The fact that hymns are poorly played by a great many who are able to play more difficult music well would lead one to believe that a little more thought in playing of this kind would not be amiss.

If a player will take the trouble to read the stanzas of a great many of the well written hymns, he will gain a great insight into the musical intent. Hymns are rarely marked for phrasing and dynamics, but a little attention to the words and sentences of hymn will enable one to edit his own hymn. There is no better way in which phrasing can be explained to the second or third grader than by careful practice of hymns.

For instance, if John B. Dykes' popular hymn, *Holy, Holy, Holy*, is begun in this way,



a marked improvement will be noted. No one would think of playing a secular love song as they would a war song. Yet how often have you heard people play a sacred love song such as *Blest be the tie* with the same force and expression as *Onward, Christian Soldiers*, as though they were striking chords in a harmony class.

In many hymns a phrase is repeated two or three times. As written they may be played monotonously alike; but examine the words; perhaps then, one phrase will answer or reiterate the other. To play four verses of a hymn exactly alike is also apt to be tiresome. Sometimes the last verse is a climax as plainly as if it had *sfz* and *ff* marks all around it.

Hymns have changed as much in the last fifty years as has instrumental music. There is a vast difference between the modern evangelist hymn and the beautiful old tunes, found in the church hymnal of 25 or 30 years ago.

In conclusion, learn to color your hymns and make them more interesting. The singers will not always sing them as you play them; but they have to do with the words and are very apt to surprise you in pausing after a period or comma even if it does come in the middle of a measure. Music had its beginning in the church; and church music deserves the best a musician can give it.

How the Organist May Keep Out of a Rut

By E. H. Pierce

CONVERSING with one of the leading organists of New England—indisputably the best organist in his own city, he let fall the remark that he always made it a point to listen to his fellow-organists in neighboring churches as often as he could, and regretted that, owing to his own regular professional duties, opportunities to do so came so seldom.

"But what can you learn from them?" said I, "you are already way beyond their class."

With a twinkle in his eye, he replied, "I can always learn something. Perhaps, as often as anything, I learn what to *avoid*." This, by the way, was probably one secret of his excellence.

Saint-Saens once remarked that organists, as a class, were "too much in love with their own little habits and the calm of their existence." Without doubt he hit the nail on the head. They are not to blame for the fact that the nature of their employment automatically shuts them off from the opportunity for frequent hearing of other organists; but, realizing that condition, they should make constant effort to broaden their musical culture and keep out of a rut, even at the cost of some inconvenience. If they cannot be present at the church services at which other organists officiate, they can at least hear occasional organ recitals. If these are by some world-famous player, such as Dupré, Bonnet or Courboin, they will learn much; if they are by some obscure small-town organist, they will even then learn something, if only "what to avoid."

Nearly every organist uses orchestral transcriptions occasionally. I have nothing to say against the choice; but one should, where possible, hear the pieces played by some good orchestras, and note the tempos and manner of phrasing. This would put an end to some very absurd distortions and caricatures of masterpieces which are occasionally perpetrated at the keyboard.

Listen occasionally, too, to good opera companies, or even to musical comedies, and see if the wonderfully prompt "attack" and the general vitality of the performance does not put to shame your slouchy and dull renderings of anthems.

The particular type of music in vogue in one's own denomination or parish, is another source of danger, if not offset by a more general experience. For instance, in the Episcopal service, music by Anglican composers is largely used, which, while written in a correct and scholarly manner is often totally "wooden" and devoid of inspiration. Too exclusive devotion to this style is deadening to one's musicianship. On the other hand, in certain denominations I could name, they go to the other extreme and use much that is wishy washy and trivial, which is worse yet. Yet it is not necessary or advisable to seek to change the entire style of music which may be acceptable in any given place. By being on the look-out for what is really good, with patience to examine hundreds of compositions both old and new, one may select *the best in any given style*. For instance, the writer is no lover of what are commonly known as "Gospel hymns," yet he could name some half-dozen which he considers most excellent, and they are not necessarily those which approach the style of Dykes or Barnby. The word "good," except in a purely moral significance, is a meaningless word, unless one also answers the question "good for *what?*" The "best" anthem is the one which best fits the type of church service for which it is used, both in general style and in subject of the occasion. To find such anthems and to train the choir to their proper rendering, demands that the organist should be constantly on the alert. It will never do to relapse into a static condition.

Another thing in which the organist is prone to fall into a rut, is in the matter of registration. Even the smallest organs have unexpected and unexplored possibilities, if one searches for them. If your organ has set combinations, avoid making too much use of them—it is a lazy and deadening habit. Likewise, one should always be learning and using some new music for voluntaries and postludes, but should endeavor to use it at the most suitable occasion, not merely because a new piece is ready. Many times a new piece has been prepared for use as an opening voluntary, and its use deferred because it did not seem to fit in with the mood of the opening hymn. It will not go to waste, on that account; the time will surely come when it suits the occasion.

One of the most deadening habits for a choir is the use of anthem collections which are put out in periodical form by certain publishers. To be sure there is a slight economy in money, in buying them in this way, but they are mostly "punk;" and on the somewhat rare occasions when a really good anthem creeps in among them, the paper is too thin and cheap to stand repeated use. It may be laid down as a maxim that anything that is only worth singing *once* is not worth singing at all. A repertoire of twenty-five or thirty *really good* anthems will last a choir a year, without undue repetition. To make sure an anthem is not repeated *too* often, it is well to record each date of performance on the organist's copy. From time to time add new anthems, singly, and after most discriminating and careful search. This will avoid getting into a rut in this particular line.

Bach's Organ at Luneberg

Any organ ever used by the great Bach becomes of historic interest. And so the recent improvement of the instrument used during his incumbency at Luneberg has elicited the following very instructive article by Dr. G. Edward Stubbs, which we quote from the *New Music Review.*

"We read in a foreign contemporary that the organ upon which Johann Sebastian Bach played in Luneberg from 1700 to 1703 has been renovated and brought somewhat up to date. It is said that the pipes are nearly all in such perfect condition that they have been left as they were, with the exception of a thorough cleaning. The organ was built in the year 1537.

"We imagine that the veneration for the great master has had much to do with the preservation of this ancient instrument. In this country, where we now think nothing of 'scrapping' organs that were built only a few years ago, comparatively, this piece of news about the Luneberg antique ought to cause some astonishment.

"Some time ago a lengthy article appeared in one of the English journals on a 'pipe disease' that attacked old organ pipes, and destroyed the metal, or at least impaired it by some chemical action due to age. It would be of interest to know more about this Luneburg organ. If metal deteriorates in course of time, what about wood?

"In certain climates special care has to be taken in the selection of organ timber. In India, for instance, mahogany used to be considered indispensable. The writer once heard W. T. Best give a recital in London on a Hill instrument constructed largely of mahogany. It was bound somewhere for the far East, and it was said that climatic conditions required the use of that particular wood.

"However, in Luneburg there is perhaps no bacillus, or micro-organism, inimical to either pipe metal or wood.

"By the way, in these degenerate days, when walking is a lost art, and bicycles, trolleys and flivvers transport practically the entire population, it is well for us to remember that Bach thought nothing of walking from Luneburg to Hamburg to attend recitals at St. Catherine's Church, where Swelinck's celebrated pupil, Reinken, held forth.

"What a tribute to the Hollander! How many of us would shake in our shoes if we knew that hovering around our precincts was the great genius of Eisenach! From Luneburg to Hamburg must be a matter of something like twenty to thirty miles. Bach thought nothing of it—or if he did, his enthusiasm made him forget it.

"Although Reinken's compositions are now unknown, one of them provided Bach with themes used by him in a famous extempore performance at Hamburg in 1722, on which occasion Reinken is said to have remarked: 'I thought that this art was dead, but I see that it still lives in you.'"

Relation of Organ Touch to That of the Piano

By Dr. S. N. Penfield

Does the one injure the other? Surely they are entirely different. We have all heard good pianists spoil a hymn tune or an organ solo, and on the other hand have also heard a good organist murder a piano solo. Is success, then, on the two instruments incompatible? Read history with care, and especially the lives of Bach, Mendelssohn and Saint-Saëns, and learn there is no such incompatibility. They and many others were renowned pianists and famous organists. They had mastered the peculiarities of both instruments and kept the ouch of the two separate and distinct.

To be sure Bach's instrument was the clavichord, but its touch was extremely delicate and sensitive, while that of the seventeenth century organ was stiff and clumsy compared with ours of to-day. This of course shows that one *can* excel on both instruments, but not necessarily that it is advisable to try to do so.

Is it, or is it not thus advisable? Here are some pointers that have a bearing on the case. The ordinary piano touch requires a very loose wrist and a free lifting of the fingers, but not very high. Rapid and leggiero passages demand a freer lifting of the fingers. Legato playing on the piano is of two grades. For the ordinary legato the rule is to leave the old note simultaneously with striking the new note. This corresponds to the old-fashioned well curb where two buckets are fastened, one to each end of a chain, so that one is falling while the other is rising. They of course pass each other at the half-way point of the well. As a consequence one has left the water before the other reaches it. A similar thing happens with the fingers. The old key is left just before the new one is touched. Still for ordinary running passages this gives a practical legato, and very many pianists never acquire a better one.

The perfect legato consists in making the two notes to apparently overlap each other by the least trifle, so that the departing tone will seem to the ear to absolutely join the coming tone. This is essential for the so-called "singing" touch. But the common failing of piano students and

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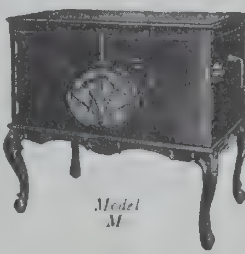

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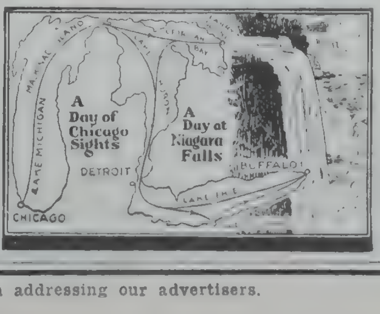

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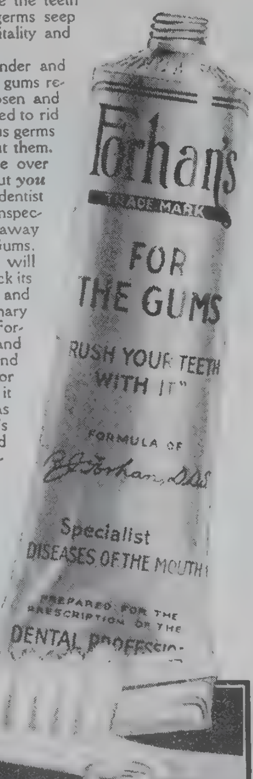

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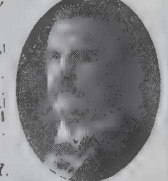

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amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly, but shows even more on the organ, where the effect is really hideous, and for once the organ gets its revenge.

Organ playing requires an invariably firm, quick pressure on the keys, and this in all movements—slow or fast, loud or soft. This is especially important with the old tracker action, so that the valves will instantly open. The staccato of the piano does not exist for the organ. The organ staccato is made by the firm pressure above mentioned, followed instantly by the lifting of the fingers. It practically corresponds to the so-called slurred staccato of the piano.

Organists get their preliminary studies on the piano or the cabinet organ. From the former they come to the organ with a firm, decided touch; from the latter, with a weak nerveless touch. In this the piano has the advantage. A perfect organ legato is an essential, but the ordinary piano legato is not a legato on the organ—certainly not with the big pedal pipes. All organ pipes speak a trifle sluggishly, so that with many combinations there is a perceptible interval between the instant of the attack of fingers or feet upon the keys and of the tone reaching the ear. The experienced organist discounts this and secures a perfect legato effect.

Thus we find, first, that while the touches of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite, and second, that the organist brings to do the preliminary preparation of mangato which is essential in all "singing" passages; and we see that the study of each instrument helps the other if the player but uses his ears and his wits. Many concert organists really find it highly advantageous to do the preliminary preparation of manual parts at the piano; and, if they have a pedal attachment, of the pedal part as well—and yet run no risk of injury to their organ touch.—From *The Musical World.*

Facts on Familiar Hymns

(From "Studies of Familiar Hymns," by Louis F. Benson)

OUR most-sung hymn tune, "Old Hundred," was written by Louis Bourgeois, to a metrical version of the One Hundred and Thirty-fourth Psalm, published in the Genevan Psalm Book in 1551. When the English Psalm Book was published in 1561, William Lethe translated the Hundreth Psalm in a meter to fit Bourgeois' tune to which its union has become so close that it is hard to say which is "The Old Hundredth."

Whether "Jesus, Lover of My Soul" is the product of Charles or of John Wesley has not been definitely determined.

"Guide me, O Thou Great Jehovah" was written by William Williams, "The Poet of the Welsh Revival," early in the eighteenth century. Later it was translated into English, partly by the Rev. Peter Williams and partly by the author.

"Lord, I am Thine, Entirely Thine" is by Samuel Davies, the earliest Presbyterian hymn writer in the colonies, and the earliest American hymn writer of any denomination whose hymns are retained in our hymn books and used by our congregations.

Charles Wesley was born in the same year (1707) in which Watts printed "There is a Land of Pure Delight;" while Toplady, author of "Rock of Ages," was born in the year (1740) in which the Wesleys printed "Jesus, Lover of My Soul."

"All Hail The Power of Jesus' Name" was first published in 1779 with no mention of the author. Not until sixty years later was it discovered that the hymn was the product of the Rev. Edward Perronet.

"The Church's One Foundation," written by a pronounced High Churchman, has become the "marching song" of almost all communions, denominations and sects. An English archbishop has said that wherever called upon to dedicate a church he could always count upon two things—cold chicken and "The Church's One Foundation."

"O Love That Wilt Not Let Me Go," according to Rev. George Matheson, the author, was when "Something had happened to me, which was known only to myself, and which caused me the most severe suffering. It was the quickest bit of work I ever did. I am quite sure that the whole work was completed in five minutes, and equally sure that it never received at my hands any retouching or correction." The statement that this suffering was the result of a woman's refusal "to go through life with a blind man," may be ignored, as he had been "a blind man" for twenty years.

Attack and Abandon of Hymn Phrases

By E. F. Marks

THE church organist, who in addition to his manifold duties as accompanist and soloist, must perform the work of director of the choir as well, should pay attention to the attack of the first note of the verse or phrase of a hymn by his choir, and should have the congregation to observe this surety of commencement. We realize how disagreeable it is have one voice beginning a phrase directly on time with the first note of a phrase, and others entering one or two notes later. It certainly gives a ragged edge to the attack. Imagine the undesirable effect produced by the different members of an entire congregation performing the commencement of each verse or phrase in this manner. At times some voices will delay entrance as far as the fourth word of a line. Such dalliance by a congregation with the beginning of verses or phrases is entirely unnecessary; and if singers would enter more heartily into the sipirit of singing and give more attention to this detail many hymns would be enhanced in value and interest.

However, if the choir, which is the leader of the congregation in song, will give the attack to the first word of each phrase of the hymn with precision and directness, the congregation will observe such accuracy and finally overcome its diffidence in regard to this delinquency.

The relinquishing of a phrase or sentence simultaneously by members of a congregation is perhaps more difficult of attainment than that of the attack to the beginning. Nevertheless, again it falls to the duty of the choir to set the example for imitation by the assembly, by adhering closely to the time value of each note ending a phrase and ceasing immediately upon the expiration of this value. In using such accurate cessation of sound, singers no doubt will notice how easy the attack of the next phrase becomes. Through close observation of the attack and abandon of the different phrases of a hymn, by keeping accurate value of the pulsations of the tempo, an organist will ultimately secure perfect and beautiful renditions of hymns, not only by the choir itself, but also by the congregation as well.

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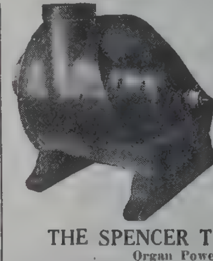

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A Long-Distance Question.

Q. *I am very fond of music, but unable to pay a teacher, so I study by myself. In order to become proficient in singing music at sight I use Root's "Methodical Sight Singing" (Theo. Presser Co.). Is this a good book for that purpose? Will you kindly suggest any good books that will help me?*—Christ Church, Barbados, B. W. I.

A. The book you name is an excellent one for acquiring the art of Singing at Sight, by means of the movable Do. When thoroughly mastered, study "Melodia," by Samuel Cole. This is not a method of sight-singing, but an admirable and complete collection of exercises in reading music at sight, to which you may apply all you have learned from Root's "Methodical Sight Singing."

Cavatina, Air, Aria.

Q. *Is there any difference in the meanings of these terms, or may they be used indifferently?*—Teacher, Louisville, Ky.

A. The term "air," as popularly employed, means "tune" and designates the top-line in part singing, or the melody of a song or instrumental solo. By "aria" a more pretentious form of melody and composition is intended. The term aria is applied to the most important vocal solos in the oratorios and operas of the great masters. A "cavatina" (the diminutive of *cavata*, Italian for the action of sounding a tone) of smaller dimensions than an aria is a simple melody, much resembling a *lied*. It has only one movement, avoids repetitions, and was used formerly as the lyric ending of a recitative.

The Diminished Seventh and the Dominant Thirteenth.

Q. *Are these chords very much used in composition, and which is the more useful of the two?*—C. C., New Bedford, Mass.

A. Yes; they are not only very much used but very much abused, even to satiety. The diminished seventh is the more useful, because it is a great aid to modulation to extraneous keys. The great operatic composer, Verdi, advised students of composition to "listen to opera without being dazzled by rich harmonies or orchestral effect, or by the chord of the *diminished seventh*, the rock and refuge of those who cannot write four measures without it."

Plain Chant, Plain Song: Gregorian Music.

Q. *What is "Plain Chant" and why is it so called?*—Bertha, Potsdam, N. Y.

A. Plain Chant (from the Latin, *cantus planus*, having no definite time values as distinguished from *musica mensurabilis*, having definite time values), better known to us as Plain Song, is the name given to the earliest music of the Catholic Church. It dates back to the first century of our era and is also known to us as Gregorian Music, from the fact that Pope Gregory the Great, about the year 600 A. D., is credited with the ill-founded renown of having introduced this music into the liturgy of the church; whereas it is an undoubted fact that other popes, long before him (as far back as Pope Damase I, 366-384) had organized and introduced Plain Song into the liturgy. This is the music which is to-day in universal use in the Catholic Church. Much of it bears a strong relationship to the oldest chants of the Hebrew Synagogue.

In Alt—In Altissimo . . . "La Bastardella."

Q. *What is understood by "C in alt?" Has anyone ever sung the C in altissimo?*—Soprano, Minneapolis, Minn.

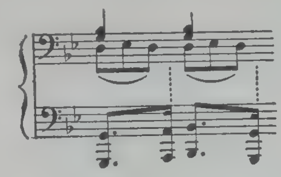
A. The notes in the G clef (commonly called the treble stave) of the octave above this stave, beginning with the G immediately above the top line, are said to be "in alt." Yes; Lucrezia Agujari, known as "La Bastardella" (1743-1783) astounded Mozart by singing up to C in altissimo (the octave which begins at the G above the soprano high C) and by trilling on the F above high C.

Ans.—As a rule, sonatas do not have any "names" but are compositions written in "sonata form." Do you know what this means? If not, look it up or ask your teacher. Some of the best-known simple sonatas for you to play are by Beethoven, Haydn, Mozart and Clementi.

Dotted Eighth-Notes with Sixteenth Complements Against Triplets.

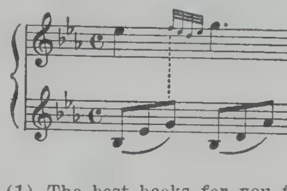
Q. *How is the following to be played? Is the last note of the triplet in the right hand played at the same time—struck at the same time—with the sixteenth-note in the left hand. When this is played after, it sounds "jerky" to me!*—P. L., Oklahoma City, Okla.

A. Yet this is how it should be played. Practice and the avoiding of giving any accent whatever to these notes, whether sixteenth or triplet, will do away with any sound of jerkiness.



Grace-Notes.

Q. *(1) Can you recommend some book on Grace-notes, turns, and so forth, as there seems such a diversity of opinion on their correct rendering? (2) In the following, would you have the turn played with the G in the left hand, or starting on the second beat with B in the left hand?*—J. J., Oxford, Ohio.

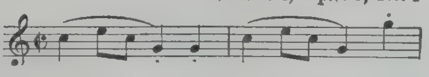


A. (1) The best books for you to consult about grace-notes, turns, trills and other ornaments are first-class dictionaries of music. Also, there are a few excellent "Pianoforte Schools" wherein every musical ornament is written fully, showing how each is to be played with its bass. The "Charles Hallé Pianoforte School" adequately solves the grace-note problems. It should be stated that the rendition of the various signs for grace-notes is somewhat available, depending largely upon the individual taste and musical understanding of the performer; that is the reason why Bach, in his later compositions, wrote out fully just what he wanted for ornaments. Modern composers write the exact notes they wish played. (2) Play the turn with the G of the bass.

Staccato and Staccato-touch.

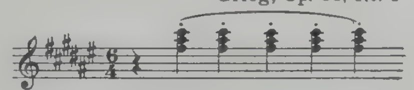
Q. *Should the slurred dotted-note, in this sonatina (a) be played with a finger staccato and the next one with a wrist staccato? Please state how to play chords that are staccato and, also, how to play slurred dotted chords, as at (b). What is the grade of the Clementi Sonatina?*

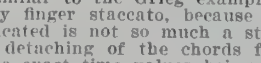
Clementi, Op. 36, No. 1



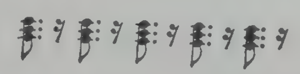
A. Play each of these with a light wrist staccato. Staccato chords are played by wrist or arm staccato, according to weight (power) and pace required. Slurred dotted chords similar to the Grieg example may be played by finger staccato, because the staccato indicated is not so much a staccato as a slight detaching of the chords from each other, the exact time values being:

Grieg, Op. 63, No. 6





played:



The technical execution of Clementi, Op. 36, No. 1, belongs to grade 2, but its touch, phrasing and interpretation place it in grade 3 or 4.

Etudes Preparatory to Chopin's Etudes.

Q. *What Etudes would you recommend to precede those by Chopin? I can play Cramer, Moscheles and Haberbier, but find Chopin rather too difficult.*—R. B. A., Danielson, Conn.

A. The Etudes by Baermann and by Kessler, in that order.

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Self Instruction in Violin Playing

THE doctors have a saying that "He who doctors himself has a fool for a patient." Lawyers say that "He who is his own lawyer has a fool for his client." Naturally the violin teacher says, "He who tries to teach himself violin playing has a fool for a pupil." Be that as it may, there are millions of people who doctor themselves, other millions who try to do a great part of their legal business without consulting a lawyer, and a great many people who try to learn to play the violin without a teacher.

So many people write to the ETUDE seeking to find the value, if any, of self-tuition, that a frank discussion of the subject will no doubt interest many. Here is a typical letter of the many we receive. A young piano teacher from Texas writes: "Will you kindly advise me if it is possible for anyone who is pretty well advanced in piano to take up the study of the violin alone (there is no violin teacher in this place) so that in time she would be able to play such simple melodies as folk songs and hymns intelligently.

"Please be frank (as I do not care to waste time) in advising me and suggesting instruction books."

Years Absolutely Necessary

At the outset of the discussion it should be frankly stated that it is quite impossible for anyone, no matter how talented, to build up a big technic and become a really artistic violinist, competent to cope with difficult compositions for the violin, without several years of instruction under a really good teacher. Some of the world's brightest musical minds have been engaged for the last two hundred years in developing and building up the art of violin playing to its present perfection. How then can anyone hope to discover for himself all that these patient workers have done. He would have to be a hundred geniuses rolled in one—a super-genius.

In the early days of violin playing the art was in an absurdly crude state. The difficulties which any good solo violinist makes light of to-day would have seemed utterly impossible to violinists in those early days. When the art was beginning, violin players used to call out, "Look out for the C," when the first C above the staff appeared in the music. They thought it quite a feat to play that C, in good tune. Now every good violinist plays all over the fingerboard, from the bottom to the extreme top and thinks nothing of it.

The great technical feats as we know them to-day were thought to be almost supernatural as late as the days of Paganini. A man who attended one of Paganini's concerts said that he, himself, had actually seen the devil standing at Paganini's elbow, helping him to play.

The first-class violin teacher of to-day is the heir to the knowledge built up in two hundred years by thousands of violin players all over the world. This knowledge has been passed by personal contact from one to another, as one would light a torch from that of another. Such knowledge can be imparted by books to only a slight degree.

A Teacher Necessary

All violin authorities unite in the opinion that complete mastery of the violin in its highest degree, without a teacher, is an utter impossibility. Spohr, one of the greatest of all violinists and teachers, says in his *Violin School,* that the pupil should have a lesson from a good teacher every day, at first at least. The writers of standard studies for the violin such as Kayser, Mazas, Kreutzer, Fiorillo, Rode, Paganini, Sevcik, and many others, all evidently assumed that these studies were to be studied with a teacher, for they failed to write any explanations or instructions to accompany the exercises, as to how the studies were to be played. All this was left to the teacher.

But to return to self-tuition. Let us see how much can be done without a teacher. At the outset it might be remarked that there is really no such thing as an absolutely self-taught violinist. If a human being had been raised on a desert island and had never seen or heard a violin, and when old enough to handle one should be handed a violin, a bow, and an instruction book, we should hardly expect him to accomplish much.

All these "self-taught" violinists of whom we hear so much, have seen and heard much violin playing, yes, and have asked questions of other violinists. "Show me this, and that," they have asked when associating with other violinists. They may not have had lessons in the sense of going to a teacher at a certain hour once or twice a week, but they have watched and listened to other violin players and have asked many questions. Instruction is instruction, whether it is obtained directly from a teacher at certain periodical lesson hours, or from keeping eyes and ears open when other violinists are around.

We often hear country fiddlers boast that they "never had a lesson in their life;" but they have listened to each other play by the hour, and have thus picked up many of the tricks of the trade by listening and watching each other.

People who try to learn the violin without paying for the instruction of a professional violin teacher are divided into three classes: First, those who live where there is no teacher to be found; second, those who cannot afford to pay for instruction; third, those who try to learn without a teacher from the sheer love of surmounting difficulties unaided, without "being shown;" just as many people delight in solving riddles and rebuses.

Take Three Lessons a Week if Possible

Any one who wishes to learn to play the violin in an artistic manner, and can afford it, should take two or three lessons a week from the best teacher obtainable. Trying to do without a teacher is a shocking waste of time, and one gets nowhere. It is like crossing the continent in an ox-cart instead of taking the limited express or an aëroplane.

But some cannot afford or secure a teacher. They yet have a passionate desire to learn the violin, and take much pleasure in trying to work out the problem unaided. To such, if they are talented and ingenious, I will say that a certain limited amount of violin playing can be learned from books, articles, listening to and watching others. Such a student cannot expect much in the way of artistic violin playing; but if he limits his ambition to simple melodies and easy pieces such as folk songs, hymns and little dance pieces, as is the case with our correspondent, he will likely meet with more success.

Much depends on talent. Some are so lacking in musical talent and natural aptitude for violin playing that they cannot learn the violin even passably well under instruction of the best teachers; while others take to it as naturally as a duck to the water.

The first problem for the self-learner will be tuning the violin. At first he can tune to the G-D-A-E of a piano, organ, or any instrument of fixed pitch. If these instruments are not available, a tuning pipe sounding the notes G-D-A-E can be obtained at any music store for a half dollar and the strings can be tuned to these. In a short time, if the student has a good ear, he can tune more accurately by the ear alone, by sounding the strings of the violin in chords after having tuned the A of the violin to the piano, tuning fork or pitch pipe. The chord A-E should be first sounded in tuning, then D-A, then G-D.

Student Helpers

There are two great sources of help to the violin student going alone: books about violin playing, and watching and listening to other violin players. Everyone has opportunities of hearing violin playing at concerts, at the theatre, at dances, often at the movies, and at all sorts of entertainments. On such occasions the student who is trying to learn by himself should watch the violinist carefully, noting his bowing, the position of arms and fingers, and the various movements employed in playing. Many ideas can be picked up in that way. Also such a student should not hesitate to ask questions of other students and violinists. Such questions will usually be answered with pleasure, for any violinist worthy of the name is only too glad to assist a brother student who cannot afford the necessary instruction.

In small country towns or in the country, there is frequently very little violin playing to be heard; but even under such circumstances the learner frequently has an opportunity to hear traveling violinists or to visit the nearest town where violin playing can be heard at various entertainments.

When listening to a symphony orchestra the student should sit at the left (facing the stage) as the first violinists sit at this side, and bow outward toward the audience, giving the part of the audience on the left a good chance to watch their motions. The student should sit well down toward the front to get a good view of the bowing.

Attend Rehearsals

The self-learner should lose no opportunity to attend any rehearsals where there is violin playing, as on such occasions he would have a chance of watching and hearing the violinists at close range, and there would be frequent opportunities of asking questions on matters which puzzle him.

In addition to instruction books, which usually contain only a limited amount of actual explanation and are usually written with the view of their use when studying under a teacher, the student should get one or more of the many excellent works which are available, which contain mostly explanation of the art of violin playing and very little music. Among such works might be mentioned "The Violin and How to Master It;" "Violin Teaching and Violin Study," by Eugene Gruenberg; "Technics of Violin Playing," by Courvoisier; "Modern Violin Technic," by Frank Thistleton; "The Violinist's Lexicon," by George Lehmann, and a number of others. Most of these works can be bought for the price of a single lesson from a good teacher; and yet it would take a teacher $500 worth of time to teach the pupil what is contained in any one of these works. I would advise the student trying to learn with or without a teacher, to buy all these books and to make a constant study of them. Some of these works have illustrations showing how to hold the violin, position of arms, fingers and so forth, and minute directions about the various bowings and about every department of violin playing.

Books That Help

Most regular instruction books are designed to be used under instruction, and the self-learner cannot make much out of them. He should choose one or more which have the most explanation accompanying the music. Dancla's "Conservatory Method" contains a good deal to help the self-learner, and some of the modern works written to help pupils in public school violin work would prove of assistance. A work of this kind is the "Class Method for the Violin," by Albert G. Mitchell, Mus. Doc.; "The Easiest Elementary Studies for the Violin, Op. 38," by Wohlfahrt, has not much accompanying explanation to the exercises, but is very good for the beginner. The Hermann "Violin School, Vol. 1," is also an excellent work, and while there is little explanation, the various problems connected with violin playing are presented in a very clear manner. It is a good idea for the student without a teacher to get several instruction books, since what is not clear to him in one, may be more easily comprehended from the study of another.

For pieces, he should take little melodies with which he is familiar, such as patriotic airs, hymns and familiar songs. The scales, also, should be a constant study.

Even although he cannot afford *regular* instruction, the pupil trying to learn without a teacher would find it an immense advantage to take one or two lessons occasionally. In preparation for these lessons he should keep a note-book, and when anything puzzles him he should jot it down, so as to ask the teacher about it when he takes his lesson. This is an excellent idea, tlso, for the violin student who is under regular instruction.

Violin or Fiddle?

MANY violin students seem inclined to look down upon the term "fiddle" and prefer the more euphonious title "violin." As a matter of antiquity, the name fiddle is doubtless very much older than that of violin. Indeed a lute-shaped instrument called the *fidicula* was known even before the Christian era.

The violin really finds its great-granddaddy in the *monochord.* Take an oblong box, put a peg in one end, attach a wire to the peg, let the wire pass around two triangular nuts in the top of the box, and attach the other end to a screw, or (as in earlier examples) attach the wire to weights so that the tension may be increased as desired. Under the wire mark the necessary divisions of the parts of the string required to make a scale. This very primitive instrument played with a bow served for centuries for the training of the voice and the tuning of the organ. Its gradual development through various forms led to the violin, and later to the pianoforte. The modern violin, however, is only about three centuries old.

"Considered musically, the ideal orchestra is one which will contain a quartet of every kind of legitimate orchestral instrument; this will permit a four part harmony in every quality of musical tone."—Paul Whiteman.

Violins, Violinists and Violin Tone

By Robert Alton

THE vexed question of tone value, constantly under discussion in violin circles and scarcely ever satisfactorily settled, is one which admits of variously correct solutions, solutions which are, in fact, often either altogether erroneous, or only partial answers to the problem. The violinist has his own opinion, the maker frequently quite another, whilst the violin itself often settles the matter in no uncertain manner. To try to reconcile these three points of view is the object of the present article.

Volume and Good Tone Different

Good tone does not by any means include loudness or volume. In fact, it is a very rare occurrence to meet with the fiddle which is both sweet and powerful. "Carrying power"—two words which have been grossly abused—does not mean loudness, either. A fiddle which is "noisy" under the ear will often fail to be heard at all in a large concert room, whilst the "singing" fiddle will swell and travel, and fill the whole place with musical sounds. But there is more in the question than this. The fiddle will not "play well" at all unless it is in thorough order and correctly adjusted, and this matter of adjustment is one of the rocks upon which the violinist is frequently wrecked. Violins are frequently in the market through no fault of their own, but simply because the adjustment is faulty and the owners do not know it. This is undoubtedly a fact, and many violins have passed through the writer's hands, given up in despair by their owners, who were often astonished at the improvement in tone effected by reasonable and sensible adjustment. Now, no violinist can obtain maximum of quality from the minimum of adjustment. Provided he be sufficiently clever he will make a mediocre violin to sound well, but that is a different thing altogether from obtaining fine tone from a finely adjusted fiddle.

Employ a Reliable Craftsman

First of all, then, we must have a satisfactory instrument, one which is adjusted to its maximum of tone quality. This is a matter for the skilled maker, and there are few violinists who are fitted, either by training or inclination, to undertake the tedious and exacting work of adjusting a delicate and sensitive instrument. Take the fiddle to a reliable craftsman and leave it to him. One word is necessary here. Don't trust a valuable violin to a tinker in musical instruments. The cost of skilled workmanship may be excessive when viewed in comparison with the charge of the unskilled or semi-skilled individual, but it will be found (generally at some expense and annoyance) that the skilled work is the cheapest in the end, and after all, the "laborer is worthy of his hire."

But, when it is satisfactorily established to the owner that his fiddle is as perfect as possible, it must not be supposed that the matter ends here. In fact, it is only just beginning. The fiddle, no matter how good, will not play itself, and good *tone* may not be produced from any fiddle without the aid of the player. And this brings us to a vexed question indeed. What is good tone? Orchestral violinists (some of them) give one the impression that good tone is power and plenty of it. And they demand heavy bows, with plenty of wood in them, and these bows are often enough used like weavers' beams. Yet Francis Tourte built light bows—the last word in grace and elegance—and these bows were, and are, good enough and heavy enough for the finest violin *virtuosi* in the world. So we cannot sit down and say power is good tone. It is no more good tone than a loud fiddle is a good fiddle. There is something more to be said about the matter than this. Our greatest violinists do not produce fine tone by "laying on" until the stick is playing the fiddle and not the hair. Modulation and tone color are obtained by very different means from that.

It is not to be supposed that fine technique is necessarily fine violin playing. Technique is one thing, tone value is quite another. We have numerous examples of technique on the music-hall platforms today, but the producer of fine tone who is also the possessor of fine technique is seldom found there. At least in this latter case, the management who engage him know the difference between his art and the art (if it may be so dignified) of the trickster, and usually increase the price of admission. He is really used as an advertisement. For the way to fine violin playing is a straight and narrow one, and long withal.

Outlook On Life

Aspiration and outlook on life generally play an important part in the production of good tone. In fact, does not aspiration and outlook generally mould character? How is the would-be executant of the classical masters to reproduce or render their works correctly unless he is of the calibre of understanding by which these masters produced their works? Understanding and sympathy, gained by long continued striving and much deep thought, are as necessary for the production of fine violin playing as it was necessary for the work of fine painting, fine sculpture, and fine art generally. It must be in the artist before it is in his work. We often hear the remark passed: "He is a fine player; he practices eight hours a day." This is arrant nonsense. A man might practice twelve hours a day for years and be nothing more but a trickster at the end. Practice will not carry him very far; sympathy, understanding, and a love of the right and detestation of the wrong, plus practice, will carry him almost all the way. And that is all he may hope for in this world of limitations. John Ruskin pointed this out in no uncertain fashion in regard to the art of painting, and his remarks apply with equal force to the violin and to violin playing. And it is to be noted in this connection that when the violinist has traveled on this road for a time, it will be a difficult matter indeed to deceive him with a labelled fiddle, no matter *whose* name is on the label; for he has created for himself a standard of tone, faulty it may be, but immeasurably superior to the ordinary standard of criticism, and this standard of tone is a sure protection for him against inferior fiddles. He is not to be hypnotized by any name, nor yet by build, model, outline, age, or any other shibboleth—he *knows* good tone and recognizes it immediately, and is not thrown off the track by paper labels. Unfortunately, at our present stage of progress, there are so few of his kind.

The Work

The work of the virtuoso is controlled and modelled by observation, experience, some suffering and much hard work. The way is hard, but the result is worth the struggle. He at least has the satisfaction, at the end, of knowing that, if he has not scaled the walls, he has at least succeeded in rearing the storming ladders, which, mayhap, may somewhere and at some time enable him to see the prospect on the other side.—From the *Musical News and Herald* (London).

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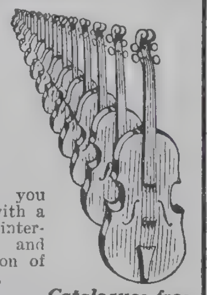

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Make Chamber Music Interesting

By Dr. Perry Dickie

CHAMBER music, in the minds of the average person, and it would seem as well in the case of some musicians, consists of only string quartettes, alone or with piano, or else trios consisting of piano, violin and 'cello. At the present time these several combinations, figuratively speaking, are crammed down the throats of the musical public.

We grant the value of these forms of composition and the artistic excellence of the many organizations playing them and thus keeping green the memory of the composers of this music, also the worth of these works for the purpose of study and practice for the players on string instruments. In fact, we have spent many hours in playing 'cello parts in these compositions and regard such time most profitably employed.

However, in the Gilbert and Sullivan's "Patience" one of the characters gives a dissertation on the subject of a continuous diet of candy, which he tells us after a time becomes monotonous.

We fail to see why the continual listening to string quartettes (and trios) with no change should be any exception to the rule.

We wonder how many are aware that the term chamber music has a much wider scope and significance than the above very limited combinations of instruments. There are many other forms of chamber music containing instruments not included in the above. For instance, the woodwind—the glory of the modern orchestra—consisting of flute, oboe, clarinet and bassoon. Then of the brass there is the superb (French) horn. All these in various combinations, either with or without piano, organ or strings, are most entrancing to listen to and have the advantage of possessing an individuality that is not found in the strings, as delightful as they are.

For some unaccountable, if any at all, reason these forms of chamber music are seldom given an opportunity to be heard, notwithstanding that there are many superb players on wood-wind and horn in our large cities.

This form of music is preferred by many musicians to the string combinations.

Music for these chamber ensembles has been in existence from the times of the old masters, all of whom have had some hand in its making, which they played in their time, and which was enjoyed by those who seemingly possessed a higher musical appreciation than we of the present, who permit these beautiful works to remain unknown notwithstanding our much vaunted claims to an ultra-musical understanding and intelligence.

Importance of a Good Violin and Bow at the Start

By C. F. Nagro

STUDENTS of piano and various other instruments are, as a rule, favored in having a better grade of instrument than violinists are at the start. Parents do not think anything of spending several hundred dollars for a piano or close to one hundred for a band instrument; but when it comes to a violin they usually select the cheap grade. They do not know that the beginner as well as the advanced student must have good tools in order to do good work and achieve good results. The art of violin playing will advance to a more artistic point when students are given better violins and bows to practice with. But aside from the tone quality, which ought to be the first consideration in a violin, the cheap grade instrument has many other faults. The adjustments are not properly made; that is, the bridge and sound post are not set right. The neck does not have the proper setting; and the pegs are not properly fitted to the violin. The beginner, because of the poorly fitted pegs, is often afraid to move them in order to tune the violin, consequently does his practicing on a violin out of tune, which is of no benefit musically. Madame Galli-Curci says that to be a singer one must have the singer's throat. Violin students must have a good instrument to become good violinists.

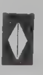
The bow should be a good one, too; no use in trying to get a good tone from a violin, with a poor bow. It should be examined very carefully to see that it is not warped and that it will retain its curve when tightened. The hair must also be of good quality; if not, it should be replaced by a good violin repairer.

A good dealer who has a reputation to lose is the one from whom to buy the proper violin; if in doubt as to the value and fitness of the violin (also correct size required by the student), the advice of a competent violin teacher should be secured before buying the instrument.

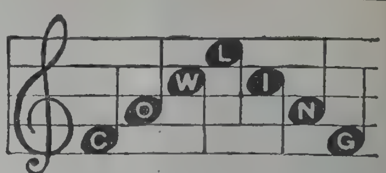
The Steel E String

By Robert Girvan

MY experience in getting a good tone from steel E strings may be of interest. Some years ago, when buying a bridge I noticed a mark along the edge; and on closely examining it I found it was made up of three pieces of wood neatly glued together. This gave me an idea, so I had a friend strip the top of a bridge and glue on a piece of ebony, so that the strings would not cut into the wood. This saved changing the bridge for a longer period. I notice now that many bridges are commonly sold with a little piece of ebony inlaid in the bridge, only where the E string rests, thus preventing the steel E cutting into it, as ebony is an extremely hard wood.

But the steel E string did not sound well enough to me, so I did some experimenting. First, I tried very fine brass, then soft and hard steel, on top of the bridge, under the string, and still I did not get the desired effect. Now I have a piece of common tin, about an eighth of an inch broad, cut in diamond shape,  and folded over the bridge on each side, no more than a quarter of an inch long. The effect is surprising. Not only does it prevent the string cutting into the bridge, but it also takes the steely, metallic ring away; and it does not mute the tone, as when the string lies directly on the wood. It gives a perfectly clear tone, and when playing it would be hard for any one to distinguish it from the tone of a gut string.

I ought to add that a tiny groove in the center of the tin protector keeps the string firmly in position.



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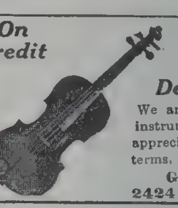

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trings Breaking in Hot Weather.

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he Violinist's Equipment.

M. D.—Not having heard you or your iend play, it is quite impossible for me to y and predict whether you could learn to lay as well as your friend. Progress in violin laying depends on talent, industry and nat-ral aptitude for the instrument. One vio-n student may make four times as rapid rogress in the same length of time, as an-her. 2—It is quite impossible for one to ecome an artistic player on the violin with-ıt a long course under a teacher, and a ery good teacher at that. 3—Starting from irteen to sixteen years of age, it is pos-ble for one to become a creditable player, ıt not a violinist of the highest rank. eally great players commence before ten ears of age, most of them at five or six. —Your previous study of the piano will be great assistance in your violin study. hether it will balance your friend's two ears' earlier start on the violin I cannot say. 5—Your 5th question reads, "In teaching myself, what is the best course to follow, etc.?" From this I presume you are going to try to learn without a teacher. If I were you I would try by all means to get a teacher; but if circumstances will not permit, get "Dancla's Conservatory Method for the Violin," as this has a great many explanations.

A Stradivarius.

H. J. W. M.—Take or send your supposed Stradivarius to one of the dealers in old violins who advertise in THE ETUDE, and they can give you an opinion. It is impossible to judge without seeing the violin.

Stiff Joints.

J. L. Z.—Unless you have stiff joints caused by rheumatoid arthritis, or stiffness caused by some accident to the joints, I do not think that massage would help you in acquiring a correct vibrato. You would get better results if you spent the money you would spend for massage, in lessons from a good teacher, who could show you how to acquire it. Get a copy of the November, 1922, ETUDE, which has an article on the subject, also the following books: "Violin Vibrato, Its Mastery and Artistic Uses," by Siegfried Eberhardt, and "Violin Teaching and Violin Study," by Eugene Gruenberg. 2—You will get as good results from the above works as you would trying to learn the vibrato by a course of lessons by mail. Best of all, go to a good teacher. 3—There are excellent musical institutions in your city, where you can get expert instruction in every branch of violin playing.

Order Music.

A. J. G.—Order the composition named from the Theo. Presser Co., 1712 Chestnut St., Philadelphia, Pa.; and, if there is an arrangement published for violin and piano, they can obtain it for you.

Letters from "Etude" Readers

Correct Applause

o THE ETUDE:

A feeling of mutual confidence and sym-athy should be established and maintained roughout a program. The opinion of an udience as to the merits of a performance, id more especially if this be favorable, is of reat moment to the performer; and the mani-station of this is, without a doubt, very recious to the aspirant for public favor.

Primitive audiences still sometimes vent ıeir spirits in stamping the feet, pounding ith canes, whistling, cat-calls, or shouting. ore sophisticated audiences substitute hand-apping. Even this may be considered offen-ve and having a tendency to destroy the notional effect of the music. It practically ears down the temple of ideal beauty reared y the performers in the imagination of the udience. After all this hand-clapping is but a inheritance from barbarous ancestry.

The writer at one time had a part in a nefit recital for a Swedish Lutheran congre-ation, in their own building. Just before e program began the minister came to us nd explained that their church rules forbade e ordinary applause in the audience room.

I thought, "Good-night! How interesting at will be!"

"But," continued the minister, "I have sked the audience to use the Chautauqua alute."

To me that was rather misty. However, as e retired from the rostrum after the first umber I heard a "wish, wish, wish, wish"—sound like the rustling of wings. Glancing ack, I saw the air full of kerchiefs, programs, nd fans; and the sound sifted down on our rs as gently as confetti. I felt scarcely com-limented, but knew the audience were doing e best they could.

By the time the program was finished it had ercolated into my comprehension that in this lmost silent applause there was expressed ıst as much sincerity and genuine apprecia-on as in the ruder hand-clapping; and it ft as an aftermath a consciousness of re-ıement and—I may say—spirituality that as enlightening.

Is it not possible to substitute a more refined yet satisfying method of expressing approval than the customary one?—I. J. Cogswell.

Where There is No Teacher

TO THE ETUDE:

When my husband and I went to live in the mountains, two hundred miles from a good piano teacher, I ruefully gave up all hope of continuing my piano practice, until the idea occurred to me. This idea was that of buying the phonograph records made by the world's finest pianists of whichever new composition I chose to study, and then really studying by ear, with the piano music before me.

The advantages of this sort of study are many. While not equal to instruction by the best teachers (besides not being applicable to students in the lower grades), yet for those who like myself have progressed into the higher grades and would like to continue study where no teacher is in sight, real help and inspiration are gained from these recorded renditions.

Lately I have bought *Hungarian Rhapsody No. 2* by Liszt, as played by Josef Hoffman on the Brunswick record; some others (also Brunswick records) by Elly Ney, and several miscellaneous records, by Rachmanioff, Olga Samaroff, and others. Instead of struggling along with my own interpretations, I am guided by those masters. Do I forget the shading of a passage, or imagine that my cadenzas do not ripple rapidly and smoothly enough, I have but to renew the needle and again listen to an exquisite rendition, which resets my target for more accurate aim.

Even were I fortunate enough to obtain a good teacher here and now, I feel that it would be an error to discontinue practice with and study of these well-played records, for they give me a tangible measuring-stick by which to gauge my attainments, and, as well, give me an invaluable incentive to work.

MRS. HARRY EATON SMITH.

New Music Books Reviewed

Hygiene of the Voice. By Irving Wilson oorhies, M. S., M. D. 205 pages; bound in oth with illustrations. Published by the acmillan Co. Price $2.50.

A valuable book by a noted New York ecialist who has frequently contributed lpful articles to THE ETUDE MUSIC MAGA-NE. The book is very valuable for the nger, the teacher and the student. It tells w to care for the voice in health and in ckness. In many ways it gives the last ord in prescriptions for colds, hay-fever, ıd throat infections. In this way it is orth many times its cost, in expert medical es. Dr. Voorhies has for many years been tained by leading singers in the great opera mpanies; and his opinion is sought by ncert singers in all parts of the country.

Church Music. By E. S. Lorenz. Cloth und; 246 pages, with illustrations and usic examples. Published by Fleming H. evell, at $3.50.

Although the experienced author of this table work has had in mind the need of forming ministers about church music—need which organists know only too well—e book has far wider usefulness than that merely filling the requirements of a good ok for the theological seminary. In the apters on the "Philosophy of Musical Sounds" and "The Psychology of Music," the author has attempted to acquaint the uninitiated individual with those principles of notation, tone, intervals and general musical knowledge, without which no one can get an intelligent grasp of the subject. The chapters on the "History of Church Music" and "The Pipe Organ" are equally valuable. This work is one which we can strongly recommend for the library of the organist as well as that of the clergyman.

The Principles and Methods of Musical Criticism. By M. D. Calvocoressi. Bound in boards; 148 pages. Published by Oxford University Press, American Branch, at $2.20 per copy.

A book of the greatest value to the student of musical criticism. Especially the one who aspires to the writing of such criticisms will find in it many helps as to how to approach his work: his attitude towards the work in question and his public; his method of handling, and presenting his materials; the formation of his judgments and the wording of them so as to make clear his feeling in the matter. A reliable guide as to what to say as well as what were better left unsaid.

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Publisher's Notes

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Text Books for Summer Music Classes

Many years ago we presented in the columns of The Etude a suggested plan of study for Musical History with the *Standard History of Music*, by J. F. Cooke. It was merely to point out that the forty chapters of this book could be divided into sections of five chapters, so that the course would last the eight weeks of the summer. This, together with the lists of talking machine records given gratis to all teachers, enabled the class leader to conduct a profitable and interesting mid-summer course, even though the leader had no previous experience in teaching the subject of musical history. There are a number of subjects which may be taught in similar way by any musician versed in the subject. Harmony is one of them and for this purpose we recommend the *Beginner's Harmony Book* of Preston Ware Orem, a delightfully simple work for young and old. Technic may also be given special attention in this manner. *Philipps' Complete Technic*, and *Mastering the Scales*, by J. F. Cooke, make excellent material for this purpose. Any of these works may be had for examination, and teachers who contemplate conducting summer music classes are invited to write to the publishers for any particular information desired.

Summer New Music Packages

Following our usual custom, we will send two or three packages of NEW MUSIC during the summer months to all patrons wishing to receive them. These packages are particularly valuable for teachers who continue their work throughout the summer term, as many of our teachers, especially those in small towns and rural sections, have been doing in recent years. This music is sent on our regular ON SALE terms, being billed at our usual liberal professional discounts, and all copies remaining unsold at the end of the season may be returned for credit. It will be necessary for our patrons to notify us if they desire to receive this music, as packages will be sent only to those ordering them especially for the summer season. Kindly mention grades desired of instrumental music and range of voice required in the songs.

Two New Songs
By Chas. Wakefield Cadman

All singers and voice teachers among Etude readers, will be delighted to learn that the THEODORE PRESSER CO. will, in the near future, publish two new songs by the celebrated American composer, Chas. Wakefield Cadman. *Reeds*, a dainty love song set to a short poem by Juanita Roos, is a perfect little gem, and *In the Garden of Sahara*, with text by Chas. O. Roos, is a more dramatic song with a touch of the Oriental. These are not complex songs, neither are they too obvious. They are real singable numbers, not too difficult for the average singer nor for the accompanist, and yet of sufficient merit to warrant their inclusion in the repertoire of the foremost artists of the concert stage. We are proud to be publishers of two such fine songs, and believe that when our patrons become acquainted with them, they too, will share our enthusiasm.

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The Cat Concert
By Russell Snively Gilbert

This is a set of first grade pieces, six in number, published in attractive book form. All our books of little pieces for young players and written by composers who make a specialty of this line of work, are very successful. Mr. Gilbert is a recent addition to our ranks and his new work, *The Cat Concert*, should prove very attractive. These are genuine first grade pieces. The titles are as follows: *The Cats March In, Professor Cat Sings a Prayer, The Prize Cat Fiddles, The Three Black Cats Play a Trio, Kitty Kitten's Dance, The Moonlight Glee Club Sings.*

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New Theory Book
By Preston Ware Orem

This new book is now well under way in preparation. It may be described as a practical text book in musical construction. To take up this work it is only necessary to have a first-year knowledge of harmony; by this we mean intervals, scales, common chords and the dominant seventh chord. Instead of wading through a complicated mass of so-called advanced harmony, the student is led immediately into creative work and develops a fuller and more complete knowledge of theory through the things that are necessary to be done in actual writing. Melodic invention, the writing of accompaniments, modulation, etc., are learned all the better through this natural and practical method of presentation.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

The Vision of Deborah
A Sacred Cantata
By Richard Kieserling

Choir-masters and directors of choral societies will hail with delight a sacred Cantata suitable for all seasons of the year and appropriate for programs which are thoroughly ambitious. This Cantata requires about thirty-five minutes and has a sufficient number of solos to engage the interest of well-trained singers in all voices.

The story of the Cantata is taken from the Fourth Chapter of Judges, and has been slightly versified in order to make it suitable for musical treatment. The music is redundant with dramatic climaxes, opening as it does with the "Worshippers of Strange Gods," which has an Oriental flavor and this is followed by the soprano solo, "The Vision of Deborah," in which a full chorus is used with soprano obbligato. The entire Cantata is melodic but is not too obvious, nor is it easy to prepare effectually for the correct interpretation.

In order fully to appreciate the working out from this opening through the battle scene and the grand climax of praise, one must have the copy of the score. We take great pleasure in introducing what we believe to be the most unique sacred writing of the present time and we take great pride in the character of the work. Our advance of publication price for one copy only, is 30 cents.

Pageant of Flowers
Operetta for Children
By Richard Kountz

Pageant! Pageant! Everyone wants a pageant! Here is a short half-hour play in which there is much of beauty and charm. There are dances and vocal numbers and a little dialog to explain the story. The pictures, or scenes, are lovely and the music is bright, tuneful and catchy. The songs are the songs children love to sing. The stage business is extremely simple, easily learned and inexpensive.

Our advance of publication price for one copy only is 35 cents.

Organ Score Anthem Book No. 2

This is a work that has come into our hands from another publisher. It enjoyed an enormous sale in the past. It is a work suitable for choirs in smaller places where there is a chorus of average attainments. The composers represented are mostly on the order of *Adam Geibel, J. R. Sweney, Wm. J. Kilpatrick.* The work is still very popular in certain sections and will continue so for many years to come. All the anthems are written in short score instead of in six staves, thus you have a greater amount of music in the same space. There is nothing very difficult in the whole work, the only number of any pretensions is *Mozart's "Gloria," from the "Twelfth Mass."* Since the plates are ready, the work will be on the market in a short time. Therefore, those wishing to avail themselves of the low price before publication, will have to act very quickly. Only one copy will be sold to each purchaser.

Our special advance of publication price is 35 cents per copy, postpaid.

Pedal Studies for Organ
By Ernest H. Sheppard

There is a considerable demand for studies of this type. After the first instructor for the organ has been mastered, the student needs to attain a certain feeling of comfort and freedom in the pedaling. This is only gained by a thorough knowledge of the "geography" of the keyboard, obtained through a careful study of the scales. In Mr. Sheppard's studies, each scale is given first with the correct pedaling marked, then there is a short exercise for manuals and pedals introducing appropriate passage work and designed to inculcate a certain amount of independence of hands and feet. This is a most useful exercise book adapted to follow any instructor.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Rhythms for Young People
By Blanche Fox Steenman

This work is a collection of well-known piano pieces mostly of grades two and three. The selections are all from the most popular good music played at the present day. Among the marches will be found, *March of the Priests—Mendelssohn; March Militaire—Schubert; Anvil Chorus from "Il Trovatore"—Verdi; Bridal Chorus from "Lohengrin"—Wagner; Coronation March from "The Prophet"—Meyerbeer; Festival March—Gounod; Funeral March—Chopin.* The selection of waltzes is somewhat similar and so it runs through the entire work. Several of the numbers have been arranged especially for this book. It is intended primarily for public school work and to be used also in connection with musical appreciation. This work contains a vast amount of music. *Mr. John W. Beattie,* Director of Public School Music, Grand Rapids, Mich., has the following to say: "If the development of the rhythmic sense is to lead to proper ends, the teacher should make use of only such music as will bring the children into early contact with the compositions of master musicians. Too often, rhythms are brought to children's attention through the cheap and trivial compositions which lie so handy upon the counters of music dealers. Fortunately, there is a wealth of material which may be fitted into school use and through hearing this music the children may be brought into daily contact with music of a high order. But teachers have not always known what that material is, nor where to obtain it." Primarily this work was intended to teach rhythm and there is a place for such a work not only in public schools but with each practical teacher of the piano. We are looking forward to a great success for this book.

Our special advance price is but 50 cents per copy, postpaid.

Basic Principles in Pianoforte Playing
By Josef Lhevinne

This book is now up in page form awaiting binding. It will, therefore, be withdrawn from special offer very shortly. It is one of the clearest, cleanest-cut presentations of the main principles of pianoforte playing we have seen. It is a series of matter-of-fact conferences with this great pianist upon just those points about which the average pianist wishes information. The advance of publication price is 30 cents per copy, postpaid.

Little Folks' Music Story Book
By James Francis Cooke

This is what might be called a "first reader" of musical history, the very first book to be put in the musical child's hands as soon as he is able to read. The pictures will come on a separate sheet to be pasted in the indicated spaces. It will be a delightful pastime for little folks. Advance of publication price is 50 cents per copy, postpaid.

New Instruction Book
By John M. Williams

The plates of this work are at last completed and ready. We almost owe our advance subscribers an apology for the long delay in bringing this out, but we can positively promise the work before the next issue of The Etude. The author of this work is making a tour of the United States, establishing teachers' Normals in various cities. This tour is going to last the entire season of 1924 and 1925, ending in New Orleans the last of next year. Information of this important movement can be had by addressing *Mr. John M Williams, 326 Underwood Block, Calgary Alberta, Canada,* or direct to us and we will gladly send full particulars of his undertaking. This is very important to the music profession. Each Normal class will last but two weeks and this work will be used as a text book. One of the features of the book is the beginning at once with both clefs, which is now becoming more and more popular.

The special advance price for this work during the present month is 40 cents per copy, postpaid.

Album of Scales For the Pianoforte

This will be the last month in which this work can be purchased at a reduced rate. The plates are all selected and made. It will be similar to the volume we recently issued on *Trills*, and our next volume of this series will be of *Arpeggios*. *Album of Scales* is intended to make the study of music pleasant. It teaches the scales, not in the former way but through scale passages in pieces and only those pieces have been selected that are interesting musically. Anyone who has studied a year should be able to take up this work. It should be the aim of every teacher never to lose sight of improving the technic of the pupils. In the study of music, this is a very important feature. The mere amusement, a tickling of the senses with saccharine material, is not to be recommended. The matter of constant technical improvement should be kept in view. This is an excellent work for this purpose.

Our special advance price for the coming month will still remain the same, that is, 30 cents per copy, postpaid.

The Castaways—Operetta for Women's Voices
By Fay Foster

Fay Foster's music is always melodic and charming and in this operetta she has a story which adds much to the interest of her musical setting.

An evening's entertainment is here provided which is most attractive to the eye because of the quaint, curious costumes of the native women contrasted with those of the shipwrecked Americans and to the ear because of the weird wailings of the incantation scene interrupting the sensuous music of the inspirational dance of *Gladys*. There are many surprises in the action of the play, many delightful musical numbers and the dialog is particularly up-to-date. Our special price in advance of publication for one copy is only 40 cents.

What to Play—What to Teach
By Harriette Brower

Expert guidance upon a subject which often sorely puzzles the pupil as well as the young teacher, is what this book gives in generous measure. Miss Brower, living in the heart of things musical for years, has had a wonderful opportunity to pick out the pieces which make the best impression in all grades, describe them analytically and arrange them in program form. Of course, such a book is very valuable for the student. The advance of publication price is 75 cents, postpaid.

Notturno—A Musical Romance
By Carl Schmidt

Musical fiction of interest is really quite rare. There are comparatively few novels with a genuine musical background. Some writers have attempted to present stories with musical characters but because they have known so very little about music the result is often ludicrous. Here is a musical novel written by a professional musician with long experience in New York City. It has a good plot, is well motivated and is one which musicians will read with great pleasure.

The advance of publication price is 80 cents per copy, postpaid.

Holberg-Suite for Piano
By E. Grieg, Op. 40

This new volume in the Presser Collection is very nearly ready. *Grieg's Op. 40* is a work which is increasing in popularity. In this *suite*, Grieg practically departs from his usual nationalistic style and harks back to the classic period. The *Prelude*, *Sarabande*, *Gavotte*, *Aria* and *Rigaudon*, are all very clever idealizations in the style of the ancient dances. Either complete or singly, these pieces will make splendid program numbers. In point of difficulty the entire work would be graded about five.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Jolly Jingles for Little Fingers
By Helen L. Cramm

The composer of this little book has a long line of successes to her credit. She excels in teaching material of the early grades. The young music students of today are fortunate in the wealth of tuneful and interesting material which is set before them. All the old-fashioned dry and pedantic material has been replaced by something attractive and worth while. *Jolly Jingles for Little Fingers*, is a set of pieces that will be enjoyed greatly by young pupils. Although these pieces are in lively style, they are nevertheless of real educational value.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Principles of Expression in Pianoforte Playing
By Adolph F. Christiani

A more important work on playing the piano has not come from any press in many, many years. Phrasing is the very life-blood of music, and any book which introduces one to the secrets of this art is invaluable to the library of either teacher or student. This Mr. Christiani's book does by going to the very bottom of the matter and giving a clearly understandable presentation of the principles of *Rhythmical Accents*, *Metrical Accents*, *Melodic Accents* and *Harmonic Accents;* each one of which has a most important part to play in the proper interpretation of the true spirit of a composition. The first edition of the book had such a lively sale that it has been out of print for some time, and, in bringing out this new edition, we feel that we are doing a real service to the musical profession. The work is well adapted to class use, in any grade above the second, as well as for a reference book to be kept on the study table.

Special advance of publication price, $1.50 per copy, postpaid.

The Fairies' Revelry Operatic Cantata
By Richard Kieserling

With or without staging, this cantata is very lovely. The music is not too difficult for school use but is interesting enough for women's clubs to include on regular programs. The solo voice used is soprano and the choruses are in three-part writing. There is much variety in the story of the text and Mr. Kieserling has splendidly caught the atmosphere of each number in his musical setting. The time required for rendition is about a half hour. The staging is very easily and inexpensively done. The advance of publication price for one copy only is 30 cents.

The Amateur Musician
By Russell Snively Gilbert

This is a primary book which may be used to supplement any beginner's book and it furnishes stimulus from the musical rather than the technical side. These little exercises tend to develop the creative side of musical study and to promote a good working knowledge of the rudiments. We feel sure that no teacher will be disappointed in this little work.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

First Lessons in Bach
By Walter Carroll

This is one of the most popular of all Bach collections. The majority of the pieces included were originally written for the instruction of Anna Magdelena Bach, and to these have been added some other numbers chiefly from the suites. This is Volume One of the original compilation by Walter Carroll. Our new edition has been prepared with the utmost care and will be gotten out in fine style. This book may be used to precede the *Little Preludes of Bach*, and constitutes the beginning of a course in Polyphonic playing.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Reverie Album for the Piano

A collection of this type may be used for a variety of purposes. It would be available at any time where an Album of *Sunday Music* is called for. Many of the selections might also be used at church services where a piano replaces the usual organ. For certain types of movie playing also, this book would prove handy. And finally, it is a book for home playing of the quieter and more elegant type. It is a volume of carefully selected pieces of the intermediate grade, all of which are in the style of *Reveries*, *Nocturnes*, *Songs Without Words*, *Meditations*, etc. Every number is a gem from one of the best writers of music of this style.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Thirty-six Studies or Caprices for Violin
By F. Fiorillo

Our new edition of these celebrated violin etudes is about ready for delivery to advance subscribers. It has been edited by Otto Meyer, pupil of Prof. O. Sevcik, and his successor in this country, a musician well qualified to undertake a work o this character. These etudes provide excellent material for practice in double stops, stretches and smooth passage work and are so musical that many of them are used for concert purposes. Every violin teacher will be interested in this splendid new edition, and we suggest the immediate placing of your order if you wish to take advantage of the special advance of publication price, 35 cents, postpaid.

Music Writing-Book
By Anna Heuermann Hamilton

This is a work intended not only as a writing-book, but as an introduction to theory. It can precede the study of harmony. It contains many elements not found in similar writing-books. Where a pupil is not very well advanced in rudiments of music, this work will supply excellent material. It is a little higher in grade than the average writing-book. On every page of the book there is some practical work to be done, but it does not require an extra blank book. This work is about ready to go on the press and will be withdrawn next month.

Our special advance price for the work is but 20 cents per copy, postpaid.

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We have arranged with a well-known manufacturer to supply us with dinner sets consisting of the following:—

6	9⅙ in. Plates
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1	10¼ in. Meat Platter
1	7¾ in. Salad
1	9⅙ in. Salad
1	Creamer
1	Sugar Bowl (covered)

The decorations are simple in design but attractive and present a splendid appearance. The ware is not clumsy and heavy, but light and dainty. It is a set of which you can be proud. We will deliver this dinner set anywhere in the United States for only 14 new subscriptions. The same in Canada, plus duty.

Swindlers

We again remind our Etude friends to place no orders for Etude subscriptions with anyone unless the agent is personally known to them. We cannot be responsible for any money paid to strangers. Beware of the man posing either as a student working his way through college or an ex-service man trying to turn an honest penny. Smooth tongued swindlers offer plausible yarns, but daily receipt of complaints from all over the country show that crooks are mighty active.

Summer Magazine Prices

Look over the magazine offerings on the inside cover of The Etude. Any combination is a good combination, and your selection is bound to save money for you.

(*Continued on page 432*)

The World of Music

(*Continued from page 365*)

"I Pagliacci" recently had a presentation in Palestine, in Hebrew. The programs were printed in Hebrew, Arabic and English; while also advertisements in French were included.

Leopold Stokowski was recently nominated by the Prince of Wales, a Fellow of the Royal College of Music of London. Dr. Stokowski is a native of the British metropolis and is a graduate of Oxford as well as of the Royal College of Music.

John Philip Sousa and Victor Herbert were among the members of a committee from the Society of American Authors, Composers and Publishers which recently appeared before the Senate Patents Committee at Washington, to protest against the Dill Bill, which would allow the broadcasting of copyrighted compositions without payment of royalties.

Fritz Reiner and Willem Van Hoogstraten will share the honors of conducting the seventh summer season at the Lewisohn Stadium of New York. The entire personnel of the Philharmonic Orchestra has been engaged.

The La Scala Orchestra, under the direction of Pietro Mascagni, the famous composer of "Cavalleria Rusticana" and other operas, will go in July and August for a series of performances in Vienna. The programs will be given in the Arena, which accommodated eighty thousand people and has been remodeled into an open-air theater with twenty-five thousand seats.

Frank G. Dossert, teacher of singing, and composer, died at his apartment in Carnegie Hall, New York, April 6. His "Messe Solenelle" was performed at St. Peter's, Rome, by invitation of Pope Leo XIII. Among the pupils who have won distinction are Marguerite Sylva and Edward Johnson.

Harriet Danks, widow of H. P. Danks, composer of the music to Eben E. Rexford's tender poem, "Silver Threads Among the Gold," died in poverty in a Brooklyn rooming-house, on March 19. Contrary to the beautiful sentiment of the song, the composer and his wife separated soon after its composition, and he died alone in Philadelphia in 1903.

A National Conservatory of Music, provided in a bill introduced by Senator Fletcher, is in the hands of the Senate Committee on Education and Labor. At a hearing on March 25th, representatives from various musical interests and organizations appeared before the committee, to speak in favor of the bill. The Bacon Bill also is in Congress, which would create a commission to investigate and report within two years as to the feasibility of establishing a National Conservatory of Music.

A Harp 3,700 Years Old, one of the oldest of these instruments known to be in existence, has been discovered near the Euphrates and shipped to the Louvre of Paris where it will be on exhibition.

T. Leslie Carpenter, organist and choirmaster of Trinity Episcopal Church of Wilmington, Delaware, has finished his thirty-eighth year in that position, in recognition of which service the church has planned to send him for a summer vacation in Europe.

Bulletin of the Presser Home For Retired Music Teachers

At the regular meeting of the Home Social Club, on Thursday evening, April 17th, two piano solos and two vocal quartets, by members of the Home family, were a pleasing prelude to an interesting instructive "Talk on Two Railroads—Columbia, 1834, and Panama, 1855," by John C. Traubwine, noted engineer of Philadelphia, publisher of "The Engineer's Bible," and formerly head of The City Water Bureau. With absolute knowledge of his subject, and a ready wit, he presented graphically the rise and progress of the great railroad industry, holding his audience throughout to the keenest of attention.

Album of Favorite First Position Pieces
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Price, $1.00
A volume of this kind is of great value in the violin world. It gives the beginner on the violin encouragement through the excellent numbers it contains which are melodious and interesting yet at the same time easy to play. There are twenty-two numbers of real worth arranged in progressive order. Teachers here have an ideal volume for instructive purposes and beginning violinists will find it just the volume to possess for their recreation or recital needs.
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Advance of Publication Offers Withdrawn

For some months preceding this, there have been appearing under these "Publisher's Notes," *Advance of Publication* announcements of the works named below. In order to give music buyers an opportunity to become acquainted with these new works, orders were taken in advance of publication at specially low prices. These low prices are now withdrawn and delivery of copies made to those who ordered in advance of publication. Teachers interested in examining copies of these publications may secure them in accordance with our usual liberal examination privileges.

The works being withdrawn are:

M. L. Preston's Album of Compositions for the Pianoforte. This is a collection of successful pieces by M. L. Preston, who also has written under the name of M. Loeb-Evans. These numbers are chiefly in second and third grade and are suitable for teaching purposes or for pupils' recreation at the piano. Price, $1.00.

Program Pieces. (This work was offered in advance of publication as "A New Recital Album for the Piano.") In this new album, which is a new addition to our series of reasonably-priced albums made up of especially large plates, there has been assembled a collection of real gems, in grades three to five. There are a generous number of pieces, all interesting to study, and at the same time one enjoys listening to them. Price, 75 cents.

Songs for Girls. It is considered wise by many responsible for the molding of the characters of growing girls, as well as of young ladies in their "teens," to avoid the romantic, emotional and love texts in songs utilized for vocal instruction or entertainment purposes. This volume has been compiled carefully and none of the foregoing type of texts nor religious texts are used. The songs cover all aspects of nature (birds, trees, flowers, etc.); then some are humorous and there are some dialect numbers. All within the proper range for young voices. Price, $1.00.

Standard Vocal Repertoire. Contains about 40 fine songs, among which are included some fine sacred numbers, which makes this album one that will be serviceable to concert and church singers. These songs are writings of present-day composers and this album is one of the most reasonably-priced albums of copyrighted vocal material. Price, 75 cents.

Vocal Studies for Low Voice, selected, edited and arranged by George Whelpton. This is a book of material for systematic study work and it is an excellent contribution to modern voice teaching in that it furnishes specific material for those voices known as low voices. Mr. Whelpton's previous *Vocal Studies for Medium Voice* and *Vocal Studies for Soprano and Tenor,* are widely known and they present a sensible course of progressive exercises for the cultivating of the voice. The price of this new set of studies is 75 cents.

What the Vocal Student Should Know, by Nicholas Douty. Mr. Douty is one of the outstanding voice teachers of today, and is a musician of the first rank. Years of successful work as a concert and oratorio singer and as an artist teacher, qualify him to say with authority, "what the vocal student should know." There are some daily studies given in this book, in addition to the practical advice and instruction and it is a book everyone interested in the voice should read. Price, $1.00.

Changes of Address

Many of our friends will be leaving for their summer homes and will want THE ETUDE to follow them. When making your change of address for the summer, be sure to give us both the old and new, allowing about three weeks in advance of issue to insure copies going forward to the new address.

A Standard Brush for Our Premium Workers

Any of the following Fuller Brushes can be procured for a few new subscriptions. We don't have to say anything about Fuller Brushes, because they are too well known to require salesmanship on our part.

The Wonder Duster—Four new subscriptions.

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White Ivory Nail Brush—With attractive white ivory holder for the bathroom—4 new subscriptions.

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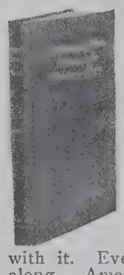

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A complete, concise, understandable, and authoritative series of lessons in the development of musical art, handsomely illustrated throughout. The work is so simple that any intelligent musical child of eight or ten should understand every word; so fascinating that older students are delighted with it. Everything is clearly explained as the work goes along. American music, modern music, and modern composers are adequately treated.

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By PRESTON WARE OREM
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This book affords a thorough preparation for more advanced study by giving the main essentials of the subject, scales, intervals, common chords and the dominant seventh chord, in a simple, understandable and interesting manner. Rules, footnotes and cross references are dispensed with, everything being inserted in its logical place in the body of the text. Blank spaces are included, right in the book, for writing the exercises given.

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Takes up the subject where the *Beginner's Book* stops. In addition to the scales various phases of technic are exemplified in a manner that insures rapid progress.

Player's Book
School of the Pianoforte, Vol. 3
By THEODORE PRESSER Pr., $1.00
Presents pleasing study material arranged in progressive order, treating somewhat in detail, trills, octaves, two notes against three, the pedal and other matters necessary to technic.

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In Ten Grades *10 Volumes*
By W. S. B. MATTHEWS Pr., $1.00
This is the original, and in spite of imitators, still the one universally used course of piano study. It develops, when properly studied, technic of the best kind with a minimum of trouble.

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A SYSTEM OF HARMONY FOR TEACHER AND PUPIL
By JOHN A. BROEKHOVEN
Price, $1.00
This book has been used with much success in conservatory classes. It is a comprehensive work in which the subject is treated in a scholarly manner and contains splendid material for students who have mastered the elementary stages of theoretical instruction.

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A system of harmony, founded on key relationship, by means of which a thorough knowledge of the rules that govern the combinations and successions of sounds may be easily acquired. Different from other works on harmony in several important particulars, chief of which is the discarding of the figured bass, the pupil working from the melody, the natural way, from the beginning. The various subjects follow in logical sequence. Modulation is treated in a clear, easily comprehensible way.

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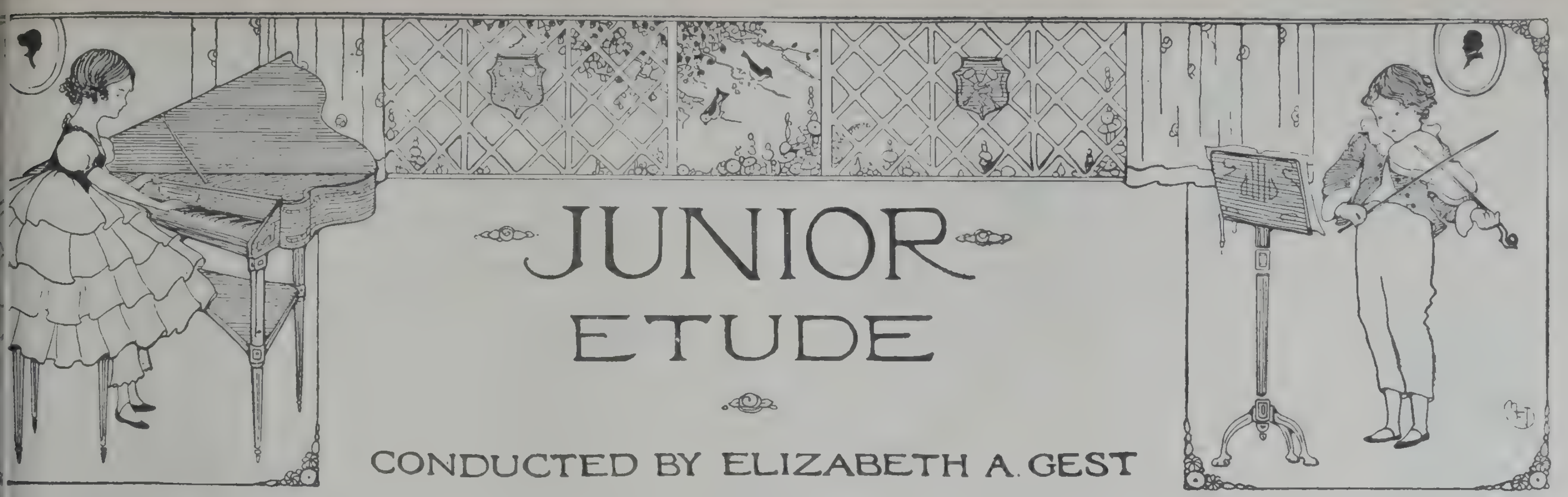


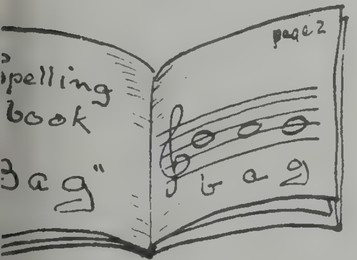
JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Spelling Music

y Gertrude Greenhalgh Walker

RT was taking his music lesson and
a measure that his teacher said
harmonic" notes in it.
at's that?" asked Robert.
do not know what enharmonic
Well, get out your dictionary
way," said his teacher.
e looked it up, and Miss Brown
ome explanation to make it clearer;
l Robert could not see the use of
notes "enharmonically." "D-flat
sharp are just about the same to
said.
iss Brown smiled and told him to
t over.
is next lesson day, when he arrived
studio he found a note pinned to
r.
id:
Robert,
se weight four me. I will bee inn
minutes. Read the ETUDE until I
r. It is a grate magazine.
"Miss Brown."
rt was still pondering over the note
iss Brown came in, and he smiled
d, using his usual slang, "That is
ote, but I get you. It is supposed
nharmonic spelling, isn't it?"
course," said Miss Brown, "the eye
as the ear must be satisfied, you
ou must not mis-spell in music any
han in English."
ee," said Robert, "and I suppose if
a chord was D-flat, F, G-sharp, I
be mis-spelling."
course," said Miss Brown again,
hould say D-flat, F, A-flat, for that
lar chord."
ll, I *never* thought of that before,"
obert.



Junior Etude Contests

JUNIOR ETUDE Contests will be dis-
ued during the summer months. The
of the April contest will appear
October issue, and as the closing
f the contests has been put forward
the tenth to the fifteenth of the
the results will henceforth appear
ird month after the contest instead
second month.

Yewell's Discovery

By Olga C. Moore

WHEN Mrs. Winnit decided that her son Yewell should study music, she engaged a good conscientious piano teacher. She knew that the beginning is where the best instruction is the most necessary. It is easier to learn a thing right the first time and keep it than it is to learn it wrong and have to undo it later on. There are so many bad habits into which we can fall; and a good teacher will always be on the lookout to correct these and suggest a better way. But the pupil must follow his teacher's advice and thereby improve his playing.

At the time of our story, Yewell Winnit had taken lessons for almost a year. He was an ambitious boy and hoped some day to be the leader of an orchestra. He realized, too, that he had to work hard, to get everything just right. So he read his notes correctly, tried to use the fingering as it was marked and counted out loud to be sure that he held each note its full value. He counted out all the rests, which was exactly as he should do, and he watched for the beginning and ending of slurs, to keep all the little phrases separated. In fact, he was quite particular about his work.

One day he practiced his hour, as usual, and then for a long time there was silence. His mother, failing to hear the piano any longer, began to wonder. She stepped into the room and found Yewell sitting on a low chair in front of the piano, with the bench for a table. He had pencil and paper in front of him and was examining a piece of music very critically.

"What is the matter, Son?" asked Mrs. Winnit. "Have you come to a hard problem in your work that you must solve it on paper?"

"Oh, Mother!" exclaimed the boy excitedly, "I didn't know till just now what a big thing music really is. How do you suppose the people who first started music ever thought of all this. Just look what I have found out! When I play only one note, there are ten different thoughts that have to go through my mind, all at once. First, there is the name of the staff, if it's treble or bass; second, the name of the note on the staff; third, which octave it is in, on the piano; fourth, if it is a sharp, flat or natural; fifth, if it is a white or black key; sixth, if it is a short note or if I hold it; seventh, what value the note has; eighth, on which count it comes; ninth, if that count receives an accent or not; tenth, and then what kind of a touch to use, with finger or wrist! Oh, Boy! to remember all that at one glance! Now I know why Mrs. M. always says, 'You must play slowly. You cannot play accurately and play fast.' No wonder she keeps stopping me because I do something wrong. I never thought about having so much knowledge going through my mind, for just one tiny note. I'll surely try harder to play slowly and *think* before I strike the key."

Mrs Winnit smiled knowingly, and said, "Yes, Son, you have made a wonderful discovery; and now you know why it takes so long to learn music. There are so many little things to watch. You realize, too, that slow playing is very necessary, to give you time to *think*. In that way you form correct habits. Those children who play fast cannot see and think accurately; therefore their music sounds slip-shod and of course is not music but noise. There is no reason at all why little people's music cannot sound just as musical as older folk's, if they will only try to learn to do the little things well. With good training, from little on, their music when they are grown, will sound so sure and good that every one will enjoy listening to them."

The boys out doors were calling, "Yewell Winnit, Yewell Winnit!" but to our ambitious little friend it sounded like, "You'll win it."

List of Musical Terms (No. 6)

COPY these terms in your note book. Most of them are Italian, and are frequently found in music.

Giusto—in strict time.

Glissando—a rapid scale effect produced by sliding the finger over the keys.

Grace-notes—a rapid embellishment of one or more notes preceding the principal note.

Grave—slow and serious.

Gusto or **con gusto**—with taste and elegance.

Grazia—gracefully.

Impromptu—a spontaneous composition.

Interlude—a passage coming between more important movements or sections of a composition.

Istesso—the same; as, *Istesso Tempo*, in the same time.

Interval—the difference in pitch between two tones.

DO NOT FORGET THAT THERE WILL BE NO "CONTESTS" DURING THE SUMMER. BE SURE TO NOTICE THE ANNOUNCEMENTS REGARDING THEM! TRY TO DO SOME EXTRA PRACTICING INSTEAD!

June

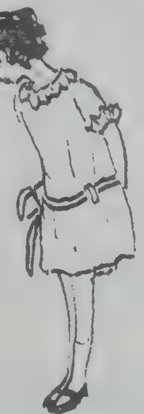
ARE you going to play at your teacher's Junior Recital this year? If you are not, it is surely because you did not do good work in your music; and you will always regret the lost opportunity.

But if you did good work and are going to play, you must do your very best and play better than you ever have done before. You owe it to your teacher; you owe it to yourself; you owe it to your parents; you owe it to your audience; and you even owe it to the composer whose music you play.

Did you ever consider what a great big debt that is, and at the same time how easy it is to pay that debt? Just play well!

And do have nice concert manners, too. Walk slowly and gracefully to the piano when your turn comes. After seating yourself, put your hands on the keyboard silently to see if your chair is just the right height, and if not, adjust it. Then pause a moment before you begin—it makes a much better effect, and gives you time to collect your thoughts.

And do not forget to bow. Even the very littlest girl should bow (boys, too). It is very rude to run away from the piano without acknowledging the applause of your friends, and of course you would not want to be rude!



Even the very littlest girl should bow.

I made a resolution once
To know my lessons well;
And that I've kept it ever since
My teacher's glad to tell.

Foreign Contest

THE closing date of the foreign contest was too early for the contestants living far away, so this contest will be reopened in the fall. Announcement will be made later, and the contributions already received will be held over. This contest was announced in the March JUNIOR ETUDE.

JUNIOR ETUDE—Continued

DEAR JUNIOR ETUDE:

One rainy day, as I was playing different notes on the piano which appealed to me, I repeated them several times and added more notes and chords. After a time I discovered I had composed a piece of my own. I named it "Rainy Day," as it was raining. I am taking THE ETUDE and would not give it up. I have not seen any letters from any of my little friends, but hope some will see mine.

From your friend,
MARION CARTER (Age 11),
Iowa.

DEAR JUNIOR ETUDE:

This is my first letter to THE ETUDE and I hope I will see it in print. I just love music, don't you? I am planning to be a music teacher when I grow up. I like THE ETUDE very much. I take all my old ones and stack them together, and then all my sheet music, then my song books and other music and put them in my music cabinet. This makes them look neat and they do not get torn up. Then when I want a certain piece of music I always know just where to find it.

I live in North Carolina and we have some beautiful rivers and flowers here. I wish I could send some of our flowers to the JUNIOR readers, but I can not!

From your friend,
VERA THOMAS (Age 14),
N. C.

DEAR JUNIOR ETUDE:

It seems to me that many teachers try wrong methods with young pupils. They tell them all about lines and spaces and black and white keys and get them all mixed up, and the teacher is not satisfied with the results.

If I were starting a pupil, I think I would say "Do you want to play a new game with me?" and I am sure the pupil would say "Yes, I love to play games."

We would call this game the "Forget-me-not-game." We would name all the boy companions of the pupil E, G, B, D, F (the names of the lines on the treble clef), and the girl companions we would call F, A, C, E. If he forgot the names of his companions he would have to pay a forfeit at his next lesson. For the bass clef the names of the boys and girls would be changed. I think this would bring good results at the first lesson.

From your friend,
RUTH SEGRIST (Age 14),
N. Y.

DEAR JUNIOR ETUDE:

I have been an interested reader of THE ETUDE for quite a while and have never seen any letters from Alberta. My town is going to enjoy the privilege of having the Provincial Musical Festival next month. Every one is very much interested and we all feel that it will add much to the appreciation of true music throughout our city.

Being too old to enter the JUNIOR ETUDE contests I am writing to the letter box. I feel that my sight reading has greatly improved since I have been studying from THE ETUDE musical pages.

From your friend,
AMY M. E. WICKS (Age 17),
Alberta, Can.

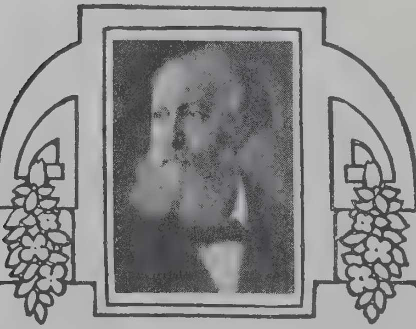
DEAR JUNIOR ETUDE:

I wrote to you once before and sent in a puzzle answer, but my letter was not printed and I did not receive any prize for my puzzle, so I thought I would try again; for "if at first you don't succeed, try, try again."

I live on a farm of one hundred and sixty acres, three miles from the nearest town and forty-five miles from the nearest city. Yesterday was the first time it has rained here for over four months. It has been quite a drought.

I have never seen any letters from my town, but I am sure everybody here enjoys THE ETUDE.

From your friend.
RACHEL DELHAUTE (Age 12),
Nebraska.



Charles-Francois Gounod

Born, Paris, 1818. *Died, Paris, 1893*

Composer of "Faust," the most popular of all French operas. His success rests first of all on the sensuous beauty of his melodies. Sometimes called "Master of the Triplet," as this figure prevails in so much of his work. His last year was given mostly to sacred composition.

Property of

Etude Portrait Series

? ? Question Box ? ?

DEAR JUNIOR ETUDE:

Is Rachmaninoff's *Prelude in C sharp minor* correctly named the "Bells of Moscow," and if so, is there a story connected with it?

J. K. (Age 16), N. J.

ANS. Rachmaninoff called this composition simply "Prelude" (in C sharp minor). As this composition became extremely popular, the name "Bells of Moscow" was given to it by some one to distinguish it from other preludes, and the name spread.

DEAR JUNIOR ETUDE:

I sometimes find in church music in the last measure there are two whole notes side by side. How is it counted and why is it written in this way?—B. P. F. (Age 12), Arizona.

Answer. In most hymn books the music is arranged for "part-singing" and frequently the alto and soprano, or the tenor and bass, close on the same tone. Therefore, the two whole notes are used, one for each voice, but they are sung at the same time and counted as one whole note. When a half or quarter note is thus used, it is only printed once, but has two stems, one going up for the higher voice, and the other turning down for the lower voice.

Rhythm in Walking

DID you ever notice yourself walk? you walk many miles a day, going to and from school and about your school building and your own home, going up stairs and down, and about your duties. Yet few people ever notice themselves walking.

Unless there is a physical defect, walking is in perfect rhythm except when going over uneven ground. Not only do your feet march along rhythmically, but also all the parts of your body are influenced by this rhythm, most noticeably your arms. The arms swing in rhythm with the feet. Have you any idea which arm is forward when the left foot is forward? Get up and walk around and investigate. Try to feel the rhythm of walking and swinging your arms. Then when you are practicing try to keep this same perfect rhythm. A *ritardando* is like going up hill and an *accelerando* is like going down hill, but all in good rhythm.

Letter Box

DEAR JUNIOR ETUDE:

I want to say that I appreciated an article in the JUNIOR ETUDE about scales. It said that scales were *not* hard to learn if one really tried. I believe that is right. Before I read it I hated scales and had always thought that I would never play four sharps or five flats. After reading the article I decided I could play the sharps and flats in scales as well as in pieces, if I really wanted to: and I did, and now I find them easy. In another of the JUNIOR ETUDES I read something about Schubert and so I looked him up, and am now learning his *Serenade.* I love the piano and spend a great deal of time at it, although I cannot take lessons at the present time.

From your friend,
MIRIAM BRIDGE (Age 11),
Okla.

Suppose we could not hear the sound
Of music any more!
Our ears, where all the sound comes in
Might choose to close their door.

But we could hear it mentally,
By thinking that we hear
The notes on paper, through our eyes
Sound in our "inner ear."

* * * * *

Half notes,
Whole notes,
Quarter notes,
Rest;
Count correctly,
Do your
Best.
Dotted notes,
Eighth notes,
Grace notes,
Trill;
Practice Carefully,
With a
Will.

Reprinted from Schirmer's Bulletin of New Music

AN OPEN LETTER

In conformance with the practice approved by the FEDERAL TRADE COMMISSION most of the music publishers of America recently decided henceforth to print on their music the actual retail selling price in preference to a higher list-price from which the buyer of music was expected to receive a discount.

In the opinion of the music dealers, too, this decision means a decided step forward in the mutual interest of public, dealer and publisher.

Though the former trade practice was well understood by the public and functioned reasonably well, occasionally it was abused and in order to remove such abuse, the music publishers took the action referred to above.

The same reasons prompted G. Schirmer, Inc. in the year 1918 to introduce a similar reform. The step was just as sound then as it is now, but apparently the time for it was not yet considered ripe by the business world at large and practical obstacles compelled us reluctantly to recede to the prevailing practice now abolished.

In the future all our music will leave our presses with the price printed on it at which we expect it actually to be sold to the general public. In other words, *new* stock will be sold to the general public and to teachers of music without a discount; our *old* stock will be shipped with an indication of the heretofore customary discount.

The revised system of listing prices of music is by no means absolutely new or revolutionary. The now abolished system was really a departure from the more desirable earlier American practice to "pay the printed price," a practice, by the way, which now prevails also in most countries of Europe.

We are confident that the public will immediately endorse this return to the previous American practice.

Catalogues and Annual Bulletin
will be sent post-paid upon request

G. SCHIRMER, INC.
3 East 43rd St.
New York

Hearing Things

By Helen L. Cramm

Little musician, when school is over and you fly away to the country or the sea shore, and have the long, sweet summer days in which to roam the fields and hills, or to enjoy yourself in the surf and sand with all thoughts of piano practice put aside, this is the time of times to learn to hear things. Our ears are very dull compared to those of the cat, the dog, the rabbit and the deer, and you will find nothing more interesting than trying to sharpen your ears to hear the music of nature.

When Mozart was a little boy he could tell in what key his canary sang; he knew the tone of the wind as it swept over the mountain pines; he could catch the note of the rushing river. Because he was born so very wise, musically, he was called "The little magician." Very few of us can distinguish the fine distinctions of which Mozart's ear was capable; but every one can hear much more than he does by learning to listen with *mind* and *ear*.

Before you start on your journey, suppose you begin at home and find the key of the distant whistle you hear every morning! Hum the tone it makes! Run to the piano and find the key which produces the same tone! Is it C,—or D,—or E flat? Be sure you have it right, and in the proper octave! When the big clock strikes get its key in the same way. When you hear the vacuum cleaner listen to the hum of the motor; mine sounds a perfect E flat, and when I hold it against the table leg it sings out loud and clear.

When you get to the country the first thing you will hear in the morning is the crowing roosters. Maybe the first one to greet the day will be a little Irish bantam who jerks out a short, soprano cock-a-doo-dle, possibly as high as c, and he will be answered by a tenor Shanghai who rolls out a lusty cock-a-doo-dle-doo somewhere around c. Listen to the cow bell, the pig squealing for his breakfast, the bleating lamb. Out in the field you will hear the bass of the bumblebee, the tenor of the honeybee, the high soprano of the mosquito as he sings around your head. Find in what key they sing and your ears will become sharper and sharper as you train them. You will come to know the key of the robin's morning song, and of the flute played by that sweet musician, the wood thrush.

Bye and bye you will hear more than one tone in many things; sometimes several tones which harmonize. Then as you sit by the brook listen for its song as it babbles along over the stones—you can hear it if you keep trying. As you come to hear the various voices of the wind and the waves, you will begin to know that all Nature is full of music, if we are but capable of hearing it.

The Beginner Who Rushes Along

By Larelda Kraus

To correct this habit, say to the pupil, "Imagine that my pencil is taking a walk on this music. Each measure is a block, the notes are children, and we leave four pennies in each block. Here we come to a block with only three pennies; so which do you suppose gets the extra penny? The cleanest one, the white note; and notice that it takes us just as long to walk this block as the one with more children in it."

"Life without reading would be meager indeed."—Sir Michael Sadler.

Song Publications that have Won Recognition from Leading Concert Artists

Alone Upon the Housetops

Text from Kipling's "Plain Tales from the Hills"

Music by
TOD B. GALLOWAY

High Voice—F to g
Low Voice—d to E

Price, 30 cents

A lone up on the house top to the
Be low my feet the still ba zaar is
My fath er's wife is old and harsh with
North I turn and watch the light nings in the
laid, Far, far be low the wea ry cam els
years, The drudge of all my fath er's house am

MARIE STONE LANGSTON

A Favorite Contralto Who Frequently Features "Alone Upon the Housetops"

EMILY STOKES HAGAR

Praise

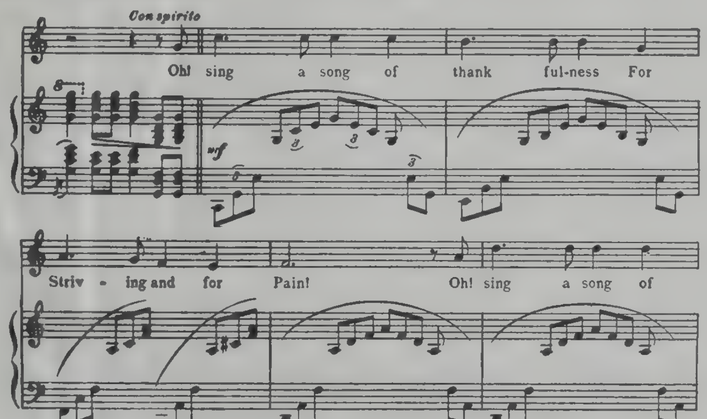
Words by Ethel McKenzie

Music by
MILTON BURROUGHES HARDING

Range c to g - Price, 60c

Emily Stokes Hagar, the well-known Soprano, is one of the Foremost Singers Programming this Song, which the noted critic FULLERTON WALDO has called

"A delightful song . . . a singularly felicitous combination of poetic sentiment and harmonious invention."


Con spirito
Oh! sing a song of thank ful-ness For
mf
Striv - ing and for Pain! Oh! sing a song of

A SELECTED LIST OF NEW SONGS REPRESENTING THE BEST RECENT OFFERINGS BY FOREMOST COMPOSERS

The Bells of Arcady by Cuthbert Harris
High Voice—Range F to g - Price, 60c

Break, Dawn of Delight by Gerald Maundrell
High Voice—Range d to g - Price, 60c

Come Back Along to Me by Tod B. Galloway
Medium Voice—Range c to F - Price, 60c

A Song to You by R. Huntington Woodman
High Voice—Range E to a flat - Price, 60c

The Song of the Child by Mana Zucca
Medium Voice—Range d to F - Price, 60c

Little Sorrows by Richard Hageman
High Voice—Range d to g - Price, 60c
Low Voice—Range b to E - Price, 60c

Karma by Fay Foster
High Voice—Range d flat to g flat Price, 60c

Little Telltale by T. Frederick H. Candlyn
High Voice—Range d to g - Price, 60c

Little Mother by Daniel Protheroe
Low Voice—Range c sharp to D - Price, 50c

Love's Preachment by H. J. Stewart
High Voice—Range d to a - Price, 60c

The Winding Road by R. Nathaniel Dett
Medium Voice—Range d to F - Price, 60c

An Exceptionally Noteworthy Song with a Popular Appeal

The Angelus

Words by
James Francis Cooke

Music by
THURLOW LIEURANCE

Range e flat to g flat (optional a flat)

Price, 60 cents

This is a Creole legend song with a beautiful melody. It will interest those wanting a "singable," rich, melodic number possessing musical character.

A - long the Bay - - - - ou
night is fall - ing Ca - the - - - dral

GEORGE ALBERT BOUCHARD
Organist, Hotel Statler, Buffalo

"The Angelus" has been used with immense success in the Hotel and W. G. R. Radio Recitals by Mr. Bouchard

THEO. PRESSER CO., 1710-1712 Chestnut Street, PHILADELPHIA, PA.

Etude Cover Design Contest

$250.00 Prize

THE ETUDE Herewith Announces a Prize Contest Open to All for Cover Designs Suitable for Our Publication.

REGULATIONS

1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible.

   The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home.

   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for music-lovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
7. The ownership of the copyright of the winning design will rest with THE ETUDE.
8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Sept. 1st, 1924

Address all designs to

ETUDE COVER DESIGN CONTEST

1712 Chestnut Street, Philadelphia, Pa.

ETUDE friends everywhere are requested to notify their artist friends of this contest. Big names do not mean anything to us in comparison with effective, attractive, beautiful cover designs. Art Schools and Art Departments of Colleges everywhere are invited to co-operate with us in this contest.

How Shall I Address Them?

The days of the "manufactured" stage name has passed. Practically without exception we now know our favorite actress or singer by her real-to-goodness (usually maiden) name—with exceptions. The name under which fame is acquired becomes, as it were, a "trade-mark." After long and arduous years of toil to build traditions about a name, to drop that in favor of another would mean a loss of identity with their public; and so we still have, and always shall have public personages whose private names have changed—usually through marriage, as is the case with women.

May we introduce a few to you, giving the names by which we familiarly know them, followed by those used in the intimate home circle?

Professional	*In Private Life*
Dame Clara Butt	Mrs. Kennerly Rumford.
Amelita Galli-Curci	Mrs. Homer Samuels.
Guy d'Hardelot*	Mrs. W. T. Rhodes.
Mabel Garrison	Mrs. George Siemonn.
Katherine Goodson	Mrs. Arthur Hinton.
Maria Ivogun	Mrs. Karl Erb.
Marie Jertiza	Baroness Popper.
Josephine Lucchese	Mrs. (Capt.) Adolfo Caruso.
Dame Nellie Melba	Mrs. (Capt.) Charles Armstrong.
Elly Ney	Mrs. Willem van Hoogstraten.
Rosa Raisa	Mrs. Giacomo Rimini.
Cyrena van Gordon	Mrs. (Dr.) S. B. Munns.

*One of the few names surviving from the time real pseudonyms were popular as screens for hiding the identity of women entering a public profession.

"Avec Le Coeur"
(With the Heart)

By Geltrude Conte

It was in Palermo, Italy, where a violin graduate of that conservatory attended a concert given by Franz Von Vecsey. After the program she went up to him and asked if he would hear her play. Very kindly he gave her an appointment for the next day at Villa Igea where he was staying.

She went and played and Von Vecsey seemed very pleased for he had words of great praise for her and for her teacher. "But," he added, "you must play with your heart." "Avec le coeur," he really said, and laughed out boyishly.

I was very much surprised when I heard of this, for the young artist had lived in Sicily most of her life and like all Sicilians felt very keenly. It seemed to me that such advice might have been taken from and not given to her. However this phrase came repeatedly to my mind. Now, Americans say "Italians are emotional." I wonder if they mean it as a fault! But Vecsey says to a Sicilian, "You are cold, you must play with your heart!"

Some months later I had the opportunity of being coached by Maestro Carignani of Milan's Teatro della Scala. One day as we were working away at "La Boheme" and I was feeling unusually absorbed and exalted, the old gentleman suddenly stopped playing, turned around and shouted into my face, "Fire, fire!"

I had not even smelled smoke, but instinctively turned to look at the fire-place which naturally was vacant, it being the month of July.

It took me a moment to understand; and then I was surprised and a little discouraged. "Why, Maestro," I ventured, "I should think you might reproach me for overdoing this morning!"

"No, oh, no!" he answered; "you are so cold you actually give me the chills! Now remember these words!" And I have not forgotten them. "When you feel absolutely *ridiculous* with expression, then you are just beginning to put a little life in your music."

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, AUG. 3rd

ORGAN
Love Dream ....*Liszt-Gaul*
ANTHEM
a. The Lord is Our Defense..*Roberts*
b. The Lord is My Salvation *Williams*
OFFERTORY
Bow Down Thine Ear......*Williams*
ORGAN
Templar's March ....*Frysinger*

SUNDAY EVENING, AUG. 3rd

ORGAN
Evening Prelude ....*Read*
ANTHEM
a. The Comforter ....*Galbraith*
b. How Lovely Are Thy Dwellings ....*Wolcott*
OFFERTORY
At Evening Time..........*Ashford*
ORGAN
Grand Chorus ....*Becker*

SUNDAY MORNING, AUG. 10th

ORGAN
Sabbath Calm ....*Christiani*
ANTHEM
a. Lord of All Being........*Shepard*
b. Rejoice Greatly ....*Woodward*
OFFERTORY
Babylon ....*Watson*
ORGAN
March Celeste ....*Cole*

SUNDAY EVENING, AUG. 10th

ORGAN
Traumerei ....*MacDowell*
ANTHEM
a. O Love That Will Not Let Me Go ....*Hosmer*
b. O Holy Saviour, Friend Unseen ....*Wolcott*
OFFERTORY
Be Strong ....*Baumgartner*
ORGAN
Festival March ....*Mosenthal*

SUNDAY MORNING, AUG. 17th

ORGAN
Canzonetta ....*Thomas*
ANTHEM
a. Lift Up Your Heads......*Hopkins*
b. O Come Let Us Sing Unto the Lord ....*Baines*
OFFERTORY
Calvary ....*Rodney*
ORGAN
Marche Romaine ....*Gounod*

SUNDAY EVENING, AUG. 17th

ORGAN
Songs of the Night..........*Spinney*
ANTHEM
a. Still with Thee, O My God *Hosmer*
b. The Sun Shall Be No More Thy Light ....*Woodward*
OFFERTORY
God's Love Is Above the Night *Tourjee*
ORGAN
Proclamation ....*Diggle*

SUNDAY MORNING, AUG. 24th

ORGAN
Prayer ....*Weber*
ANTHEM
a. O Grant Us Light.........*Hosmer*
b. Be Merciful Unto Me O God ... [illegible]
OFFERTORY
King of Love My Shepherd (Duet Sop. and Bar.). [illegible]
ORGAN
The Son of God Goes Forth to War ....*Whiting*

SUNDAY EVENING, AUG. 24th

ORGAN
Two Angels ....*Blumenthal*
ANTHEM
a. Hide Not Thy Face..........*Meyer*
b. The Man of Sorrows.......*Adams*
OFFERTORY
He That Keepeth Israel.....*Widener*
ORGAN
Allegro con Spirito..........*Warner*

SUNDAY MORNING, AUG. 31st

ORGAN
Adagio Cantabile ....*Haydn*
ANTHEM
a. I Am Alpha and Omega...*Stainer*
b. Rock of Ages............*Grundy*
OFFERTORY
My God, My Father.....*MacDougall*
ORGAN
Church Festival March........ [illegible]

SUNDAY EVENING, AUG. 31st

ORGAN
Vesper Bells ....*Spinney*
ANTHEM
a. Thy Mercy Lord..........*Muller*
b. O Love That Casts Out Fear *Huerter*
OFFERTORY
Abide with Me (Violin Obb.)..*Goudey*
ORGAN
March in G.....................*Smart*

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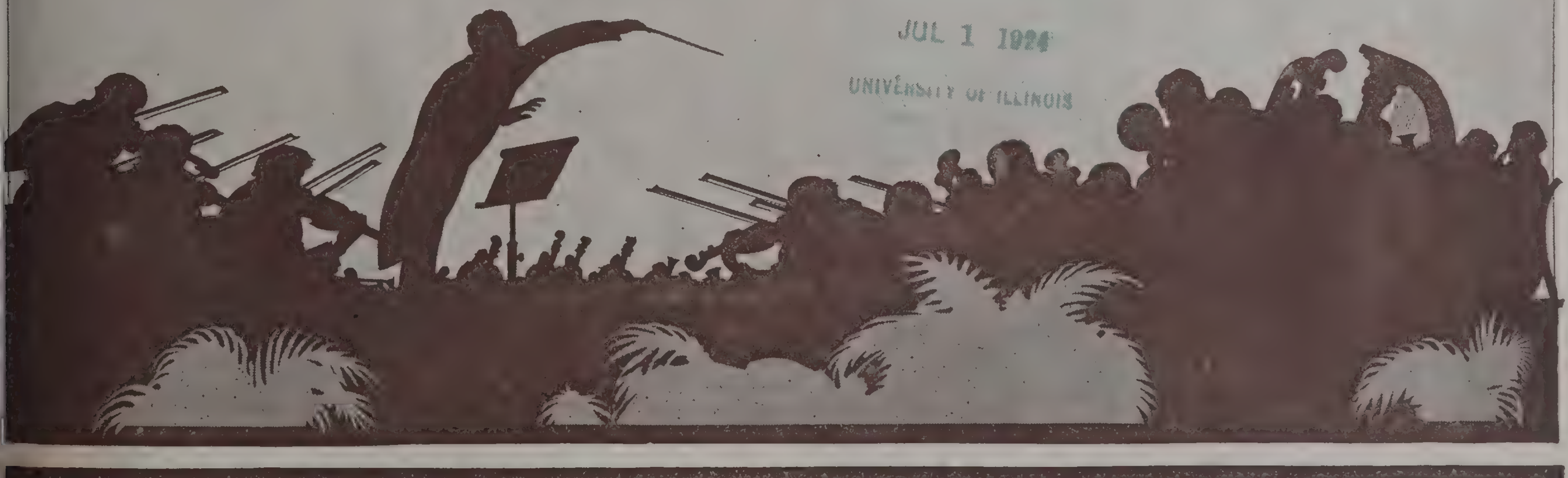

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19130	Sweet Luana (d-E)	.50
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19228	Song to You, A (E-a flat)	.60

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19492	Save Me, O God (d-b flat)	.50
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19331	God's Love is Above the Night (E flat-F)	.60

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The Etude

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Edited by James Francis Cooke
Assistant Editor, Edward Ellsworth Hipsher

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The World of Music

"Nerone," by Boito, had its premiere at the famous La Scala of Milan in the second week of May. The direction of this, the most colossal production ever attempted at La Scala, resulted in an ovation for Toscanini, the man behind the whole performance. The work is highly spectacular and some seats commanded as much as three hundred dollars each.

The Ohio Music Teachers' Association and the Ohio Federation of Music Clubs met in annual convention at Toledo, April 28-May 2. Prizes were awarded for compositions by Ohio composers and for competitions by young musical artists. Mrs. Edgar Stillman Kelley was elected president, and a movement to raise an Endowment Fund for the Federation was inaugurated.

The Women Composers of America have organized, with Mrs. H. H. A. Beach as chairman, and have become affiliated with the League of American Pen Women.

Charles O. Bassett, operatic tenor and the *Turiddu* in the first New York presentation of "Cavalleria Rusticana," died in New York on May 1. He first sang in America with the Mapleson company in 1884, with Patti, Nicolini, Scalchi and Nevada in the casts.

"Alglala," a New American Opera on an Indian theme, the libretto by Cecil Fanning and the music by Francesco de Leone, had its premiere at Akron, Ohio, on May 24th, with pronounced success. Mabel Garrison, Edward Johnson, Mr. Fanning and Francis Sadlier created the leading rôles. The event was quite of a civic nature, the Chamber of Commerce and other civic and social organizations sponsoring it, and had Mrs. F. A. Seiberling, past president of the National Federation of Musical Clubs, as a distinguished patroness.

The Philadelphia Band made its début on the evening of May 17th at the Academy of Music, as the concluding feature of Music Week. The band was organized by the Philadelphia Forum, with Leopold Stokowski as conductor, and it is to be a feature of important municipal occasions. From the color of the uniforms, it is colloquially known as "The Gold Band." The first concert was a pronounced success, and especially when it is considered that there was time for but four rehearsals. Its rhythm and tone color were splendid; while the more delicate passages were as lightly touched as if from strings. The familiar *Minuet* of Boccherini and the *William Tell Overture* were especially memorable. The popular climax of the evening came with the spirited playing of three Sousa marches, concluding with *The Stars and Stripes Forever* which brought the audience shouting to its feet.

Sir Walford Davies, who was offered the post of organist of St. George's Chapel, at Windsor, in succession to Sir Walter Parratt, has decided to decline the honors and to remain in his native Wales.

Lionel Monckton, well-known English composer, critic and barrister-at-law, died on February 15, at sixty-two years of age. Out of an estate of the gross value of three hundred and eighty thousand dollars he left five thousand dollars to the Royal Academy of Music to establish a prize to be awarded to the student of the school who shall show, during the year, the greatest proficiency in the composition of light music. Mr. Monckton wrote much of the music of the old Gaiety productions.

Wallingford Riegger has been awarded the $1,000 prize offered by Mrs. Coolidge for the best setting for four voices and small chamber orchestra of Keats' "La Belle Dame sans Merci." This is the first time a native American has won in these contests. Mr. Riegger was born in Albany, Georgia, and his work will be produced at the coming Berkshire Festival.

The Oldest American Organist, in point of service, has probably been found. Frederick C. Morgan, of Vermillion, Ohio, has been a church organist for sixty-two years; and Joshua Allen, of Walpole, Massachusetts, has been in similar work for fifty-eight years.

Puccini's New Opera "Turandot" is reported to be finished and in the hands of the publishers.

"Whipped Cream" ("Schlagobers"), a new ballet by Richard Strauss, had its first performance in Vienna on May eighth. The most effective and spectacular episode is when forty-eight dancers come out of a huge bowl of whipped cream beaten by a mechanical cook. The music is light, gay and typically Viennese, with an abundance of waltz themes.

The National Association of Harpists met for their fourth convention, in Indianapolis, May 10th. Eighty-five harpists from ten States and Canada were in attendance, with Carlos Salzedo as president and Edgar Stillman Kelley as an honored guest to conduct a scene from his "Pilgrim's Progress."

Opera in the Church Service is the latest in Nottingham, England. At the Unitarian Church, "Tannhäuser," "Lohengrin" and "Parsifal" have been given in concert form with comments by the preacher as to their religious significance.

Mascagani, Puccini and Toscanini have been named Senators by the King of Italy.

Albert Wolff, Musical Director of the Opéra Comique of Paris and favorably known in New York, is reported to be engaged to lead the musical forces of the Théâtre Champs Elysées owned by Mme. Ganna Walska (McCormick).

An American Opera Society of Chicago has been formed by merging the interests of the Opera in Our Language Foundation and the David Bispham Memorial Fund, Inc.

Oskar Merikanto, internationally known Finnish composer, died recently at the age of fifty-five. Aside from three operas he was the author of many piano, organ and vocal pieces.

The Pennsylvania Council, National Association of Organists, met at Allentown, May 29th. Among noteworthy contributors to the program were: Dr. Shelly, of Lafayette College; Dr. Harold Marks, Muhlenberg College; Prof. Edgar Shields, Lehigh University; Dr. Albert Rau, Moravian College; and Dr. John McE. Ward, President of the American Organ Players' Club.

Glen MacDonough, librettist of "Babes in Toyland," "It Happened in Nordland," and twenty-four other light operas for which Victor Herbert and other popular composers furnished the music, died at Stamford, Connecticut, March 29th. Despite his many successes it is reported that he died in want, cared for by a former collaborator and by the American Society of Composers, Authors and Publishers.

The Historic Covent Garden Opera House, of London, opened on the fifth of May for a twelve weeks' season under the same management as before the war. Wagner's complete "Nibelungen Ring" and Strauss' "Salome" filled the evenings of the first week, Bruno Walter and Carl Oscar Alwin conducting. King George and Queen Mary attended the first performance, for which orchestra seats sold as high as one hundred and fifty dollars.

The Wanamaker Band and Chorus, with Clarence Bawden at the Grand Organ, featured on Thursday evening of Philadelphia's Music Week, with a concert in the Court of Honor (seating fifteen thousand people) of the Wanamaker Store, in honor of Lieut. Comm. John Philip Sousa. Marie Sundelius was soloist of the evening, and in the second half of the program, which Lieut. Sousa conducted, sang his latest song, *A Serenade of Seville*, with such success that the audience interrupted with applause in the middle of the composition. The evening closed with Sousa's "The Last Crusade," a ballad for chorus, soli, orchestra and organ. In a short address Dr. Leopold Stokowski paid a glowing tribute to the art of Sousa, declaring that he has done something altogether distinctive in the field of music. Louis James Howell was baritone soloist. The conductor of the Wanamaker Band is Arthur Rasander.

Hugo Heermann, violinist, widely known German musician, recently celebrated his eightieth birthday, and is still actively practicing his profession.

Domenico Brescia, of San Francisco, has won the five hundred dollar prize offered by W. A. Clark, Jr., for the best Chamber Music Composition by a resident of California.

Mary Willing Megley recently conducted the Toledo Musical Festival. This is perhaps the first time a woman has wielded the baton over so large an event. The chorus numbered three hundred and fifty picked voices with an incidental chorus of thirty-five choir boys from Trinity Church, and was accompanied by an orchestra of fifty pieces. Edgar Stillman Kelley's "The Pilgrim's Progress" was the leading work presented.

Julius Stockhausen, formerly famous as an interpreter of the songs of Brahms, Schumann and Schubert, is to have the centenary of his birth celebrated by the Town Council of Frankfurt, who plan the publication of his "Life."

Stephan Krehl, theorist, composer, author of several books on harmony, composition and musical form, and professor of musical theory in the Leipsig Conservatory, died early in April at the age of sixty.

Coleridge-Taylor's "Hiawatha" had several presentations with scenery and costumes—as an opera—at the Royal Albert Hall of London. The Royal Choral Society, the Royal Albert Hall Orchestra and leading artists in the rôles, gave their services, as the enterprise was in the aid of the National Institute for the Blind.

The Cleveland (Ohio) Public Hall was dedicated on April 28th by a performance of "Aïda" by the Metropolitan Opera Company, with Moranzoni conducting and Ponselle, Claussen, Martinelli and Mardones in the cast. The Hall has been employed informally for some time.

Firmin Swinnen, eminent Belgian organist and composer, organist of Antwerp Cathedral, before coming to America several years ago, has been appointed private organist to T. S. du Pont at his magnificent home near Wilmington, Delaware.

Victor Herbert, with a world-wide reputation as one of America's most popular composers, died in New York, of heart failure, on May 26th. Born in Dublin, February 1, 1859 (of a German father and an Irish mother), at the age of seven he was taken to Germany where his musical talent was developed under the best masters. His first public work was as 'cellist, both as concert virtuoso and in the court orchestra of Stuttgart. He came to America as solo violoncellist of the Metropolitan Opera House Orchestra. In 1894 he succeeded the popular "Pat" Gilmore as bandmaster of the Twenty-Second Regiment of the New York National Guard. Later he founded the Pittsburgh Symphony Orchestra, and in 1904, the Victor Herbert New York Orchestra. He was a prolific composer of music of lightness and charm and yet of real worth. His one grand opera, "Natoma," was produced by the Chicago Grand Opera Company in the season of 1911. Of his fifteen or more lighter operas, "Cyrano de Bergerac," "Babes in Toyland," "The Serenade" and "It Happened in Nordland," are among the most widely known.

A $250,000 Guarantee Fund to make secure for three years the needs of the Kansas City Symphony Orchestra is assured.

A Cinema Bureau has been established in London for the purpose of properly training players for the moving picture houses. Candidates for positions in these houses are now accepted only after having passed an *audition* as to their experience and capabilities for this particular field of work.

The "Shanewis" of Charles Wakefield Cadman is to be presented in the Hollywood Bowl with Princess Tsianina in the title rôle and other parts taken by members of the Metropolitan Opera Company who appeared in its first production.

A National Lyric Theatre of Rome, to be constructed at once, will give the Eternal City an opera house on a par with those of Vienna, Paris, Berlin and New York. The stage is to be the largest in the world, while the auditorium will seat four thousand people. The exterior will suggest the old Roman theatre of Marcellus, and the classic spirit is to prevail throughout.

A Sculptural Memorial to Louis C. Elson, in the form of a bas relief portrait and inscription, is to be placed near the entrance to the recital Hall of the New England Conservatory of Music, where Mr. Elson was for many years an honored instructor.

(*Continued on page 503*)

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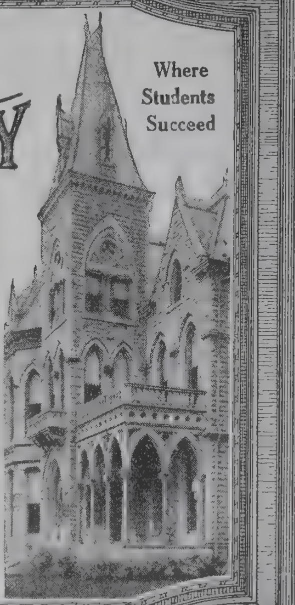

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Elizette Reed Barlow, 48 George St., New Bern, N. Car., New Bern, July 14th, 1924.
Mary E. Breckisen, 354 Irving St., Toledo, Ohio, Normal Class, July, 1924.
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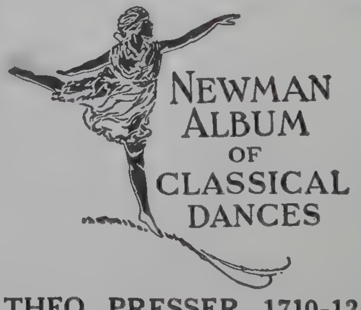

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JULY, 1924 Single Copies 25 Cents VOL. XLII, No. 7

Music Week Everywhere

Early in May some four hundred American cities and towns celebrated Music Week with a comprehensive scheme which brought music to everyone. Possibly one thousand towns celebrated Music Week in part. The editor's desk was snowed under with reports sent in by Etude friends, each very naturally proud of the accomplishments in that particular locality.

If we had attempted to reprint these reports in any manner to do justice to the subject they would have consumed two whole issues of The Etude. The Etude is a musical educational magazine and we do not attempt to give more than the facts of the outstanding musical events of the entire world. This is "covered" in our World of Music.

Probably nowhere in the country was the news of these wonderful Music Weeks received with more enthusiasm than in our offices. We wish that we might have published the notices of all; but since that is impossible we have to content ourselves with this mention and our congratulations to C. M. Tremaine, of the National Bureau for the Advancement of Music, through whose persistent efforts the Music Week movement has reached its present splendid dimensions.

The value of music week is enormous in making our citizens realize more and more what music means to the community.

Getting Down to the Truth About Jazz

Next month The Etude is going for Jazz. We will have both sides fairly represented. There is a world-wide interest in Jazz. It is an American creation. Many serious musicians have seen certain qualities in it that make them believe that it may have an influence upon American music. Will that influence be beneficent or disastrous?

Of course, Jazz has improved in the last ten years. There was a time when Jazz meant nothing but the stridulous noises made by spavined female morons over the footlights and the lacquered pates of the unregenerate gentlemen in the front rows of cheap theatres. Since then Jazz has been re-created by clever musicians until at the present moment millions and millions of Jazz records are in American homes.

We are convinced, however, that the habitual playing of Jazz is very dangerous to many piano students. Here is a letter which has just come from an Etude friend in Ohio, who desires help from the Teachers' Round Table Department. Thousands of teachers could relate similar instances.

"I would like to take up the study of piano again after two years of playing nothing but jazz. I find that my technical ability for playing 'classic' music has disappeared. Can you give me a series of exercises which will give me sufficient practice to enable me to continue my studies in one or two months?

"I had just finished Bach's two-part inventions, when I was forced to stop my lessons. Those I can still play because they are ingrained in my brain and always will be; but if I try to play scales and arpeggios in thirds, etc., with any degree of velocity, I discover my deficiencies. Also my touch has become hard and metallic!"

Here Comes the Band

What is it about a marching band that seems to send a galvanic current through every nerve and make us want to follow. A writer in the *Saturday Evening Post* tells how dogs seem instinctively to follow the band wagon in a circus parade. He says that he noticed for years how these stray animals would tag along after the music makers like the fabulous rats after the Pied Piper of Hamlin. Perhaps the myth of Orpheus and his lute (although the creator of the myth had a poor knowledge of the history of musical instruments) may not have been so impossible as the fable makes him appear. Unquestionably many animals do like music, and the human animal certainly has an inborn instinct to follow the band. Part of our boy-time fun with the circus parade was to get in line and march along.

A good marching band is better than all the tonics that come in bottles. It acts like a bracer. One unconsciously throws back one's shoulders and takes a deep breath and feels that it is fine to be living in a world of jubilant rhythm and joyous sounds.

Out of Focus

One of our readers in Western Canada writes: "The Etude has helped me in many problems by aiding me to get my focus." This was gratifying because we have long realized that people do not want to be preached to or preached at. They merely want problems explained in the simplest possible manner.

A great deal of the unhappiness of the world is due to the fact that so many of us are out of focus. When we understand things rightly the troubles disappear. It seems to be a human perversity to get wrong impressions, garbled ideas, and what the psychologists are now calling "complexes."

When we can see things as they really are, the "complexes" turn into smiles. We have known pianists who have persisted in employing ridiculous technical ideas, whose playing was as hard as concrete and whose whole attitude toward the art-loving public was that of severity. They have gotten their musical training from some musical policeman who has laid down the law to them; and, without even consulting their own brains as to the logic of these laws, they have followed them to the letter and cursed all those who failed to obey them with equal exactness. They are out of focus in the modern musical world. Their conception of humanity is bitter and severe whereas in art one's conception must be warm, tolerant, hopeful, buoyant.

We know of one musician of really great talent who, because he was out of focus, sulked for nearly three years. He was a fine fellow at heart but he thought that the world ought to come to his way of thinking and it never occurred to him that he might be wrong. There are pages after pages in Strauss, Elgar, Puccini and MacDowell that would have horrified the theorists of one hundred years ago. Their minds were so fixedly focussed upon what they understood was right that they could not have changed them.

Get in focus with the times. If things are not coming your way, don't blame things; try to understand the real problems clearly and GET IN FOCUS.

Maxims of a Muddled Musician

Order is music's first law. (*Apologies to Pope.*)

All things come to the musician who will only wait. (*Apologies to Longfellow.*)

The pean is mightier than the sword. (*Apologies to Bulwer Lytton.*)

The true medicine of the mind is good music. (*Apologies to Cicero.*)

The music teacher who praises everybody, praises nobody. (*Apologies to Johnson.*)

He who plays well is the best teacher. (*Apologies to Cervantes.*)

The price of musical wisdom is above rubies. (*Apologies to Job.*)

Facts About Music and Shakespeare

THE late Sir Frederick Bridge, C. V. O., M. A., Mus. Doc., formerly organist at Westminster Abbey, was an ardent student of the music of Shakespeare's day and just before his death published an excellent small work *Shakespeare Music in the Plays and Early Operas,* from which the following facts are taken.

"Music in Shakespeare's day was considered as important a branch of knowledge as Latin or Fencing."

"In Shakespeare's Day the man who did not know how to sing at sight was not considered well brought up."

"All the upper class houses in Elizabethan Days boasted of having a chest of viols."

"In Shakespeare's day the accompaniments to the songs were upon lutes and viols. The lute was a fretted instrument, picked after the manner of the guitar but with a pear shaped body like the mandolin and a long neck. It was in most instances larger than the guitar. It was said to cost as much to keep a good lute in condition as to keep a good horse. They were valued very highly, and in order that they might not be exposed to the weather they were kept in a bed between the rug and the blanket."

"In the early representations of Hamlet the soliloquies of the dismal Dane were often spoken to musical accompaniment."

How Schubert Found Inspiration From a Coffee Mill

By John Liesner

FRANZ LACHNER tells of a visit to Schubert when the composer, who was always obliged to live very moderately, was in despair over his inability to create new melodies.

"I have been writing all day but I have produced nothing. Do stay and let me make you a cup of coffee."

Lachner gladly assented and Schubert went to a battered cupboard and produced an antiquated coffee mill.

"This," he explained, "is one of my most precious possessions. There is something about the grinding of coffee that seems to set my mind working, and before I know it I have some really good melodies."

Lachner laughed at this; but after Schubert had carefully measured out his coffee by the spoonful he started to grind. In a few seconds he exclaimed, "I have it," and went immediately to the piano and played the themes of his famous *D minor String Quartet,* one of his most beautiful inspirations.

Meanwhile the precious coffee beans had fallen to the floor; and Lachner says that he nearly laughed himself to death clambering around the floor with the fat, bespectacled Schubert, picking up the beans.

How Queen Elizabeth Played the Virginals

A VERY quaint account of how England's most famous queen played the Virginals is given in a story told by the Ambassador sent by Mary Queen of Scots to the Court of England. The ambassador wrote:

"After dinner my lord of Hunsdean drew me up to a quiet gallery that I might hear some music (but he said that he durst not avow it), where I might hear the Queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately as soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand; alleging she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there. I answered, as I was walking with my lord of Hunsdean, as we passed by the chamber door, I heard such melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what punishment her Majesty should be pleased to inflict upon me for so great an offense. Then she sat down low upon a cushion, and I on my knees beside her; but with her own hand she gave me a cushion to lay under my knee; which at first I refused, but she compelled me to take it. She then called for my Lady Strafford out of the next chamber; for the Queen was alone. She inquired whether my Queen or she played best. In that I found myself obliged to give her the praise."

Sparks From the Musical Anvil

Comments of Contemporary Music Workers

"SINGERS must be able to paint 'mind pictures' in tone, which is what counts in song interpretation."
—ARTHUR MIDDLETON.

"I PERSONALLY consider the modern British school one of the most vital in Europe. It is owing to the musicians, and especially the conductors, that these men have been given an increasing number of hearings."
—NIKOLAI SOKOLOFF.

"With the very complex music of to-day an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living, pulsating, vibrating thing."
—LEOPOLD STOKOWSKI.

"ART is the expression of the life and struggles of a people; hence, art is history. . . . If we are to be a part of international art, then our attitude must change at once. If Marshall has the voice of a Caruso, give him the same rank."—ELEANOR EVERETT FREER.

"MUSIC is an abstract art. It is possible for it to be both entertaining and uplifting; but quite frequently it is just the former. . . . There is need for entertainment; but I do contend that in music there should be more than entertainment."—LEOPOLD GODOWSKY.

"THE results of the war have been almost as disastrous as the struggle itself. It seems to have destroyed talent instead of creating it. But we can't be too pessimistic, after all. If we count up, there were many years between masterpieces of the past. They did not come one after the other."—FRITZ KREISLER.

"THE effect of the Radio upon concert business is problematical, and it is a subject which will not be decided definitely for some time to come. Personally, my experience is that it has aided grand opera by bringing the music to more persons than had formerly taken an interest in it. The Radio gives the music but leaves a want on the part of the listener to see the artists in person."
—FORTUNE GALLO.

The Value of Two-Finger Exercises

By Arthur Burton

EVERYBODY has heard the story of the old lady who had only two teeth and who thanked the Lord because they "hit."

The two-finger exercises are valuable on the pianoforte, first because of the opportunity they afford for concentration. Try this experiment: Play the first with the fifth and second fingers of the right hand; play C and D like a very slow trill with these fingers; then play C and E like a slow trill; then C and F; then C and G; then, if your hand permits it, do C and A.

Repeat these same exercises, but using the second and third fingers. Then do the same thing with the third and fourth fingers, endeavoring not to over-stretch the fingers. A little farther on the trills may be played faster. Always feel that the fingers are light and free, never hard and stiff.

Next do these same exercises with the left hand. Try to feel as though your hand and fore-arm were floating on air.

This training of two fingers will give you a kind of facility which you will find very difficult to acquire otherwise. Of course it is difficult for some students to see big things in small exercises.

Dr. Mason, be it remembered, based his first volume of "Touch and Technic" entirely upon the two-finger exercises and had Liszt's word for it that nothing would produce the same results as the two-finger exercises. It is well to remember the well-known lines of the poet Young. He said,

"Think naught a trifle, though it small appear, small sands the mountain, moments make the year, and trifles life."

Changes of Key

By S. M. C.

DESPITE the fact that pupils have been well drilled in key-signatures, major and minor, they are often unable to follow the modulations to related keys which frequently occur in the course of a piece or study.

Unless a piece is entirely chromatic, or belongs to the ultra-modern type which flouts the idea of tonality, the principal key will be well-defined and ordinary modulations should offer no difficulty to a pupil who has been taught the fundamentals of harmony and analysis.

A few hints on the use of accidentals for the purpose of modulation to related keys may be helpful to the pupil to whom changes of key are a stumbling block.

(a) If he finds that in a supposedly major key the fifth degree is repeatedly sharped, he may safely assume that the passage in question is in the relative minor. Here, for example, is a piece in D major. In the fourth and fifth measures A-sharp occurs repeatedly, harmonized by the F sharp major chord in the bass. A-sharp is the leading tone of B minor, and is foreign to the scale of D major; hence the student may conclude that the passage is in B minor. This, however, does not refer to chromatic passages, nor to mere passing tones.

(b) If in a composition with a signature of four flats the D is repeatedly marked natural, it is an unmistakable sign that the passage is in E flat. If in the key of C major F-sharp frequently occurs, harmonized by the dominant chord of D, it indicates a modulation to the key of G major. A B-flat, harmonized by the dominant seventh chord of C would indicate a modulation to the key of F major. It is well to note that sharp-four and flat-seven are the most common accidentals used in effecting modulations to nearly related keys.

(c) By related keys is meant the tonic, dominant, subdominant, and their relative minors. Thus, the keys closely related to C major are, F and G major, and A, E, and D minor. The leading tones to these keys are E, F-sharp, G-sharp, D-sharp, and C-sharp; hence four sharps might be found in the key of C as leading tones to related keys. As an exercise the pupil might write out the related keys of each tonic, as,

C major, F and G major, A, D, and E minor.
G major, C and D major, E A, and B minor.
D major, G and A major, B, E and F♯ minor.

(d) Sometimes modulations occur leading to remotely related keys, requiring the addition or cancellation of more than one flat or sharp. The only way out of the difficulty in this case is to know with absolute certainty the order of flats and sharps. The student will have to learn this order only one way if he will remember that the sharp series F C G D A E B, needs only to be reversed to get the flats. If he finds, for example, in a piece starting out in the key of C, a passage in which B-flat, E-flat, A-flat and D-flat occur, this passage is undoubtedly in the key of A-flat. If again he finds B-flat, E-flat, and F-sharp in another passage, either in the melody or accompaniment, he may safely assume a modulation into the key of G minor. The composer evidently finds it more convenient to add these accidentals where needed than to change the signature for every few measures.

The student who wishes to become proficient in recognizing changes of key should not neglect the study of harmony.

Unrest in Study

By George Henry Howard

ANOTHER factor in the makeup of pupils, unfavorable to the study of music, is the common spirit of unrest. A thing begun is likely to be unfinished. Students, as a rule, want to do what they may fancy at the moment. Satisfactory completion of required tasks is the exception. Steadfastness is largely a forgotten virtue. A purpose begun is not carried out. Studies are shirked at school and courses finished with the least possible effort. There are notable exceptions to this rule, but it is a rule, nevertheless. The students themselves are not wholly to blame for this condition.

The writing which is done in connection with musical studies is not, as a rule, the expression of something already conceived. Students work out their lessons in harmony or counterpoint as if they were problems in mathematics. Musical considerations are left out of the account; and, at the same time, the strictly intellectual work is lazily and superficially done.

Students should be led, from the first week of elementary instruction, into the habits of the scholar. They should be taught to think, in order to play. The teaching should lead to exact thinking, which produces good, accurate and artistic playing.

Let these Famous Pianists Help You to Help Yourself

A Self-Help, Eight Weeks' Intensive Summer Course in Pianoforte Study

With interpretations and printed lessons from many of the greatest teachers and pianists

At a Merely Nominal Cost

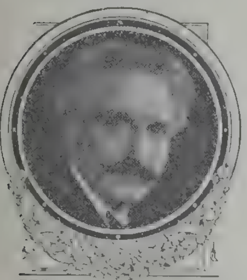
By L. D. WARNER

How the average student, obliged to study without a teacher, can make the summer count with no more expense than the purchase of the needed sheet music, books or records.

PADEREWSKI

STOJOWSKI

GRAINGER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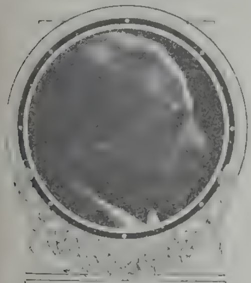
DE PACHMANN

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SCHARWENKA

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GODOWSKY

Thousands of ambitious, progressive music students will have the privilege of studying at summer schools and with private teachers during July and August.

Thousands of others will take various courses by correspondence and otherwise.

Still greater thousands will be inspired to study at home by themselves.

Nothing is ever quite as good as a fine teacher, if you can possibly secure one. If you have not this opportunity perhaps you have not realized that you can develop yourself at home by means of printed lessons and by listening to the actual playing of the world's greatest artists.

Let us suppose that by such means you learn to play in superior fashion just two or three pieces such as the Mendelssohn "Spinning Song," the Grieg "Bridal Procession," the Schubert-Liszt "Serenade," or the MacDowell "Witches Dance." It will prove well worth your while.

Let us suppose that you merely push your technic one or two points ahead. It will all count when you do get a good teacher. The main thing is not to waste your precious time complaining about your lack of advantages when you are simply surrounded with opportunities, if you will only make use of them.

The cost of the materials suggested in the following article is merely nominal. The master lessons cited may be bought at the price of ordinary sheet music. We assume that you have access to a good talking machine (possibly a fine player-piano). The records mentioned, which may be studied over and over again, cost only a mere fraction of what a lesson upon any one piece with the artist playing the record would be. There is no excuse for one not employing this plan, except lack of initiative or ambition.

[EDITOR'S NOTE:—*L. D. Warner is the nom de plume chosen by a teacher of experience who has had an opportunity to become well acquainted with the very latest materials in pianistic study and who for years has been in close association with many of the foremost living teachers and pianists. For reasons of his own he prefers to present this under an assumed name.*]

Many, many times in my experience I have had teachers and students come to me in the spring time and say: "I would give anything if I could make my work this summer raise me a peg or so higher in my career. I realize that there are fine Summer Schools that would help me in this direction; but my circumstances are such that if I study at all it must be at home and with very little expense."

Such students win the respect of the teacher; and I have always gone out of my way to advise them. Some teachers make the asinine mistake of thinking that their sum of knowledge is so precious that they should not let one particle of it go without the payment of a fee. I have always gone upon the principle that my profession is an obligation—that I would always have more pupils than I could possibly handle if I remembered this obligation. That is, I have always tried to help those who were trying to help themselves. In some instances, when their earning power increased, they came back to me and proved very profitable hard-working pupils whose work was a credit to them and to the work I had laid out for them.

Diagnosing the Pupil's Need

In general the pupil who wants to make an advance during the summer seems to be more in need of technic than anything else. Intensive work in technic is always feasible. One of the main things is to have a good plan. In order to have a plan you must know your own deficiencies.

Self-tests That Help

How much technic have you? How much control have you over speed, force, accuracy, rhythm, in playing chords, scales, arpeggios and octaves. Of course it would be unquestionably to your advantage if you could have an expert teacher examine you before taking up your eight weeks' course in intensive study.

If you can not have a preliminary examination or diagnosis made of your case by an expert, it remains for you to make such an examination yourself. The following tests may be valuable for you.

Test for Relaxation

Stand with both arms hanging at the side. With a sudden impulse toss the right arm upwards in front of you until it reaches the level of the shoulder, and then let it drop as though some one had shot the arm and it had lost all power. Now notice whether the arm swings at the side when you let it drop. If the hand does not dangle to and fro you are restraining the arm, you are not relaxing. Repeat this exercise not less than fifty times until the arm is thoroughly relaxed; then go to the keyboard and place your hand in playing position upon the keys. Analyze the feeling in your hand. Does it always feel free and unconstrained when you play? Repeat the same exercise with the left hand and test your relaxation at the keyboard. If your hand is perfectly relaxed, your wrist will sink below the level of the keys. That is, you would hold on to the keys with the tips of your fingers. This however is the extreme. In playing one relaxes but does not do so at all times to this extent. In your eight weeks' intensive course this exercise should be first every day. It will take you about five minutes to do this. At the end of the first week you will doubtless think that it is unnecessary and you will be inclined to drop it. *DON'T*. The more you advance the more you will need it.

Test for Hand Position and Tone

The writer assumes that you know the main principles of hand position as generally accepted. If you read the series of articles in the form of conferences with Josef Lhévinne, as they appeared in THE ETUDE some months ago, you were possibly impressed with the fact that in much modern piano playing the keys are not struck with the tip ends of the fingers but rather with the fleshy balls just behind the tips so that as much of the key surface is covered with flesh as possible. This does not by any means mean to play with straight fingers. It does mean that the key is to be struck with a soft pad and not a hard hammer.

Just to convince yourself try producing tone both ways, first with hard finger tip and then with the soft pad. After this practice in tone-making with each finger of both hands, devoting about five minutes to tonal experiments, say to yourself, "I am going to make the piano sound as beautifully as possible." Place one finger over the keys and then feel the impulse to play come from your shoulder, down the arm and by the slight elevation of the wrist depress the keys. Listen accurately, you will probably note a big difference between the tone you are able to get at first with the forefinger and that you are able to get with the fifth finger. Experiments in tone-making are never wasted; and if they are carried on daily, systematically, for eight weeks, you are sure to notice a big improvement in your playing.

Tests for Speed

Take the scale of B major, probably the easiest of all scales, because it seems to fit the fingers perfectly. Put the metronome at about fifty. Take the four-octave scale, playing (first hands separately) two notes to each beat. If you can play smoothly and easily at this speed, try four notes to each beat, then raise the metronome point by point until you find yourself making mistakes or stumbling. If you do not reach such a point go back and try eight notes to a beat, gradually advancing the metronome until you do find the inevitable errors. There is no reason why, with time and persistence, you should not play your scales at 1000 notes a minute, if you desire to do so. The method of doing this is fully explained in "Mastering the Scales and Arpeggios." Fleet fingers are invaluable in your technical advance. There is no better way in which to develop them than by means of scales and arpeggios. A half hour a day spent on scales makes a "wonderful showing in time."

A Test for Endurance

A great many students do not progress because they seem to reach a point beyond which they are not able to advance without hand strain or intense pain in the muscles of the forearm. This seems to show itself most in octaves. It is an easy matter to correct with time and patience. The writer once knew a pianist of some real ability who advertised himself as "the greatest octave player of all." He could play octaves marvelously, but was deficient in everything else. His arm muscles were enormously developed. He told the writer that he attributed as much of his strength at the keyboard to swinging Indian Clubs as to anything else. Endurance is a matter of muscular training. The great danger in acquiring it is in overdoing it. The muscles should never be strained. Practice up to the point where strain is noticeable and then stop.

Take out your watch and hold it in your left hand, repeating an octave with the right hand until pain in the forearm is noticeable. Of course you must play with loose wrist. Note the exact number of minutes which elapse before the signs of pain are felt. Now reverse the process, holding your watch in your right hand and playing with the left. You will probably find that the left hand tires long before the right. Write down the respective minutes and keep this as a weekly test during the eight weeks. There is nothing so encouraging as to note one's endurance or one's speed growing.

Devote about twenty minutes each day to pure octave study. The following works will be found desirable; but you should be very careful not to select studies beyond your grade of difficulty. Real damage may be done by overstrain in octave playing.

Grade III

First Studies in Octave Playing	Presser

Grade IV

Melodic Octave Studies, Op. 243	Horvath
24 Octave Studies	Vogt
Valsette	Borowski
Moon Dawn	Friml
Valse Christine	Friml

Grade V

School of Octave Playing, Op. 24	Döring
Melodic Octave Studies, Op. 243, Book 2	Horvath
Octave Velocity	Rogers
Prelude in E Minor	Mendelssohn
Novelette, Op. 21, No. 1	Schumann
Gondoliera, Op. 5, No. 3	Stojowski
First Mazurka, Op. 21	Saint-Saëns
Second Gavotte	Sapellnikoff
Reverie Op. 34, No. 5	Schütt
Scherzo 2d Chorals, Op. 18	Dubois
The Troubadour, Op. 266, No. 4	Reinecke
Pattering Rain-drops, Op. 83, No. 1	W. G. Smith
Love Dreams, Op. 4	Al. Brown
Impromptu a la Hongroise	Lacome
Hungarian Dance, No. 7	Brahms-Philipp

Grade VI

Octaves and Chords: Gradus ad Parnassum, Book VI,	Philipp
Six Octave Studies, Opus 26	Preyer
Ten Brilliant Octave Studies, Opus 1044	Sartorio
Le Coucou	Daquin
Wedding Day	E. Grieg
Melody in F	Rubinstein-Schütt
The Cuckoo, Op. 34, No. 2	Arensky
Heartsease	Mrs. H. H. A. Beach
The Music Box, Op. 32	Liadoff
Danse Rustique, Op. 16	Mason
First Tarantelle, in A Flat	F. B. Mills
Polonaise in C	Hamer
Scene d'Enfant	Moussorgsky

Of course, the idea is to start with the required grade and do twenty minutes a day in octave practice until one may advance to another grade. The writer has known many self-help students who have made wonderful advances in octave playing, in the course of a few weeks, by regular daily practice. It is well to remember, however, that unless the student takes exercises to strengthen the upper arm and back muscles, the lower arm and fingers may not be able to stand the strain of modern technic. Any good calisthenics for this purpose are beneficial. We know of one Russian pianist who was accustomed to standing about one foot from a wall, placing the palms of his hands upon the wall, and then letting his body tilt forward so that the weight of the body rested upon the hands. Then he pushed back the body with the arm muscles and repeated the exercise until tired. The octave playing of this pianist is famous.

General Outlines of the Plan of Intensive Study

The main thing, after all, is to have a plan, and a good plan. Work for a definite object and keep yourself up to the mark. Of course, it is impossible to make a cut-and-dried plan that will fit all grades. This is something that the reader must determine for himself. It may very easily be selected by means of the lists of graded studies printed in "The Guide to New Teachers," which the publisher of The Etude has sent entirely complimentary to thousands of self-help students. From such a book select the needed materials for your grade and employ them as follows:

The First Daily Practice Period

Relaxation Exercises	(as suggested)	about	5	minutes
Tone-making Exercises	"	"	5	"
Scales	"	"	10	"
Arpeggios	"	"	10	"
Octaves	"	"	10	"

The Second Daily Practice Period

This should consist of studies. These should be carefully selected by the student after a searching self-analysis of his technical needs. There are studies by standard composers, for almost every purpose, in the list we have mentioned. If you do not feel confident that you can select the studies you need, it might be safer to take a list of studies selected by experts, such as those found in the "Standard Graded Course" in ten grades.

About forty minutes a day should be devoted to the practice of studies.

Third Daily Practice Period

From one to two hours should be devoted to this period. We would advise the student to have at least three pieces under way all the time—one classic, one romantic, one drawing-room piece. Let us suppose that the student is in the Fifth Grade. He might have a choice of the following:

Classics

Beethoven	*Moonlight Sonata* (slow movement)
Mozart	*Fantasia in D Minor*
Haydn	*Sonata, No. 14*

Romantic

Rubinstein	*Romance, Op. 44, No. 1*
Borowski	*Nocturne*
R. Strauss	*Träumerei*

Salon Pieces

Lack	*Song of the Brook*
Wachs	*Shower of Stars*
Mason	*Spring Dawn*

In addition to these pieces, if the player's ability permits, the writer would strongly urge the student to take up the study of some piece in his grade upon which a well-known pianist has written a special lesson. By following out the written directions, these lessons in print are invaluable. In some cases excellent phonograph records, by great pianists, also are obtainable. For instance, the writer knows that Percy Grainger has made a very fine record of Grieg's *Norwegian Bridal Procession*, for which he has also written an excellent analytical lesson. By the combination of the two the self-help student can secure for less than two dollars what comes as near as is possible to a lesson in person with Mr. Grainger, and at a fraction of the cost.

Here is a list of excellent lessons in print which may be obtained from your publisher literally at the cost of ordinary sheet music. These are published in an edition known as "Master Lessons," the printed lesson of two pages of text accompanying the carefully edited piece:

Schubert-Liszt. ***Serenade.*** **Grade 7.**
ANALYTICAL PRINTED LESSON EDITION BY KATHARINE GOODSON
Duo-Art Record by Harold Bauer.
Ampico Record by Howard Brockway.

Mendelssohn. ***Spinning Song.*** **Grades 5-6.**
ANALYTICAL PRINTED LESSON EDITION BY S. STOJOWSKI.
Brunswick Record by Elly Ney.
Columbia Record by Josef Hofmann.
Victor Record by Rachmaninoff.
Edison Record by Andre Benoist.

Chopin. ***Polonaise, Op. 26, No. 1.*** **Grades 6-7.**
ANALYTICAL PRINTED LESSON EDITION BY ALBERTO JONAS.
Duo-Art Record by Harold Bauer.
Ampico Record by Felix Fox.

Mendelssohn. ***Scherzo, Op. 16.*** **Grade 5.**
ANALYTICAL PRINTED LESSON EDITION BY EDWIN HUGHES.
Victor Record by Cherkassy.
Duo-Art Record by Renard.
Ampico Record by Josef Hofmann.

Chopin. ***Valse in C Sharp Minor.*** **Grade 6.**
ANALYTICAL PRINTED LESSON EDITION BY EDWIN HUGHES.
Brunswick Record by Josef Hofmann.
Victor Record by Paderewski.
Duo-Art Record by Joseph Hofmann.
Ampico Record by Borchard, by Godowsky, and by Ornstein.

Grieg. ***Bridal Procession.*** **Grade 5.**
ANALYTICAL PRINTED LESSON EDITION BY PERCY GRAINGER.
Columbia Record by Percy Grainger.
Duo-Art Record by Ganz.

MacDowell. ***Witches' Dance.*** **Grades 6-7.**
ANALYTICAL PRINTED LESSON EDITION BY MRS. EDWARD MACDOWELL.
Brunswick Record by Godowsky.
Duo-Art Record by John Powell.
Ampico Record by Hans Hanke.

Schumann. ***Träumerei.*** **Grade 4.**
ANALYTICAL PRINTED LESSON EDITION BY CLAYTON JOHNS.
Duo-Art Record by Godowsky.
Ampico Record by M. Volavy.

Rubinstein. ***Barcarolle, Op. 30, No. 1.*** **Grade 5.**
ANALYTICAL PRINTED LESSON BY STOJOWSKI.

Schubert. ***Moment Musical, Op. 94, No. 3.*** **Grade 5.**
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Brunswick Record by Elly Ney.

Schumann. ***Nachtstück, Opus 23.*** **Grade 6.**
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Duo-Art Record by Novaes.
Ampico Record by Godowsky.

Mendelssohn. ***Rondo Capriccioso.*** **Grades 6-7**
ANALYTICAL PRINTED LESSON BY KATHARINE GOODSON.
Columbia Phonograph Record by Josef Hofmann (A6078); by Xaver Scharwenka (A5467).
Victor Record by Cortot.
Duo-Art Record by Josef Hofmann.
Ampico Record by C. Adler.

Schubert-Liszt. ***Hark! Hark! the Lark!*** **Grade 7.**
ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
Columbia Record by Ignaz Friedmann.
Duo-Art Record by Paderewski.
Ampico Records by Volavy and by Moisewitsch.

Mozart. ***Fantasia in D Minor.*** **Grades 5-6.**
ANALYTICAL PRINTED LESSON EDITION BY JOHN ORTH.
Duo-Art Record by Raab.
Ampico Record by Herbert Hyde.

Chopin. ***Impromptu, Op. 29.*** **Grade 7.**
ANALYTICAL PRINTED LESSON EDITION BY S. STOJOWSKI.
Brunswick Record by Godowsky.
Victor Record by de Pachmann.
Duo-Art Record by Friedmann.

If the student has time for collateral study, we would advise very strongly the following works: "Principles of Expression in Pianoforte Playing," by Christiani; "Expression," by M. Lussy; "The Standard History of Music," by Cooke; "Music Masters, Old and New" or "Great Pianists on Piano Playing," by the same author; "Improvisation," by Sawyer, and "The Beginner's Harmony," by P. W. Orem.

A Grand Piano Gives a Lesson

By R. L. F. Barnett

A certain pianist who prided himself on the firmness of his touch was trying different grand pianos when his attention was called to a rebuilt instrument of a very fine make. The pianist was much pleased with the tone, but happened to look inside at the action just as he had struck a chord with both hands.

"This piano," he said, "shows signs of wear;" and indeed it seemed so, for the hammers he was using stood at very unequal distances from the strings.

"That is strange," replied the salesman, who was an amateur pianist; and he in turn struck a chord. All the hammers in use stood exactly on a level.

The pianist investigated and soon found that in chord-playing his fingers did not go down with equal firmness.

It is easy to forget that chords are made up of single notes, each of which must be held with a firm finger-tip. If you find it hard to play a certain chord firmly, try playing the notes separately, then two at a time, with the hand always in the position it must take to play the chord. You will soon find out which fingers are shirking and the process will certainly result in a noticeable improvement in your chord-playing. Do not allow yourself to think that there is no technical work for you in a piece that is made up mostly of chords.

Don't Interrupt Pupils

By Joseph George Jacobson

When a pupil plays a piece to you at the lesson do not interrupt at first to correct minor mistakes. Let the composition first be played through as a whole, then go over it again, making corrections. Try to select pieces a little easier than the etudes and exercises. If a piece is well played Mamma will be well pleased, and it will be a feather in your cap. Train the memory from the start. Show them how to memorize by taking two measures at a time and committing to memory first one hand, then the other, then both; and continue in this manner through the entire composition. When a piece becomes dull to the pupil, take it away for a while. A pupil left his teacher recently because she made him study a piece for a whole year.

Pupils want melodious pieces, and the teacher must know what style of compositions please them. Try to explain the composition in some manner of interest; draw on your imagination, even if you do not know what the composer "thought" of when this piece was being created. Most likely he thought of just the piece. Compositions are crystallized results of many thoughts fused in the flame of emotion. Of course, you do not want to say that to the young pupil.

Why She Quit

By S. M. C.

A tiny black-eyed Italian girl came for lessons.

"My mamma says I want to take music lessons."

"How old are you, and what is your name?"

"I'm six years old, and my name is Rosalie Lombardino. I used to take lessons from another teacher; but my mamma quit me."

"Why did she quit you?"

"The teacher didn't learn me anything. Every time it was C-D, C-D, and I had to pay twenty cents, and she never put me in any higher grade, so my mamma just got tired and quit me."

A Spring Day, a Pitch-Pipe and Some Ear-Training

By Grace May Stutsman

One of the largest contributing factors in sight reading is the power to mentally translate the visible into the oral. Conversely, the faculty for translating the oral into the visible is also imperative. If these faculties are undeveloped, memorizing and sight reading become a difficult process even to the accomplished musician. Few children (or grown-ups, for that matter,) have a "golden" ear, which makes it necessary to develop the hearing as systematically and as thoroughly as possible, to which end we recommend the use of a good pitch-pipe.

As the days lengthen and warm weather approaches, the out-of-doors possesses a great appeal. If the teacher is a nature enthusiast it is entirely possible to hold the ear-training class on the bank of a stream or in the cool recesses of a wood. A child is always on the alert for the unusual; and the novelty of a music lesson in the open makes an instant appeal to his imagination.

A bird song may not seem to him to have tonality, but if tested out with a pipe, softly, it is shown to have pitch as well as form. A cricket's chirp, the distant honk of an automobile horn, each has a key which may be definitely determined on the spot.

Notation pads should be taken along so that dictation can be taken, if the pupils are advanced enough to have reached that stage. Each child should take his turn at giving as well as taking dictation. The teacher, for obvious reasons, must also take it down.

When the child gives dictation, do not start him out with a note from the pipe. Make him decide the tone upon which he hopes to commence and rely on his own sense of pitch to begin. The tonality can be unobtrusively verified during the progress of the exercise being given, and at the end, a discussion will be in order relative to the key established.

Countless other uses to which the pitch-pipe may be put, will suggest themselves to the ingenious teacher. These are mere suggestions, intended to stimulate the imagination of the one who resents being housed when the first balmy days appear.

How "Little Italy" Requires Its Funeral Marches

By Dr. H. P. Hurlong

In "Little Italy," that most interesting quarter of Philadelphia, music plays an important part in the everyday life and habits of its people. Its use for wedding celebrations, house parties and infant christenings may not be a very great departure from general customs; but its connection with funeral processions is both curious and strange.

This touch of the Old World, to which many cling so tenaciously, may be observed almost any day of the year in the vicinity of the churches in this section. The weeping relatives and friends mournfully marching with bared heads bowed down; the band of brasses, reeds, and muted drums, playing tunes which seem to portray the sorrows and agonies of the bereaved; is most unusual and impressive.

Of peculiar interest is the fact that the character and kind of music played denotes the relative age and importance of the deceased to the community. Martial airs and bright rhythms indicate the procession in honor of an infant whose soul is presumed to enter directly into Heaven. Here the music is in no sense funereal. In fact there is an air of religious joyousness about it which is truly surprising,

The dull, rhythmic beat of a muted drum, the continual roll of the snare, the snatches of minor chord and melody, create an atmosphere of sorrow, which is relieved by the introduction of occasional major chords, subtly suggesting resignation. This indicates that a person of age has passed away whose demise is timely. The heart-rending minor mood, carried to the point of despair, is used for the youth cut off in his prime or for the maid, whose deep, dark eyes will no longer kindle the fire of passion in the heart of her lover.

Sometimes the Chopin *Funeral March* is played; but more often, and more impressive, the composition used is traditional and of such antiquity that its composer is either unknown or forgotten. In this latter case the melody is carried in the clarinet and the clarinetist so uses his instrument as to produce a tone almost akin to a human cry of despair.

"Pigeon-Toed Hands and Fingers With Arched Insteps"

By C. M. B.

There is nothing more interesting than to be entrusted with a piano beginner under six years of age—say from three to five! Do you say that is too young to start? Perhaps it is, under ordinary circumstances, but with daily fifteen-minute lessons, no practice alone, very gradual requirements as to progress, and a carefully varied training in technic, ear-training, and appreciation, the little one can be conducted pleasantly and safely through his introduction to the piano by the time he is six or seven.

The advantages of so early a beginning? Observation and experience lead to the belief that the child who "does not remember when he did not know his notes," or when he first placed fumbling, helpless fingers on the keys, develops an ease and sureness of touch beyond that of later beginners—other things being equal. Moreover, it solves the question, "Shall he take music?" He is past the point of making it a matter of daily dispute by the time he is old enough to debate it. Though he may later discontinue music, because of greater inclination and talent in other directions, he will not run the risk of missing a musical training because the difficulties seem so enormous and the time required so appalling, as they often do to older children.

But all this is prefatory to a note on method which rises out of experience with young pupils. Whether we begin with the five-year-old or the ten-year-old, we find two conditions of the hand which call for constant education. One is the outward, downward slope which throws the fourth and fifth fingers to the outer edge of the keys and weakens their stroke. Another is the collapse of the nail-joint upon striking a key, which, if allowed to continue, results in a straight, stiff finger from the first joint to the end. This last fault may be guarded against to some extent by requiring only very soft tones until the stroke can be made without collapse. But even so, these two tendencies demand the teacher's earnest attention during the first months of instruction. A beginning must be made toward slanting the hand inward, this to be continued through all subsequent training; and the convexity of the third finger-joint must be established in early lessons, or it can hardly be secured afterwards.

All this means countless reminders! Now to say "Extend and raise the outer side of the hand!" or "Do not let the nail-joint of the fingers sink in!" takes time, and to say it a good many times during a lesson is wearing. So when explaining these points to a little pupil, and showing him a good hand and finger position, I say, "You see, the hands really go pigeon-toed, don't they? And the fingers, instead of stepping flat-footed, have nice arched insteps, like good dancers!" And when, a little later, during the ordeal of managing notes, time, fingering and expression, the child lets the hand fall into the awkward, feeble, outward slant, and the fingers break down, I say softly, "Pigeon-toed hands, and arched fingers!" and he recovers position—knowing well that a halt will be called unless he does so.

An instructor in a noted military school stated that the correction of a boy's carriage and posture was practically secured in the first few months of his training. "We do not relax our attention for a minute," he explained, "nor permit any relapse into wrong posture until right habits are formed." After all, this is the shortest, easiest way in all such problems. It is a saving of time and effort in the long run to protect the little pupil against bad habits from the very beginning, and to leave him free to progress, unhampered by faults into which he never should have been allowed to fall.

A Musical Dialogue

By Laura Roundtree Smith

(An Entertainment for Use at Musical Club Meeting.)

The names of the Musical Compositions are written on cards. They are numbered, and on the back of each card is written a short paragraph, which the one holding the card may read.

The names used are Prelude, Invention Etude, etc.

Number One: I am little Prelude, a short selection.

I am used really to prepare the ear for what follows.

How often the great composers improvised a little Prelude. None, I am sure, can be more beautiful than the Preludes of Chopin.

He loved to compose Preludes while alone on the Island of Majorca.

He imitated the sighing of the winds.

He imitated the patter of the rain-drops on the roof.

(Plays any Chopin Prelude.)

Number Two: I am sitting up as stiff as can be, for I am an Invention, written by Bach, of course.

Everyone will expect me to act in a most dignified manner.

Allow me a few trills and turns, if you please!

I am hard to play, but no music student will ever escape me.

Perhaps the Invention will sound more interesting to you if you will close your eyes and imagine the little Bach copying my notes in the moonlight.

(Plays any Bach Invention.)

Number Three: I am an old-fashioned Etude.

I suspect I belong to Czerny or Heller, I am not quite sure which.

I shall hurry now and play for you.

What is that? You say the Etude is not so old-fashioned after all.

You say McDowell also wrote Etudes?

Very well, I feel it, though, in my bones that I am rather old-fashioned.

(Plays Czerny or Heller Etude.)

Number Four: I am a Barcarolle. My name brings up a scene in Venice. The lightly gliding gondola and the boatmen's song. I will introduce the Serenade if you will listen to me.

(Plays Barcarolle and Serenade "Tales of Hoffmann.")

Number Five: You called for a Rondo? Yes, here I am.

Beethoven was fond of me, and I feel proud of that fact.

You say I repeat myself? Why, of course I do. I grow attached to one theme and repeat it over and over. I like to repeat myself also in contrast to another theme.

I love to think how smoothly I came from under the fingers of the great Beethoven.

He could make me laugh when he was in a happy mood.

(Plays any Beethoven Rondo.)

Number Six: I am a Largo. I move very slowly. I feel as though I had the weight of the Nation on my shoulders.

I am solemn, and why should I not be? I am so very, very old.

I think often of little Handel stealing up alone into that dark old garret to play.

To-day his melodies have become eternal.

(Handel's Largo, violin and piano.)

Number Seven: I am a Symphony, a very grand composition, indeed, when written for the whole orchestra. I have four movements, so I can furnish you with some variety.

Oh, dear, I hope the fiddles are in tune, and I hope that drum knows when to come in.

As Papa Haydn introduced me, I will play the Andante from his Surprise Symphony.

Number One: I know the story of the Surprise Symphony!

Number Five: Hush! it is not your turn; be still and listen!

Number Seven plays Andante from Surprise Symphony, Haydn, (arranged by Saint-Saens).

Number Eight: I am an Impromptu; I do not belong to the public. I am only a little piece for the Composer himself, dashed off without a moment's notice.

I am popular with some people to-day.

Schubert may have composed me in a beer-garden.

(Plays any Impromptu of Schubert.)

Number Nine: I do not know if I really belong in this company or not. I am one of the Songs Without Words.

Surely, I cannot be the "Spring Song"; that composition is worn threadbare by repetition.

I am often played so badly that the song is lost.

I like that picture that we had of Venice, and I can do no better than to play one of Mendelssohn's Gondola songs.

(Plays Gondola Song, Mendelssohn.)

Number Ten: I am a little Romance. I am so bashful. I would like to be excused from appearing.

I belong really to moonlight nights, and old-fashioned gardens,

(All: He is going to play the Moonlight Sonata.)

Number Ten (continues): No, no, I will not play a Sonata.

I heard one student say yesterday she memorized me just because I was short! The very idea! I would be ashamed to say such a thing.

I belong to Schumann, and he wrote me one day when he was very, very sad.

(Plays Schumann's Romance, Opus 26. No. 2.)

Number Eight: That was shocking to memorize so beautiful a piece just because it was short. It makes me think of the old lady who said. "Play me any 'Opus,' please! I love to hear an 'Opus!'"

Number One: What did the old lady mean?

Number Two: Hush! Don't display your ignorance. Look up the meaning of Opus in the Musical Dictionary!

Number Two: I am little Berceuse, a lullaby. Nothing could be more fitting than to complete the program with a lullaby, Unless someone arrives late, this will finish the program.

(Plays Berceuse from "Jocelyn," Godard. violin and piano.)

Number Twelve: I am called the Minuet. I am late, I know, but my street-car was delayed.

Number Thirteen: How very odd, I am called the Minuet, too, and I am also late, for my auto broke down.

Number Ten: Who ever heard of that old-fashioned dance, the Minuet, being given without a partner? We are glad to welcome you here.

Numbers Twelve and Thirteen (in concert): Many great musicians wrote minuets, but since we arrived together we will play together.

We will play from a Minuet by Mozart.

We will play a duet.

(Play Minuet from Symphony in E Flat, Mozart, "Concert Duets.")

(All shake hands and pass out.)

Haydn's Gay Heart

JOSEPH HAYDN, the serene and pious composer, explained the serenity of his Church compositions, so severely criticised, with the following golden words. "I do not know how to do differently. I give what I have, but when I think of God my heart is so full of joy that the notes flow from me like thread from a bobbin; and as the Almighty has blessed me with a gay heart I feel certain that He will forgive me if I serve Him gayly."

Tchaikowski's Strange Marriage

WHEN Tchaikowski was thirty-seven he married against his will. He gives the following (abridged) explanation of the curious episode in a letter to Frau von Meck:

"One day I received a letter from a girl I had known for some time. I learned from it that she loved me. The letter was couched in such warm terms that I decided to answer it. . . . The result of the letter was that I followed the wish of my future wife and called to see her. . . . By the following letter I saw that I had gone too far; that if I now turned from her suddenly it would make her unhappy and possibly drive her to a tragic fate.

"So the weighty alternative opposed itself: Either I got my liberty at the cost of a life, or I married. The latter was my only possible choice. So one evening I went to see her, declared openly that I could not love her, but that I would always be her grateful friend; I described minutely my character, the irritability, the unevenness of my temperament, my diffidence—finally my financial condition. Then I asked her if she would be my wife. Naturally her answer was 'yes.'"

In less than a month from the honeymoon Tchaikowski tried to kill himself by standing up to his chin in the ice-cold river! After six weeks of it he ran away and never saw his wife again, though he provided for her financially.

"Indecent" Music

By W. F. Gates

A CONTEMPORARY speaks of "indecent" music. Of course, this expression may have been used in a figurative way, meaning music that is vapid, shallow, childish. But to think that music can be "indecent," in the ordinary sense of the word, is to mistake the limitations of the art. For music has its limitations; let us not evade that point.

Frequently, composers and performers try to force music to say and do things that belong to the realm of literature and the plastic arts. They try to make music metaphysical, religious, geographic, historical—everything that it is not.

They try to make it moral or immoral, denominational or sacrilegious, decent or indecent. Music may be associated with these ideas, but it is not such in itself. Certain music may be associated with certain religious ideas for a long time and so, in its presentation, bring back to mind these ideas. Certain other music may be associated for a long time with other ideas which one age or country considers indecent, though another may not.

It must be remembered that the morals of one age or location may be the immorals of another. But music in itself, is the same. Deduct the associations and music has no religion, no vice, no politics, no country. All music is decent, though a good deal of it is weak, and badly afflicted with curvature of the spine, to say nothing of rhythmic eczema and St. Vitus' dance. That has to do, however, only with its technical construction and not with its sentiments or morals.

If certain tunes are so firmly attached to indecent thoughts that the playing of them causes brainstorms in the minds of the young, then it is well to omit their performance, clean off the slate and give music a new deal. But this simply is because the Muse, in her defenseless condition, has been dragged into bad company and her garments soiled by contact. The goddess is immaculate, pure and undefiled In her nature she can be nothing else.

Moment's Notice Repertoire

By Francis Kendig

SINCE pianists are supposed to be able to play anything they have ever known, at a moment's notice, regardless of the multitude of intrusions which may come into their practice period, it is really necessary to keep up a certain repertoire which can be called upon at any time. This need not be a large one. Six pieces should be sufficient. People do not care to listen to more than six pieces at one time, as a rule, and often two or three are all that are necessary.

Select six pieces which can be played from memory. Do not take the most difficult things you have ever played. Instead take those of different appeal and different degrees of difficulty. Select numbers in various keys. Have variety in major and minor mood and otherwise. Let harmony or chordal work predominate in one, another may have melody pure and simple, in another strive for brilliance and facility, and in another choose something fundamentally rhythmic.

After the six pieces have been selected, play them all over, straight through the list. Then select the one which goes best, and practice it till you can do it flawlessly. After you are satisfied with the interpretation which you are able to give this, give the second best piece the same treatment, and continue on through the list.

When this has been accomplished, go through the entire set at least twice each day. Play each piece slowly, mentally conscious of each note, tonal gradation, and, preferably, counting aloud. Then play the piece up to speed, with the mind keenly alert that everything is as perfect as you would want it to be if Paderewski himself were listening to your rendition. Some pieces will take more than twice going over each day. Give them what they need. Almost every number will take a little extra brushing up now and then.

There will be some pieces on the list which you have played a great deal, and this will probably be the first one to change. When you have decided to drop one of the six, or if there is another piece memorized and polished ready to take its place, let the old piece go. Do not try to add one piece, making seven. As soon as you have a new piece ready for public performance, discontinue the piece which you have played most, or the one which is least effective. Incidentally, it is a good test of one's interpretation to study which pieces really go "over the footlights!".

Following out this method one has an ever-changing cycle of six pieces which can be played creditably without the usual tiresome excuse—"out of practice." It is not to be expected that one will ever be entirely satisfied with the rendition of the entire list. The list will not change rapidly, and when a piece is dropped, it need not be dropped forever. On the contrary, it merely may be given a rest, and included in another season's repertoire.

Unless a pianist is putting in the necessary hours for maintaining a high degree of artistry, there must be some happy medium that will keep up an acceptable repertoire. It is bad for one's musicianship, professional reputation and personal pride to be out of practice. In order to divide correctly the time spent on new material and the concert repertoire, a conscientious month-in-and-month-out following of the "six pieces" method will be found immensely satisfactory in maintaining one's ability to play at any time and to always play well.

How a Famous Engineer Studies a New Composition

A Practical Talk on Study Analysis

By VLADIMIR KARAPETOFF

Professor of Electrical Engineering at Cornell University, Ithaca, New York

Biographical

Vladimir Karapetoff was born on January 8th, 1876, in St. Petersburg (now Leningrad), Russia. Went to public schools in Baku and Tiflis, in the Caucasus. Graduated as a Civil Engineer in Petrograd in 1897 and later studied electrical engineering in Germany. Came to this country in 1902, and has been on the engineering faculty of Cornell University since 1904. Author of "Experimental Electrical Engineering," "The Electric Circuit," "The Magnetic Circuit," "Engineering Mathematics," and of numerous articles and papers on engineering subjects. Research editor of the "Electrical World" since 1916. Acted as consulting engineer to several industrial corporations.

As was the case with many Russians of the better class before the Revolution, Vladimir Karapetoff was allowed by his parents to study music as an avocation, without any thought of making a professional musician out of him. While in the high school he was also enrolled in the Tiflis Conservatory of Music, a branch of the Imperial Conservatories of Petrograd and Moscow. Here he studied the piano and the 'cello. Later he continued his piano work under two prominent teachers in Petrograd. He also studied the 'cello in the Ithaca (N. Y.) Conservatory of Music for three years. By properly arranging his daily routine work, and economizing time whenever possible, Professor Karapetoff has been able to keep up his technic on two instruments, and continues to give public recitals throughout this country, in connection with his numerous speaking engagements on engineering subjects.

He is a recipient of the Montefiore prize for his electrical inventions and is an honorary member of the following honorary societies: Eta Kappa Nu, Tau Beta Pi, and Phi Mu Alpha (Sinfonia).

For a number of years he has been interested in the idea of increasing the range of the 'cello upward by the addition of a fifth string, an E, one-fifth above the regular 'cello A. He finally succeeded by using a steel string, and now uses his five-string 'cello regularly. This makes it possible to play advanced pieces without difficult thumb positions, and also enables him to play many violin pieces an octave lower than they are written.

MUSIC is not my profession; I am an engineer and a teacher of engineering. In my childhood, in Russia, I studied the piano and the 'cello under good teachers, and the most valuable part of their instruction proved to be that they taught me how to study pieces by myself. My scientific training and, perhaps, my natural analytical temperament have helped to develop their precepts further into a code of rules which I have followed throughout life. The best proof that I can offer as to the soundness of these principles is that I have been able to keep up my technic and a repertoire on two instruments up to the present time (I was born in 1876), and every year give one or more public recitals on both instruments. Some of my precepts are purely introspective, and as such can hardly be formulated in plain words, without using psychological terms. However, I shall endeavor to give you as much as I can, hoping that these precepts may help you and, through you, may help to raise the standard of musical appreciation in this country.

My principal precept in studying a piece of music is "analyze," or, in plain English, "split, split, and split." First of all it means never play or sing a musical composition repeatedly from beginning to end, while studying it. After you have found out the difficult passages, concentrate your attention on these, and keep on splitting each passage until you have discovered the simplest elements each of which, by itself, does not seem difficult. Then begin putting these elements together, and you not only have learned the passage but you have added to the flexibility of your mind for the rest of your musical life.

This splitting or analysis of difficult passages may be done on this or that basis, depending upon the nature of the difficulty, I have found the following methods helpful.

(1) *Melodic Analysis.* Divide the passage into simple melodic phases, each "satisfying" in itself. Even in instrumental music it is helpful to assign simple sentences to each melodic bit; for example, "Is it you?" "Let us go," so as to add unconscious phrasing and connection to such melodic bits. No matter how a phrase is actually written on paper, play or sing it to its logical end. In many cases this means to an accented note. For example, in a long passage consisting of triplets you will find a much better and simpler melodic phrasing by thinking from the second note of a group to the first of the next group. This makes a group of two unaccented notes followed by an accented note, of the form "let us go," with the accent on the last syllable.

(2) *Harmonic Analysis.* Name all the principal chords and modulations in the phrase which you are studying. You will be surprised how much this will add to the ease of memorizing a piece, to an intelligent phrasing, and to your feeling as one with the composer. I cannot urge too strongly a study of harmony at a young age. This will also help materially in ensemble playing, choral singing, accompanying, or reading new music. Even if you are a violinist or a singer, you need harmony just as much as a pianist or an organist does. Otherwise you are only half a musician.

(3) *Rhythmic Analysis.* Emotions cannot be expressed in music apart from a rhythmic "texture," and only a few great artists have fully mastered this subtle means of expression. With most performers, the rhythmic gradations of force and speed are either not prominent and varied enough or are too evident. Make up your mind how you are going to play or sing a particular phrase with respect to the relative accents slowing down, speeding up, rubato, and other features, and how you are going to contrast the phrase rhythmically against the ones preceding and following them. Look at a good oil painting very closely and learn what "texture" and "contrast" mean, and how different objects are approximated with a different kind of rough or smooth paint surface. Without texture the picture would look flat, like an amateurish water-color sketch.

(4) *Mechanical (or Anatomical) Analysis.* By this I mean a careful planning of the best utilization of your fingers, hands, arms, body posture, bowing, control of the facial muscles (in singing), and so forth. You know from your own experience how much is gained by adapting the means to an end, when you use a knife, a fork, a hammer, a needle or a tennis racket. So why always use parts of your body in the same stiff manner when performing such a delicate operation as playing or singing? Find the way in which you can play or sing a certain succession of notes in the easiest way, and it will look graceful and natural. Do not try always to hold your hands or the bow in the same stilted way, but always hold them in the most appropriate way for each particular kind of difficulty, the way thought out and experimented with in advance. There are narrow hands and wide hands, flexible hands and stiff hands, short fingers and long fingers; and no one fingering or method of holding the hands can possibly suit everyone.

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(5) *Tone Color Analysis.* Always think of a listener who has a fine appreciation of tone quality and of its varieties. When Anton Rubenstein played the paino, one was seldom conscious of the instrument itself, with its harsh ivory keys and steel strings, but always, one was reminded of an orchestra, a violin or possibly a murmuring brook. The pianist and the organist should mentally strive to represent an orchestra or at least some ensemble of instruments. A violinist may think of a female voice, a flute, a cello, or whatever medium renders a particular phrase the best. A vocalist should cultivate changes in voice quality as much as possible, adapting it to the sentiment expressed. It is remarkable how much can be achieved in this respect, once a conscious effort has been made to learn the ways and means of bringing out the possibilities of one's instrument.

(6) *Analysis of Emotions.* The purpose of singing or playing an instrument is to arouse in the hearers certain emotions, akin to those which the composer and the performer together are endeavoring to express. Are you merely a postman who carries a sealed message from the composer to the listener and who knows nothing and cares nothing about its contents and intent? Or have you made the composer's message your own and are expressing it through your own emotions? Think of the difference in the impression which you can hope to produce on the listener in these two cases. Contortions, long hair, and rolling up of your eyes, will not fool many. They want a message of love and beauty; and the only way you can give it to them is by learning how to express them in music, the ideal love and the sense of beauty which you must cultivate in your real life, apart from music. As to how to accomplish these ends, the precept is very simple: "Seek and ye shall find."

After you have analyzed a section of a composition from the above points of view, put your findings and results together, and in so doing you will reconstruct the piece as if you yourself were the composer. It "soaks" into you, becomes an organic part of the contents of your consciousness, and then its effect upon the audience is limited only by your musical personality.

In addition to the foregoing six rules I have also found the following ones useful:

(7) *First Fill in the Holes and Cut off the Bumps.* This means: Do not play over and over again a phrase which has both difficult and easy passages. Otherwise, the difference will be always apparent to the listener. Work only on the difficult notes, just like a skilled journeyman painter who before giving a final coat of paint to a dilapidated wall, first fills in the hollow parts and cuts off the projecting parts. If he were to paint over the original rough surface no number of layers of paint would make it smooth. Again, think of a macadam road with a small dent in it. Every passing vehicle

makes the dent bigger and deeper until the road has to be closed for repairs. The proper thing to do is to fill in the dent in the beginning.

(8) *Practice on only one difficulty at a time.* If you are trying to get a large interval clear and pure, practice on it alone; do not play or sing the notes which lead to it or follow it. If it is three notes against four that is troubling you, practice the difficult rhythm on a repeated note; do not add the difficulty of a melody or of a harmony to that of the rhythm. No matter what the difficulty is, separate it out and overcome it alone.

(9) *Make your own exercises.* If you learn to analyze your technical difficulties and their causes as explained above, you will never want to practice complicated studies written for you by some one else. This, of course, does not apply to pieces like some of the Chopin etudes, which have a high musical value and are played in recitals. I have in mind dry complicated concoctions of old-fashioned musical pedagogs, which are becoming as obsolete as complicated prescriptions of the medics of the past generation. You want to know your scales and chords as the foundation of all music, and you want to know them by heart and in all forms, such as staccato, legato, and varied rhythms. Beyond this, make your own exercise out of each difficulty as it comes up. You (or your teacher) can make such exercises to fit your particular troubles. Playing printed exercises is like sharpening several special and complicated tools when there is nothing to cut. It is only by trying various exercises of your own design that you analyze each difficulty down to its very root.

(10) *Margin of speed, strength, and emotions.* Why is it that a great artist can play or sing a simple composition and make a deep impression, while you cannot do so, even though technically you can cope with each difficulty in it and you feel the composition very deeply. An important reason is that a great artist has a large margin of safety in his execution while you have only a small one. He can play the same piece much faster, with much more volume, and with much more emotion than he actually does. He gives you only a small part of it all, and the very feeling of assurance that he has that big margin adds to his success and to your enjoyment. Two performers on the vaudeville stage do the same acrobatic stunt. One is an Adonis dressed in glittering tights, but he just barely clears the obstruction. His partner has baggy trousers and a painted red nose, pretends to be awkward, but when he does the same act you know that he is the real artist with a great margin and could have performed a much more difficult feat. Again, what do you enjoy more in a person's conversation? A rehash from the last book he just finished reading the day before, or his own personal views that he arrived at as a result of years of experience and observation? The moral is: Get as big a margin as you can in what you sing or play. Do not strain to the last.

(11) *Study more difficult pieces than you perform in public.* This precept follows directly from the foregoing rule about a margin. Do not foist your imperfections on your audiences. Many a promising young musician has ruined his or her career by trying to perform in a public recital compositions which only veteran artists of the first rank should play. Liszt, Paganini, and writers of difficult coloratura arias, not only died their natural deaths once, but also have been murdered over and over again by their young injudicious admirers. When a teacher causes his pupils to play or sing in public a difficult piece of music just learned, he commits an unpardonable sin against the rule of margin. In public you should perform simple pieces, which you can play easily and in which you can show your real personality and artistic temperament. In private it is better to study more difficult pieces, provided you analyze them and overcome each difficulty intelligently. This will take the place of the stupid old-fashioned "daily exercises" and will give you the required margin, poise and refined taste.

(12) *You never learn a piece completely, you only approach it.* A first-class musical composition reveals itself to you more and more as your life experiences mature you and as your tastes and emotions become more refined. Your technic becomes better, your tone quality richer, you learn to express your feelings more forcefully, and you naturally play the same piece better. Hence, you cannot "learn" a piece and then use it like a phonograph record or a perforated roll. Study a good classical piece all your life, at intervals, and it will gradually become more and more closely assimilated with your sub-conscious mind. For this reason, do not hesitate to lay an unfinished piece aside and start on something else. Only be sure that you have done at least something definite on it, for example, that you have learned certain passages, had others marked or fingered, made clear to yourself the general correlation of the parts. You will enjoy taking this piece up again after a while.

Summing up, I would say: *The first function of a good music teacher is to train a pupil to think in musical terms and to analyze technical difficulties. Then, if the student possesses the required mentality, application, and musical temperament, he will continue to progress even without the teacher, in proportion as he splits, splits, and splits difficult passages, as explained above.*

[During the talk, the speaker illustrated his rules on the following piano pieces: Liszt's familiar "Dream of Love," the cadenza before the return of the main theme; Chopin's Valse, Op. 42, the first four measures of the theme; Beethoven's Moonlight Sonata, a few measures of the slow movement.]

Professor Karapetoff's remarkably clear and practical article will prove immensely helpful to many. Others will be inspired by the fact that from a very busy life he has been able to snatch moments sufficient to enable him to do what thousands of music teachers seem to be unable to do—to give recitals which really delight audiences. It is interesting to note in this connection the actual callings of famous Russians who were best known for their music, music cultivated at first as an avocation and not as a profession.

Rimsky-Korsakoff, originally naval officer.
Borodin, originally chemist.
Cui, originally artillery officer.
Tchaikowsky, originally lawyer.
Dargomijsky, originally government officer.
Mussorgsky, originally army officer.
A. S. Tanieiev, originally government officer.

Listening to Learn From Master Pianists

By Harold Mynning

Some of the best lessons we ever learn are the ones we get from listening to those who have mastered the art of piano playing. The characteristic qualities of a few follow.

Wilhelm Bachaus is one of the greatest living technicians, plays with great power, and executes the *Second Hungarian Rhapsody* of Liszt in an especially superb way. From him one learns that some of the greatest obstacles may be overcome by the most simple means. His stupendous technic is due in part to his wrists being always relaxed. He may not be conscious of it, but his wrists are kept constantly relaxed by moving up and down whenever there is a rest, a pause, or when the nature of the passage allows him to do so. This is done gracefully, of course. In a recent article he said, "Relaxation is really a simple matter. For instance, when one plays a chord, there is a slight tension of the wrist, but when the chord has been played, the wrist is instantly relaxed."

From Harold Bauer one may learn that proper gestures have much to do with making the music live.

Mischa Levitski exemplifies the value of the lateral movement of the forearm in a perfect technic. This refers, of course, to a sidewise movement of the forearm, and this may be practiced by picking out from various pieces the passages where the arm is moved from side to side.

Paderewski is the great exponent of the importance of making the soft tones sound clearly. Most students give far too little attention to these subdued notes.

Benno Moisevitsch's playing illustrates the importance of well-placed accents. Scarcely any feature of music produced by the piano gives to it more vitality than accents of the right type, at the right time, in the right place. Students, take notice.

Josef Hofmann teaches eloquently in his playing the lesson of "reserve power." "Never let the public know your limits," says this great artist, and in his playing he "practices what he preaches."

Josef Lhévinne and Leopold Godowsky are especially brilliant in octaves. Godowsky has been seen to play an octave passage of great difficulty during which the wrist did not seem to move at all. Evidently this great artist gives a good deal of attention to the movements of the wrist and arm.

From these gleanings, it is readily seen that valuable lessons are to be had from attention to the playing of others. Keen observation is one of the most valuable attributes of the student.

The Teacher's Creed

By Dana Thomas Harmon

I believe in myself, my pupils, my ability, my pupils' receptiveness.

I believe that, with divine help, I can benefit humanity, make this old world a better place to live in; death merely a passing on to a better life through my gospel of music.

I believe that my work is a university for self-development; and a great storehouse of happiness for others.

That music is the finest of fine arts; the most inspirational of all arts.

That in devoting my life to conscientious effort and fair treatment of my pupils I will be blessed with a happy old age, and with the knowledge of a life well spent can wrap the mantle of my life around me and lie down to peaceful dreams.

How Long!

By Austris A. Withol

"You can fool all the people some of the time, some of the people all the time, but you can't fool all the people all the time," has been attributed to everybody from Moses to Lincoln. Whatever its origin, the truth at the bottom of it applies as well to the teaching of music as to any other endeavor.

Judging from a collection of "Student's Recital" programs that is easily assembled, it would seem that many a teacher has not yet learned that the working of such a law is inexorable. Master compositions are given to the most immature children; presumably with the thought of creating an impression that the pupil is a prodigy and the teacher a wonder-worker. A ten-year-old girl struggles with a Beethoven sonata. With a month or so of preparation, a young man appears in a recital of complicated works ending with Liszt's *Twelfth Hungarian Rhapsody*. Think you that this is the limit? Not at all.

A lady leaves the washtub for music lessons. The teacher says, "You ought to appear in my next recital."

"When is your next recital?"

"Three weeks from today," replies the musical sage.

Then follows an interesting discussion as to what the student shall play, as she has not practiced for the deuce only knows how long; and at that, she has taken but a few lessons in her sweet life. With one lesson in each of three weeks, figure out, dear reader, what the student played at that recital? Only the "G Minor Prelude" of Rachmaninoff!

At first thought one would write a sermon of flaming expletives against such nonsense. But what's the use? The ones at which it would be aimed never would read it.

Most listeners prefer compositions with simple melodies rather than the complicated works of the masters, at least unless these latter are interpreted by master players. Hundreds of these exist if we but seek for them. It is far better to play a small piece well than that we mutilate the masterpiece.

Have you heard the story of the San Francisco amateur who could play Beethoven, Liszt and everybody else that is big, but from whose piano the action had to be removed to prevent his ruining a concert? How long shall we endure this condition? How long shall we work to show off a little of that which glitters rather than that we express a beautiful idea beautifully and thus add something to the total of happiness in the world? How long till a better day? How long?

Music But Partly Realized

By Roberto Benini

Campanella, born in 1568 and died in 1639, wrote, "If there were an instrument for the ear, by which we could enlarge the faculty of hearing, as the faculty of sight is increased by the microscope and telescope, we should become acquainted with an entire polyphonic tone-world, inasmuch as all motion produces waves of sound."

In the light of comparatively recent achievements, these words of three centuries ago read quite like prophecy. With radio an accomplished fact, and its possibilities expanding, who knows what the near future may have in store in the way of sifting from the air sounds not made by man nor of the earth?

Artistic Pedalling

By LESLIE FAIRCHILD

Rubinstein's "The pedal is the soul of the piano" has become an adage. It would be far better to say that the pedals are the means through which the soul of the pianist is expressed.

With the proper knowledge and technic of the pedals, one is able to infuse into his playing actual life and sunlight. Brilliant cadences, highly colored chords, mysterious echoes and diminuendo effects, clanging chords and octaves of great volume, and many other charming effects are at the command of the pianist who has acquired a skilful use of all three pedals.

There is no branch of pianoforte study more neglected or so much abused as pedalling. To many, the damper or right side pedal is used as a tread to beat time on, and to others it is used as a means to augment the tone. Thus, the reason for its being labeled the "loud pedal." As far as the *una corda*, or left side pedal, and the sustenuto, or middle pedal, are concerned, their use seems to be entirely foreign to many advanced pianists whom you would expect to more familiar with them.

The Ear, the Judge and Jury

Artistic pedalling requires the most serious kind of studying and experimenting in order to bring out the most beautiful effects in a composition. Nothing should be left to chance. Our ear is the final criterion to go by, and we should cultivate the habit of listening attentively to every tone that is produced in our daily practice.

Most talented pupils use the pedals to fairly good advantage; but no doubt their talent would be greatly enriched if they were thoroughly grounded in the fundamental principles that underlie artful pedalling. A composition that is artistically pedalled may be likened to a beautiful painting with its exquisite blending of colors and properly placed high and low lights. Poorly pedalled, the composition becomes flat, like a crude lithograph or line drawing, void of all rich and harmonious shading or colorings. Modern compositions demand highly colored effects and those who lack the ability to create such will lose the entire atmosphere of these pieces. There are passages in many of these modern works in which the pedal is "everything."

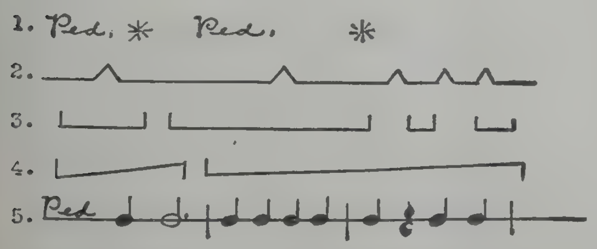
Deficient Pedal Markings

Many composers are notorious for their neglect of good pedal marks, leaving them to the discretion of the player. This may be perfectly all right for the exceptionally talented pupil, or the one who has a teacher who is capable not only of marking the correct pedalling but also the most artistic; but it is of little value to the less fortunate. Percy Grainger's editions are models of modern pedalling; and the student will be well repaid for studying them No pedal mark has been left to chance, every detail having been worked out as carefully as the notes; and by their use the student is able to catch the real atmosphere of the composition.

The pianist should always sit at the instrument with both feet over the pedals, not only for the sake of good deportment but also to have them ready for instant use when needed. In some passages it is required to use all three pedals simultaneously. This is done by turning the left foot so that the ball of the foot presses down the una corda and at the same time allows the tip of the foot to manipulate the sustenuto pedal, the damper pedal being used in the regular manner.

Pedal Signs

Numerous signs have been devised to show at what points the damper pedal is to be pressed down and released, such as:



The one shown at "5" is no doubt the most accurate of all, as it shows the exact time value for the duration of the pedal, and its release. It is probably not so popular as those shown from "1" to "4", owing to the extra labor required to mark it out.

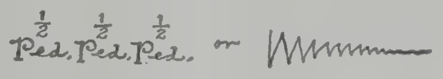
An insight into the workings of each of the three pedals will enable the student to use them to better advantage.

Pedal Mechanism

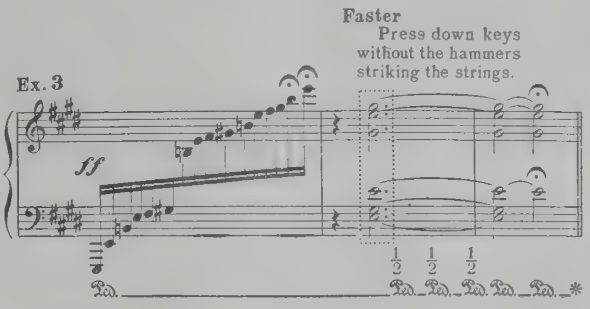
Felt wedges that press against the strings are called "dampers." When a key is depressed this damper is released from the string, allowing it to vibrate as long as the key is held down. When the key is raised the damper flies back against the string and immediately stops the tone.

There are many instances where tones are required to be prolonged; yet their distance is so far apart that it is impossible to hold them with the fingers. In such cases the damper pedal becomes of the greatest value. By simply pressing down the right side pedal, all the dampers are released from the strings allowing any notes that are played to vibrate until the pedal is released. If it were not for these skilfully constructed dampers, our playing would sound like one continuous blurr.

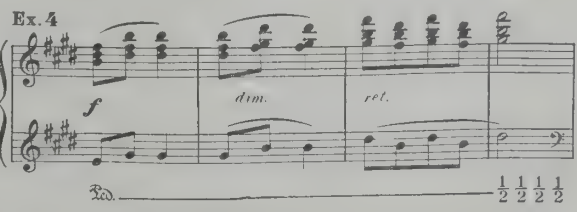
There are three ways of employing the damper pedal: first, taking it simultaneously with the note; second, pressing it down immediately after the note or chord is struck (this method being called legato or syncopated pedalling); third, what is called half pedalling or trilling the pedal, which is designated by signs such as;



By this method the dampers are made to arrest partially the vibrations of the strings, thereby causing unusual effects that will be shown in the following closing measures from Percy Grainger's *Colonial Song*.


Faster
Press down keys without the hammers striking the strings.
Ex. 3
ff
½ ½ ½
Ped. Ped. Ped. Ped. Ped. Ped. *

Then, in this quotation from MacDowell's *To A Wild Rose*,



half pedalling creates a beautiful diminuendo of the sound volume that has accumulated under the damper pedal.

Sympathetic Vibrations

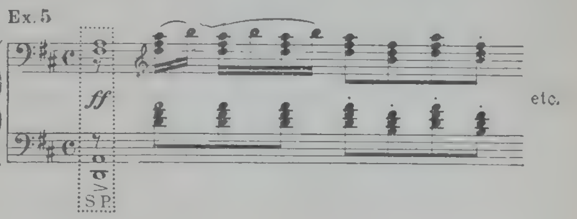
Another very valuable adjunct to artistic pedalling is made by making use of the law of sympathetic vibrations. The principle of this can be very easily illustrated if the student will press down the damper pedal, thereby releasing all of the dampers from the strings; then by strongly singing any tone directly at the sounding board, there will be immediately set up sympathetic vibrations with this tone that will resound back in answer to the note sung.

Another demonstration of the law can be shown by pressing down the middle key "C" silently. On striking "C" one octave below with a sharp staccato blow you will immediately set the "C" above in sympathetic vibration, and it will be heard to sing very softly—as a sort of an echo.

The Sustenuto Pedal

The possibilities of the sustenuto or middle pedal are greatly overlooked by the average pianist. Many do not seem to know that it even exists. This remarkable aid to artistic piano playing (the invention of which is accredited to Steinway, of New York) should be studied so well by the student who wishes his playing to rise above the ordinary that he will become as familiar with it as he is with the damper pedal.

By using the sustenuto pedal one is able to sustain single notes or chords while at the same time other notes or chords at different parts of the keyboard are played staccato.



The above passage is from Rachmaninoff's *Polichinelle*, and illustrates the effect just mentioned. Similar phrases are encountered quite often in the works of this Russian master.

Making use of the law of sympathetic vibration in connection with the sustenuto pedal, we are able to create many charming effects, and examples of this will be given below.

When using the sustenuto pedal the notes to be sustained must be pressed down and held before the sustenuto is depressed. Care must be taken to have the damper pedal fully raised before pressing the sustenuto pedal or the whole damper system will be sustained.

The Una Corda Pedal

Ordinarily, the hammers deliver a blow to three strings. On a grand piano the hammers are shifted over to one string when the una corda (meaning one string) pedal is pressed down, thus giving the tone a softer quality. In some lately made pianos this pedal allows two strings to sound, but the old name still persists. Many charming effects are produced by the use of this pedal, and also by combining it with the damper and sustenuto pedals. In Grieg's *Wedding Day at Troldhaugen*, the una corda pedal enters at the end of measure ten, giving a most charming subdued effect.

A fault of many players is that they do not press the damper pedal down to its full stroke, nor do they fully release it, thereby partially arresting the vibrations of the strings, which causes a muddy effect. Clean, crisp pedalling should be mastered by all who aspire to pianistic heights of interpretation; and this is achieved only by diligent practice and intense listening.

The Pedal No Cloak for Deception

The pedal should not be used as a cloak to cover up a slovenly technic, for this deception will fool no one except the one who is trying to use it as such. The various tones on the piano may be considered as a large paint box of the primary colors, and the pedal as the medium in which they are mixed in order to combine them into multitudinous shades and tints that will rival those of the rainbow.

Finally, the pedalling that is designated in most editions simply gives a suggestion of what should be, leaving a vast field for the student to combine and blend the tones to his own artistic taste.

Self-test Questions on Mr. Fairchild's Article

1. What physical organ is the "Judge and Jury" of piano playing?
2. In what ways are pedal markings deficient?
3. How is the mechanism of the piano affected by the pedals?
4. How do "sympathetic vibrations" influence the artistic quality of the tones of the piano?
5. What is the effect of the "sustenuto" pedal?

Applause, the Smoke of Fame

"Applause is the smoke of fame." The student, particularly the adolescent student, should not be deceived by applause. Real worth counts, with or without applause. It is said that when Schubert was doing some of his finest work as a composer he was also serving as an accompanist for his good friend, the renowned tenor, Vogl. Vogl was the Caruso of the day in Vienna. Everywhere he went he was lionized by the ladies. Schubert was immensely grateful to him for introducing his songs. Schubert eagerly accompanied him at the piano, and at the end of the songs Vogl was surrounded by groups of enthusiastic admirers, applauding him vociferously. Meanwhile the immortal Schubert would sneak out of a back door timidly dodging the applause which his own masterpieces had produced. Vogl was wreathed in the smoke of fame. Schubert was resting on the granite of immortality.

Overloading the Child Pupil

By Joseph George Jacobson

"It seems that all my pupils, who are beginners, have exceptionally weak fingers," said a young teacher recently when I was watching her giving a lesson to a little seven year old girl. She was trying to make her hold down two fingers and play with the others and this in the second lesson.

"Would you be able to lift fifty-pound dumb-bells in each hand?" I asked her at the conclusion of the lesson. When she replied in the negative I told her that that was about what she was attempting to make the little girl do.

Imagine a little finger, untrained, being put to such a strain as holding down keys and moving the other fingers. Some years ago I had the opportunity of watching one of the greatest prize fighters train for one of his boxing-bouts and noticed that most of his work was being done with two-pound dumb-bells. Very rarely did he use heavy weights and then only to show off before an audience. He said he would be afraid of getting a strain and would not acquire endurance. Now piano-playing is not exactly a boxing-game, although with some of our concert artists you are reminded of it with the difference that one of the contestants is helpless.

Much harm is being done with too strenuous exercises at the beginning which cause strains in the little hands. Stationary exercises should not be used for many months, if at all. Do not get worried if the hand wobbles around at first, it cannot be avoided and is better than to force it too much. More important would be to advise the pupils to play softly; they generally thump, using the strength from the arm. You will find the hands remain in a steadier position when they play *piano*. Do not bother them too much at first with scales. If after, say about eighteen months, they know well five scales, C, G, D, A and F, they have done well. Be careful also about too many stretch exercises, but begin soon to develop the wrist, using extensions of sixths. Use a good modern piano-method and play duets with the pupil with an easy part for the student and a more difficult one for the teacher, like Low and Sartorio duets. This will accustom the pupil to music she would otherwise not be able to play for years.

Rhythmic Analysis

By Edith Josephine Benson

A definite way of studying rhythm is more effective than a mere cognizance of meter signature and note and rest values. My five and six-year-old pupils clap the time of their music before they play it. Sometimes we make a duet, the pupil clapping the rhythm of one staff while I clap the rhythm of the other. Even small children can seek out the measures in a composition that are to be counted alike and the number of measures that are to be counted differently and lastly, they can copy the notes and rests of certain measures, without using the staff.

In every composition that has complexities, my older pupils count the number of measures that introduce new features in time values, and sometimes copy notes and rests. To dissociate time from pitch, staff-ruled paper is not used.

In teaching a phrase that begins at the end of a measure, I often explain that the first part of the phrase is not accented; the phrase is like a sentence that begins with unstressed words. Sense accumulates toward the end of the sentence, as in "I go to church to-day," "*I expect to read tonight.*" Such illustrations are frequently more effective than explanation that the end of a measure is weaker in accent than the beginning of a measure.

Motives can be analyzed also by observing: (1) Rhythmic structure; (2) Where the motive begins, whether on an accented or unaccented beat, or the second half of a beat; (3) On what other beats the motive occurs and how the change affects the accent in the motive; (4) Changes in structure of motive by lengthening or shortening tones or repeating a note, as 𝅗𝅥 repeated ♩ ♩. Rhythmic analysis clarifies problems in accent and relative values of notes and rests.

"Among contemporary innovators, some have very good reasons for writing as they write. In due time these reasons will be obvious to us all as are now the reasons that prompted the innovators of yesterday to ignore yesterday's conventions. But to ignore conventions is not the only thing that matters."

—M. D. Calvocoressi.

Saving a Masterpiece From the Flames

By Oscar L. Bechtel

Creative workers are notoriously bad judges of their own works. It not infrequently happens that a master will select from his compositions some work which he feels is certainly the greatest, which the public and posterity never identify as such. This was often the case with Beethoven. The story runs that when the great Viennese tone poet was in one of his despondent moods he was visited by the court singer, Barth.

"What have you got new?" asked Barth.

"Only this," answered Beethoven; "but it is so worthless that I was just going to put it into the fire."

"Let us try it," exclaimed Barth.

The composer sat at the piano and played while the singer ran over the melody.

"Burn this!' shouted Barth, "why this is a masterpiece!"

The composition was Beethoven's best known song, "Adelaide."

Interpretation and Intelligence

By Sidne Taiz

These two are so closely related that they can scarcely be separated for consideration. A composition, to be worthy of one's time and study, should have some property that will leave some definite impression with the listener; it must have some message for the interpreter. This may be nothing more than the vigorous, inspirational spirit of a march; it may be the gaiety of an idealized waltz; it may be the soul tragedy of a *Sonata Pathetique.*

Now if its message, its spirit or its soul is to find any place in the interpretation of a piece, the performer must catch and feel this so strongly that it will become a vital part of her rendition. How evident then that the composition shall not be beyond the ability of the student to comprehend, that it shall not be beyond her ability to overcome its technical requirements to the extent that they shall not interfere with her entering into its inner spirit. How much better that a piece of salon music shall be renedered with some show of intelligent comprehension of its mood than that a master work be given with a wild scramble to get the notes.

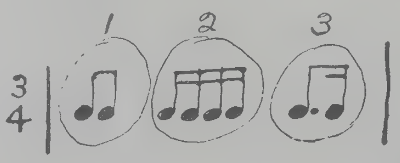
Study well the capacity and capability of the student, give work within her ability from every viewpoint, and yet something that will gradually lead to more advanced achievements in each direction. So many faculties must be developed. Try to keep each well employed. Try to lead each steadily to a larger growth. But in all things use discretion.

Teaching Beginners to Count

By S. E. Spratt

Many teachers experience no difficulty in teaching young pupils to count whole, half, quarter, or notes that require from one to four beats to the single note; but when it comes to playing groups of notes, as eighths, sixteenths, or dotted notes, the students often cannot seem to grasp the relation, even when it is explained in a clear manner.

A good plan is to draw a ring around a note, or certain groups of notes that designate one beat, and then write the count above numbering them. Very young pupils soon catch on to this simple rule, and after a few lessons, play readily without marks.



Anton Bruckner's Little Request

Bruckner was once given an audience with the Emperor Franz Joseph, who admired the genius of his subject. It was at a time when the Viennese critics, particularly Hanslick, were attacking Bruckner's works.

"What's troubling you?" asked the aged Emperor. "You evidently have something on your heart."

"It's that Hanslick," replied Bruckner. "He is always tearing me to pieces in the *Neuen Freien Presse.* I wish that your Majesty would give that fellow a good sharp talking to."

Counting With the Pupil

By Earl S. Hilton

Counting *with* the pupil helps. Of the many ways it helps, here are three.

It helps give the pupil courage.

Many a pupil does not have the courage to believe that he can both play and count at the lesson. In this case the teacher should count while the pupil is reciting, and should insist that the pupil join in the counting at the same time.

It helps the pupil to play smoothly.

There are some pupils (especially adults) who claim they "can't count aloud." They say that they count "to themselves." But in this manner of counting the teacher is not sure the pupil *knows* that his playing is in uneven time, or that he might be counting to himself wrongly. In this case the teacher may count aloud while the pupil plays smoothly.

It helps the pupil to overcome self-consciousness.

Pupils who have been in the habit of practicing without counting usually play very much out of time. If they would count aloud, smoothness could be much more easily attained. But usually these pupils have played so long without counting that they feel foolish or self-conscious at the sound of their voices. In this situation the teacher counts aloud while he himself plays, then also while the pupil recites. And, while the teacher is playing, he might require the pupil to count aloud.

Systematize Your Study

By Mrs. C. H. Carpenter

Do you have a system to your music studies? If you do not, then you are probably not making the progress you might if you had a regular schedule for studying and practice and would utilize this assigned time punctually. Much more advancement can be made in music by systematizing your study than by going at it at random.

Try it. Get a little note book and set down in it a scheduled time at which each day to practice and study your music, and note just how long you are at practice. Then live up to your schedule religiously. It will not be long until you will notice yourself getting along better. If you would try this plan it might surprise you in a short time how well you are doing.

And do not make the study period just so much time to get through or a certain amount of music to practice over, but make it a period of real study. Learn to enjoy your study. Get all the pleasure out of it that you possibly can. Work hard. You will soon find that the regular practice period you have set will seem short.

But the main thing is to have a regular time of day to study and practice, a regular length of time for it and to get in the habit of thorough and conscientious using of this period each day.

Thinking Music Irrespective of Keys

By John E. Carney

The musical architecture of a composition remains the same no matter what key it may appear in. If it were possible to make a "graph" apart from the keys, it would have a definite rise and fall which would express it pictorially.

Very early in your musical life you should begin to think of music irrespective of any key, if you can do this. That is, if a piece is printed in the key of A-flat, you should be able to conceive of it in any other key. Only in this way do you get the true musical perspective.

Most of the great masters have been able to transpose their works instantly to other keys. Beethoven, Brahms and von Bülow were famous for this. Once when Beethoven was called upon to play his *C Major Concerto* in public, he found that the fixed pitch of the wind instruments would oblige him to play the concerto in an entirely different key. This of course he did with the greatest ease.

Young children should be taught the different keys through scales and through tonality exercises so that in their work it may become perfectly natural to them to transpose little melodies to any desired key. There is no more reason why they should not do this than why they should not be able to read script and print with equal ease. Script is often quite different from print; but the child soon finds it equally easy to read the same thought expressed in either print or script.

Pianistic Talent and Race

By the Distinguished European Pedagog

RUDOLF M. BREITHAUPT

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RUDCLF M. BREITHAUPT

THE talent for playing an instrument is primarily a question of race, that is, it is more a matter of blood, heredity, and predisposition (tendency of the nerve centres) than of general physical organization, training and education, atmosphere and culture.

Long experience teaches that the interpretative arts derive their finest and most original manifestations, not from technic alone, but the racial springs of blood and energy, and the inherited impulses.

Certain racial characteristics and peculiarities are inborn and not acquired, thus, buoyancy of disposition, receptivity and susceptibility of the nerve areas, adaptability to musical and technical demands, and very rapid transmission to the act of the will (usually called temperament, impulsiveness). Certain traits, as of character, of heart and soul, are inborn, such as energy, firmness, endurance, tenderness and warmth of feeling, ambition, devotion, and love of art.

All these characteristics may perhaps be enhanced and strengthened, but they must first exist in the germ.

There are two races which manifest extraordinary adaptation for playing on instruments, especially on the piano and violin. These are the Semitic and Slavic, and the mixture of them with other races. Alert and agile intellect, quick perception and adaptability, a strong will to play, and a still stronger will for effectiveness, with a keen understanding; extraordinary physical mobility and dexterity, a dazzling memory and ear as well as, in most cases, lack of reserve in manner and action, besides tireless diligence—these qualities have given to the Jewish race an almost predominating position in the interpretative arts.[1]

At all events, the actual creative, constructive talent is rare among them. The frontal portions are more developed than the creative brain areas.

Masters of Style

Intelligence and cleverness outweigh imagination and the higher forms of thought association. The impulse for imitation and feeling, for realization, lead rather to the complete technical power. Ambition and pride, and the mercantile instinct sharpened for a thousand years, often bring money and fame, but lead away from true ideals, and destroy, only too easily, the sources of true musical art.

Great masters of style or builders of form, brilliant conquerors with great spiritual power, with the sweep and might of the genius, are rare instances. The exceptions are truly great, and these great ones are among the world wonders, which are, unfortunately, dying out.

The Slavic race, also, has still an unsubdued energy and unimpaired instinct. It has also a deep yearning, a passionate longing for music, imagination rich in tone-color, delicate, poetic sensibility, hot blood and temperament.

But the wild and impetuous phase of its character, especially a melancholy which is sometimes even self-destroying, a dreadful fatalism which can lead to despair and complete apathy, besides, often, a complete lack of culture, poor education for their children (also a fault among the Jews), over-exertion of the nerves, and over-stimulation of them, relapses into idleness and indifference, laziness and slovenliness (faults which we see embodied today in sacred Russia); these faults may prove to be the fate of this richly gifted race and the curse of its art.

The great intensity of temperament, the sudden transitions (frequently in evidence) from one wave of feeling to another, make their born players of Chopin and Liszt often unfit for presenting the great calm line, the organ-like unfolding and orchestral construction of certain noble styles, like Bach and Beethoven.

Cross Breeding Pianists

The best and most nourishing soil for playing talent is found in the crossing and mixing of the two races, and in the crossing with other sources—German, Hungarian, Rumanian, and others. Excellent combinations are: Rumanian father with Polish Jew mother, pure Pole with Russian Jew mother, or Russian Jew with pure Polish or German mother; also many crossings of Jewish strain with Hungarian, Croatian, Slovakian, Czech—and the mixture of Jewish and Slavic with German blood.

The varied mixture of peoples in the old Austro-Hungarian monarchy on the Danube, the streaming together of all possible race-mixtures, in combination with its great culture, made Vienna the chief city of the art of playing on musical instruments.

The musical quality in German-speaking Austria originated in the old crown lands of Steiermark, Carinthia and Tyrol. The majority of Austrian talent is of mixed blood, combinations of Hungarian, Bohemian, Polish, Croatic-Slovenic and Rumanian-Italian elements, with or without Jewish strains.

The playing-talent of Russia is, likewise, rarely pure Slav. The Jewish strain usually predominates. The South-Russians are more gifted than the North-Russians —the population of the Podolic (?) country, of Kiev, Cherkov, Saratov and Moscow (central districts), the old dwellers on the Volga and the Ukrain, besides the Caucasians (of Arischen strain) and the Grusinians.

Magyar Pianists

The Hungarians—it is well known that the Hungarians are not Slavs, but with the Finns belong to the Magyar race—have almost all the advantages of the Slavic race; but, also, almost all the disadvantages especially the weakness, instability, the riot of extremes in feeling, the propensity to effect, the dazzling, purely technical playing, as well as indolence. But they have blood and nerves, a burning enthusiasm for all that is beautiful and great, a tendency toward the dramatic, pathetic and heroic, and inimitable elegance and ease of touch and of bowing.

In most of them, to be sure, are generations of Jewish blood. The pure Hungarian is a doubtful quantity. But mixed or not mixed, the race itself, together with the Bohemian and Slavic, always provides excellent material for the art of the violin and 'cello, and richly predisposed piano-players, especially when there has been intermarriage with German discipline and thoroughness, German comprehension and taste.

The Imperial German (so-called) is plainly inferior to his Austrian race-brother in playing gift, especially with reference to blood, musical nerves, rhythm, charm and technical ease. The Elbe and the Main are not mere geographical boundaries. The Austrians, like the Hungarians, are sheer, full-blooded musicians, and the predisposition, the lighter temperament and the higher musical potentiality are as golden weights, which weigh heavier than the thorough training and cultivation of the North German. The gay nature, the joy in singing and in playing, and the unreserved personality of the Austrian, are not to be caught by imitation. They are advantages of ancestry, which, like the climate (one has only to recall the sun of Italy and its influence on the human singing voice) belong more naturally to the cheery South than to the colder and severer North. (Note.—The string band of the Vienna Philharmonic is without an equal. The North German, however, has the better "brass", while the French, as is well known, produce the best players on the wood-winds.

Strength of character, strict discipline, energy, endurance and industry; solidity and thoroughness of workmanship; in a word, better "schooling," these qualities for which the German "of the Empire" is known, are often a disadvantage to his art. House and school in Germany destroy more than kind Providence can be responsible for. The schoolmaster in the German, that which makes him "Professor," shuts the light and sunshine out of his music. Besides the reserved and imprisoned personality, besides the playing-will which is attained only through training, and besides the lack of confidence, there is a still greater hindrance—unwieldiness and slow motor-activity, "the long lead," as the Berliner jestingly says. Impulses seem to become slower in proportion to the northern degree of latitude. The bony structure is stronger, the physical power increases, but the transmission and translation of the central impulse takes longer, and the manual dexterity and skill, the ease and fluency of technic—in short, the elastic tension of muscles and joints, is decidedly inferior.

German Pianists of Foreign Descent

The great playing-talents of Germany are mostly of foreign descent—are Jewish or Slavic mixtures—Russian, Pole, Hungarian, Bohemian or Romanic.

If one looks closely at the various stems, the Thuringian, Rhenish and Saxon elements of the former Empire are the most gifted, the most joyous in playing. The Thuringian forest is enriched with the blood of the old Franks. And in the Thirty Years' War, Slovak, Croatian and Hungarian were brought thither. The Counter Reformation brought Bohemian, Salzburger and Tyrolese (Innsbrücker) over the old Roman Road and with them, the art of the glass-blower, and musical blood.

The Saxons of the former kingdom are not of pure Folk origin. The population is a mixture of Thuringian, Frank, Wend and Czech. But this mixed blood is of a mobile spirit, alert and swift, quick to observe and comprehend, and skilful in all manual arts and accomplishments.

In the Rhinelander, music is in his blood just so long as Father Rhine rolls his waters through this Paradise on earth. The joyful nature, the pleasure in wine and song, of the whole race, create a type there, which closely approaches the Austrian type, in musicianship and technical fitness. At all events, the playing art is an art of adroitness, of light, fine, graceful wrists, on the banks of the Rhine, where grows the flower of charm, and where rhythm can unleash itself freely in the swinging dance—more at home than in the land of the Pomeranian grenadiers, or on the shores of Northern waters.

Transitory mixtures with Romanic-French blood are there, also helpful to the playing arts.

Among the South Germans, Suabia, Pfalz and German Elsass are prominent in musical feeling, although here the technical ability is considerably inferior. A certain good nature and thoughtful contemplation, which belongs to these races—except in certain more cheerful districts of fields and woods—are not favorable to the growth of the playing art. This is also true of the Alemannian Swiss, who have seldom become world-famous in the interpretative arts. The French and Welsh combination is better.

In Bavaria we touch upon heavier ground. The whole style of the man is heavier, limbs are more stiff, and skill in moving them is less. The same is true of the northern branch of the old Saxons (in Braunschweig Hanover and the rest), and Westphalia, Pomerania, Mecklenburg and Friesian East and West Prussia. With them, too, the love of music is not at all in proportion to the executive skill. The projection of rhythmic impulse seems to be checked; technical ease is rarely found in combination with inborn charm.

Virtuosity—as it appears in a gesticulating, rhythmically agile race, is here almost a mythical idea. Where the bones are heavy, the elastic wrist is rarely found. Musical feeling, slumbering in the depths, is often crushed by the heaviness of mind and body, stifled by the gloom and anxiety of the northern woods and seas, in the fog and ice of the long winter. Only occasionally does a shoot rise to sunny heights, and offer to the world, in playing and in technic, the wonder of a lightly swinging rhythm.

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[1] Compare also their amazing adaptability in theatre and operetta. Even the soubrette of the opera is usually of Jewish extraction. In the world of artists, among the jugglers and tight-rope performers and acrobats, the same holds true.

Scandinavian Pianists

The other Northerners, especially the Norwegians, are hemmed in by the same limitations of race. They depend for their interpretative art, almost wholly on importations.

Danes and Swedes are more mobile, the latter especially, with their mixture of Finnish, German or Romanic blood.

Good talents are found also in the German Baltic provinces, Laton and Finland.

The same statement holds true for Holland. The number of playing talents in no way corresponds to the sound, musical feeling of the people, and the good musical training in home and school. The renowned great violinists, 'cellists and pianists have, moreover, strains of Jewish or Semitic blood.

Of the pure Romanic races, the French are unquestionably in the lead. Intellectual and technical facility, grace and eloquence, are virtues which cannot be denied the French, and for long years they have conduced to the great reputation of French violin schools, of Brussels and Paris, and the piano methods of the conservatoires.

Italy, the Paradise of voice-culture, has for a long time accomplished more with violin technic than with piano technic. But recent times seem to have brought about a change, and to have increased piano talent.

The same may be said of Spain and Portugal. Yet in all three countries mixtures of Jewish and German origin are not rare, and, when they appear are usually of remarkable gifts.

English and American Pianists

The Englishman of the original stock seems to have been forsaken by muses and graces, since the decline of his Elizabethan period of flowering. His irresistible inclination toward football, boxing and water sports, inevitably precludes activity in the province of interpretative music.

The best branches are found in the Welsh race of the old Cymric Wales, and in Norman mixture. Irish and Scotch are truly gifted. Both stems produce excellent violinists, occasionally also good piano-players.

Of North America one may say, as of a vineyard, that there are localities and waves good, bad and indifferent.

The pure New Jersey man shares the fate of the pure Englishman. This branch gives only sour wine.

The best species grow in the South—Virginia, Carolina, Alabama and Florida, and in the Western States—Texas, Kansas, California. Here, where Spanish, French, German blood is richly and variously mixed with English, striking talents are born. Also in the Middle and Northern States, where are Irish, Polish, Czech, Hungarian and Italian mixtures, with or without the Jewish strain, good material is found.

In Canada there are French and Scotch graftings.

The whole complex of the States, with its vivid mixture of peoples, needs only good schools and the Old World tradition and cultivation, to achieve perfection. But the day is not far distant, when this land of technic (which, moreover, can afford the luxury of the best European artists) will make itself entirely independent of foreign importations, and when its own art centers and schools will bring forth material quite equal to that of the old mother countries—if not even better material.

Here are great activity in all that is technical and practical, a true sense for all that is new, which saves time and labor. Here are a keen sense for the best methods and practices of the world, imitation and quick adaptation of all the results of modern research in all the departments of art-technic; here excellent bodily training and development at home and in the school, in which the idea of modern relaxation, the rhythm of free movement, the culture of the dance and the freedom and lack of reserve in personality which already are more widely known and more popular than in the Old World. Thanks to all these qualities, a soil is prepared in which the young plants may develop, grow and thrive with uncanny swiftness.

In Central America, Mexico plays the chief rôle. Her best talents are cultivated in France and Germany. In South America, the preponderating influences are the mixtures of the mother countries—Spain and Portugal. Brazil and Argentina, Venezuela and Chile are rich, new soil, which will bestow many musical blossoms upon us. The musical development, in comparison with the giant strides of the United States, is remarkably backward. The larger proportion of mixture in the blood, as well as the climatic conditions of the tropical zone, have diminished the executive power of the race, even into the present period. The best specimens and examples have sprung from French and German schools.

Australia, on the contrary, has great aspirations, and in certain manifestations has far outstripped the mother land, England, The daughter colony has produced not only phenomenal voices, but also several instrumentalists of high rank and reputation.

Quite in the background appears the yellow Japanese, in musical art still fragmentary, without visible development, without musical sympathy or taste. But who knows whether he may not yet outrank the old, rotten Europe? The downfall of the "Lands of the Evening" is perhaps nearer than one suspects, and the flowering of Japanese painting and relief shows that powers are slumbering in the yellow races, which, if they are once awakened, may promise equally great musical art, both creative and interpretative.

Jewish Pianists

The following names show what a high percentage, of talent, especially in the virtuoso art, is derived from the Jewish race. Of pure or mixed Jewish descent are (the names show which are to be reckoned as belonging to the ancient race) :—Henri and Jaques Herz, Henri Rosellen, Josef Ascher, Wilhelm Goldner, Sigismund Thalberg (Paris), Ignaz Moscheles, Felix Mendelssohn, Jakob Blumenthal, Felix Blumenfeld (Petersburg), Karl Tausig, Anton and Nikolaus Rubinstein (both Russian Jews), Alexander Dreyschock (Czech), Julius Epstein. Theodor Leschetizky (Vienna), Arthur Friedheim, (Russian), Moritz Moszkowski (Polish Jew), Xaver Scharwenka (German-Pole), Raphael Joseffy (Hungarian Jew), Emil Sauer, Moritz Rosenthal, Alfred Grunfeld (Vienna), Alfred Reisenauer, Ferrucio Busoni (Italian, with Russian-Jewish mother), Frederic Lamond (Scotch), Leopold Godowsky (Russian) Vianna da Motta (Portugese), Mark Hambourg (South Russia), Ossip Gabrilowitsch (Russia), Karl Friedberg, Ignaz Friedman (Pole), Gottfried Galston (Hungarian-Polish stock), Arthur Schnabel, Paul Goldschmidt, Leonid Kreutzer, Joseph Lhévinne (South Russia), Severin Eisenberg (Pole), Bruno Eisner, Ignaz Tiegermann (Pole), Alexander Borowski (Russian Jew), and others.

Of pure German blood are Hans von Bulow, Karl Klindworth (Hanoverian) Klara Schumann, Bernhard Stavenhagen, Konrad Ansorge (German—Moravian), Heinrich Barth, Max Reger, Max Pauer, Josef Pembaur (Innsbruck), Frida Kwast-Hodapp, Waldemar Lutschg, Wilhelm Bachaus (Leipzig), Elly Ney (Rhineland), Edwin Fischer (Swiss), and others.

Liszt was pure Hungarian, so also are Ernst von Dohnányi and Franz v. Vecsey. Joseph Joachim was, as has been said, Jewish. Chopin was pure Polish. Ignaz Paderewski is likewise Polish; Joseph Hofmann, German-Russian, Teresa Carreño was in blood, pure Spanish, and Claudio Arrau also. A like high proportion of Jewish blood could also be shown among singers, violinists, 'cellists and conductors.

If one glances into the history of *creative* music, the proportion is found to be just the reverse. At all events, here the Jews are in the minority, even though they have, at all times, dominated in the lighter musical forms, such as operetta and the popular music—so called. Creative geniuses like Halévy, Mendelssohn, Meyerbeer, will, remain exceptional, at all events, so long as the Jewish race does not feel the inner necessity for ethical art-power, the call to ideal heights, to mystical glorification, the painful struggle to comprehend the World-Soul and the eternal mystery of God; the deepening of technic in the direction of great form, inner structure, and contrapuntal working-out.

Mahler

"The case of Mahler" proves this: He was first, Faust-like, Jew who sought to break loose from this inner race dissension, and to reconcile the discrepancy between logical speculation and intuitive power. At all events, he struggled, fanatically with himself, God and the world, and wrought out the solution of the great musical synthesis with an unparalleled mental energy. Mahler possessed cosmic feeling and a magical imagination (Lied von der Erde), in spite of superficial and banal moments.

Likewise, the youngest, most Jewish of the Expressionists (Schönberg and others) exercise a powerful charm in the heedlessness with which they let loose the world of tones in all its finest colors and shadings, as if attempting to break it into quarter tones, like a magic spectrum. But thus far, their efforts and labors are only feeling the way, and seeking for beginnings. The speculative preponderates. The "Soul-Dynamic" is lacking; the mighty proportions of height, depth and breadth; That which is reckoned out, subtilized, broken into many harmonic colors does not suffice; for the roots of all great creations lie on the other side of space, limits, color and count. Without symbolism of world-feeling, without mystical experience, without seeing of visions and seeking to realize dreams, the heartbeats of man will not be quickened.

Why a Contest

By Genevieve Sowers

"All life is a race," said Benjamin Disraeli. Nothing in human life excites quite so much interest as a race, whether it is a contest to decide the prowess of pugilists, tennis players, chess wizards or the greater battle of nations.

Millions are spent each year in races for supremacy. Unfortunately these millions are given largely for trials of brute force. But the contest principle, the race is the same.

Nothing stimulates interest among children of the same grade quite so much as contests.

Appoint a specified time when a certain piece or study shall be learned. Have these pupils meet at your studio and each one play in turn. Award a prize to the one who plays best from a musical standpoint. The idea of securing a prize will keep up their interest while preparing for the contest.

Any study or piece which contains good technical material and is pleasing to the pupils will answer. The following are very good: Clementi, *Sonatina, Op. 36, No. 1; Austrian Song,* Pacher; *Solfeggietto* Bach; any Sonata, Chopin Waltz or Song Transcription within the ability of the player. Bach Inventions, Studies of Czerny, Clementi or Cramer may be used.

When the class begins the study of the desired composition, have it understood that it shall be judged according to the following points: Tone, accuracy, rhythm, phrasing, pedaling and speed.

"Artists succeed because of their ability to project their personality beyond the limits of the stage. For this an endless supply of vitality is required, and without this life-giving stream all talent is sterile."

Why She Made a Success of Teaching

By S. E. Spratt

"I need not fear to trust my child to her;
I knew it by the lighting of her eyes,
When first she stooped to take his hand
in hers,
And speak a word of greeting."
—Craig.

(1) Because she made a study of child nature as well as of music.

(2) Because she was a student of her work.

(3) Because she selected books and pieces best suited to the needs of her pupils.

(4) Because she traded with a music house that always could supply her needs promptly.

(5) Because she read good musical magazines, attended teachers' meetings, lectures and recitals.

(6) Because her word could be depended upon.

(7) Because she did not "bluff" nor make excuses if she committed an error.

(8) Because she did not hold up certain pupils as examples to others.

(9) Because she never concerned herself about the family affairs of her patrons.

(10) Because she never attempted to teach pieces beyond her own ability.

Arpeggio Fingering

By Celia F. Smith

In playing arpeggios in the third form, pupils often have difficulty in finding the correct fingering when the arpeggio begins on a black key. A good rule to remember is that in the right hand the thumb comes on the first white key ascending, and the left thumb comes on the first white key descending. For example:—in the arpeggio "bb-d-f" the right thumb comes on "d" and the left thumb on "f."

A Thousand Years From Now. Music in America in 2924

A Mid-Summer-Night's Phantasy

By LORNA GILL WALSH

"ORDER the Aero Car, Minerva; let's take a little trip," said Mars.

"We need to do some propaganda work; my shield is getting so rusty."

"Where shall it be, Min?"

"What a question, Mars. America, of course! they have such good brass bands."

"I am just sick of her Radio messages of Peace and Good Will, with pretty hymn-like accompaniment," said Mars, "but I'll be blowed if I'll send her a Christmas card."

Landing at the Hangar, off Montauk Point, Tory Island.

Emigration Officer: "What brought you here, Mars? and Min, too? Surely you did not think we'd let you in? What's that I see in your grip? A drum and a trumpet? Ha! ha! Don't you know that for more than fifty years we've not allowed any one to own or play these instruments without a license?"

(Mars bribes him with a bottle of Ambrosia.)

"I tell you what I'll do, Mars; but first I must confiscate that drum and trumpet. Naturally you're interested in seeing a bit of the country, I'll show you about town, incognito, of course; you'd be electrocuted at once, if you were caught.

"We call this the Age of Harmony, because all the effort and accomplishment for the past century have been along these lines. After all the hatreds of that last war something had to be done. Right here in my department I shall show you what is being accomplished." (Mars could see a baton waving in the distance.) "We begin to harmonize these alien groups at once—it keeps them waiting peacefully. Such terrible fights history tells about between those Hungarians and Roumanians, Italians and Austrians, not to mention the awful rows between the English and the Irish. The Melting Pot was a great failure, until those Musical Efficiency fellows got busy.

"The physical examinations over, all immigrants are passed to the Musical Experts, their ears and voices tried and indexed, then assigned for chorus work, here, and the Community Houses in their future neighborhoods, in town or country. Players of instruments are ticketed for Community Orchestras, their services to be called upon, for Municipal, State, patriotic and charitable affairs.

"'Vibrating in unison with nature,' is the slogan of the day. The application of music, in industry, medicine, in every department of life, has done wonders. Let me call one of our Musical Experts; he can tell you better than I."

(Introducing them as friends from Newfoundland.)

Musical Expert.—From the Department of Musical Efficiency:

"I shall be delighted to show you something of the workings of our Musical System."

All go off together.

"Here's a factory, where a new musical apparatus has been installed. A short time ago the manager, seeing failure ahead, called upon me for advice. I said to him, 'no wonder; those old tunes of yours won't work any more, they're out of date. What you need is an entirely new musical mechanism. You must be progressive, up to date in your musical system.'

"Now, as you see, business is flourishing. Harmony makes the wheels go round; musically well-fed workers put their hearts into their work. I press this button for Tonic Tunes, for tired workers; out pours, *Tarentellas, Scherzos, Jigs* and *Reels*—all the Step Lively Tunes; no Hesitating Waltzes, mind you. An ether is scattered through the air that fills them with happiness and contentment. The Boss tells me that now they ask him to work overtime. He has to force them to leave when the whistle blows for luncheon. That's the result of good, wholesome drinking at the pure fountain of melody, a pure sparkling drink, with no 'morning after.' We Musical Experts recommend more lilting music and less hootch. Turn on the spigots of harmony (pointing to the various buttons) and they spring to their tasks as though they were going to a baseball game.

"In every department of life and industry, you will find it the same—our Department of Musical Efficiency working successfully to relieve most of life's drudgeries and burdens. But I don't suppose any Age ever was or ever will be perfect, let alone this Age of Harmony. There are Clothing and Shoe salesmen, who will demand your favorite tune, then sell you a suit of clothes or a pair of shoes, a size too small. Getting one's keynote, instead of one's number, is working untold mischief in all lines of business. The mesmerism of music is a dangerous power in unscrupulous hands. Look at some of those Real Estate Developers who go out into the country, with fine bands along, to auction off worthless tracts of land! Look in the newspapers at all the ads. for Musical Directors and Musical Aids of every sort; if you wish to know what is thought of the powers of music." "All the ads. were for servant girls," said Min to Mars, "when I was here before."

"With the Doctors it was formerly pills and pulses, or tongue and tonsils. Now there are more musical prescriptions than were ever in his pharmacopoeia. But you should see the vim the Docs. go to it; all the appendices, the tonsils they clean up in a day under the influence of the Heavenly Maid! She really warms up a man's whole nature with a spirit of generosity, too, (attention charity workers!) toward his fellow man. He forgets his grudges and his hatreds."

Suppose that, Rip van Winkle-like, you went to sleep for a thousand years and woke up in the world ten centuries hence. What would music be like then? Miss Lorna Gill Walsh, one of the most imaginative writers in music, and a practical musician herself, essays a picture of music in 2924 that our readers will surely find interesting.

Mars was dying to ask him what the salaries were in his department, but it was difficult to find a pause in the ceaseless flow of conversation. A stop for breath gave him his chance at last.

"The salaries are big," he answered. "Why not?" with a broad wave of his hand. "It requires the profoundest knowledge; years of study, from the physical, scientific, emotional and aesthetic standpoints. Courses of Applied Music are given now, in all the Universities.

"But as I said before, music has its abuses. The Antis are always with us, terrible fanatics, who see only the bad side of everything. They wish to abolish all music, as those Prohibition cranks of a hundred years ago, who succeeded in banishing all the beautiful sparkling wines, and those distilled essences of flowers, the chartreuses, because some people imbibed too many spirits. They have yet to learn, as the Prohibitionists, the difference between the wine and the spirits of music. It's the invention of the devil, they say, because of the stimulating effect of our highly emotional music. I admit its dangers, it's a force like electricity, that must be kept under control. It can bring out the best and the worst in us. But already we have harnessed its powers for the good and the happiness of mankind; already, we have our musical censors. No wonder that great old novelist, Count Tolstoi, was afraid of it! There are operas and Symphonic Poems that fire the blood like cognac. They're not meant for daily use, as are the health-giving wines of simple melody and harmony.

"Just think of its benefits to the sick, alone! Our Musical Healers are God's own people. They must be very clever musicians who can sing or play some instrument. They are familiar with all the sources of musical supplies, and well read in the vast library of recorded music. They can conjure up all the powers of auto-suggestion; they can bring peace and calm with old church music, or can quicken the pulse of the depressed and make one live again in pleasing memories of the past."

The Emigration Officer caught a glimpse of Mars trying to suppress a yawn; and Min, usually so talkative, hadn't a word to say for herself. "Come, let me take you to my apartment for a cup of tea; you must be tired," he said.

"Tea," whispered Mars, with scorn to Min. "I'm scalded with tea. What we need is a good bracer, after all this." (Officer escorts them to his Aero Sedan.)

(Arriving.)

"Now that we have Aero Cars at our doors we have become a nation of homebodies. Make yourself comfortable, Min," as he stuffed a cushion behind her back, and offered her a cup of tea. "Two pieces of sugar? A little rum?" (Mars helped himself, generously, as soon as the Officer's back was turned.)

The Musical Expert: "I shall let you hear that new opera they're playing at Monte Carlo this afternoon. Operator, give me *The Fall of Constantine of Greece.*

"This evening you can hear that fine new tenor at La Scala, some of the new popular music from Vienna, and some of our native opera at the Metropolitan. Oh! You would prefer to hear some of the old operas and singers? All right, here, press these buttons for your recorded music. This wealth of music in the home is chiefly responsible for what America is to-day—the most musical country in the world. It's because of the opportunities for repeated hearings of the great masterpieces of music by the great artists and orchestras.

"Very nice on Sunday mornings, Mars, if you're spiritually inclined," whispered the Emigration Officer. "You can have your Gregorian Chant and your favorite preacher served with your toast and coffee, without the irritation of a collection box."

"What above all those lovely prima donnas you had at the Metropolitan?" said Mars. "Some without much voice, either. And those managers and millionaires?"

"All that's changed," interrupted the Officer; "a matter of history. The public do the picking, now. The successful manager keeps his finger on that musical pulse of the people, Radio. The day of advertising and press notices is over. There is nothing to influence public opinion in advance. American ears have grown so keen and critical that no manager can slip anything over these days. Reputations are made overnight. New singers, unheralded and unknown, wake up to find themselves famous as Carusos or Jeritzas. Success by Radio signifies a great demand for names of the performers so that they may be heard in person, in concert or opera, with the managers waiting to offer them the opportunities their talents and the public appeal calls forth."

"Those Wagner operas were terribly longwinded affairs," mused Min.

"Not now," replied the Expert. "They were like some good old apple trees that need a good deal of pruning. Few operas last over half an hour now; rarely an hour or an hour and a half."

"You don't mean to tell me that people sit at home every night listening to music?" said Mars, aside to the Emigration Officer. "They were chasing out every night to the movies, or jazzing it somewhere, when I was here before."

"You mean the People's Theaters? They're still very popular."

"I did have quite a weakness for those fine cowboys, and I just loved the little vamps," Mars ranted on.

"You'd scarcely know them from a real theater now, pictures have grown so realistic in voice and action; besides, there are reproductions of musical comedies, old and new, plays and music, the mimic drama as well as the spoken drama, and opera nights, when both new and old works are given. You see, these theaters have very elaborate mechanism, too costly for the average home; but you'll find the same old heartbreaks and misunderstandings as before, plenty of bashful suitors, and heroines enfolded in the arms of their lost sweethearts at the finish."

"The Musical Expert says he would like to show you one of our studios," said the Officer.

"No; tell him I would rather sit here by the fire. So pretty girls are still carrying music rolls about, and really take the trouble to practice five-finger exercises, with all this canned music?"

"It has just the opposite effect," said the Expert. "Teachers never were so busy. It has stimulated only more the desire for self-expression. Nothing can take the place of that. Teachers are people of great importance in the community, not like the past century, when hod-carriers earned more. Not every one who has the ability to pass the State Board of Musical Examiners. Studios have great libraries of recorded music, the interpretations of the artists of the past century and the present, as well as the interpretations of their own works by famous composers of the past century. Sheet music always was a feeble means of expressing their musical ideas. Tradition had to be more or less relied upon. So much material along these lines of interpretation has accumulated that it has given rise to a School of the Technic of Emotional Expression.

"I shall take you to a concert this evening to show you the error of your opinion in regard to the effects of our musical machinery." (Mars uttered a groan.)

"Better accept," whispered the Emigration Officer, "he might get suspicious."

Evening at the concert, Olympus Hall. (Mars looks around.)

"Well, Min, I never thought I should see this day. Just look at all the men! And not one asleep! Not even a snore! Little did I think those brave American men would ever come to this!"

"The old mollycoddles!" retorted Minerva. "The women are to blame for all this! They've dragged them around to concerts and operas for years until now they've grown to like them."

"What's this they're all listening to?" Mars said, glancing at his program.

"The World We Live In." (Symphony of color and sound), by Seraphimsky.

"Let's go, Min; sneak out while it's dark. I'm just sick of it all."

"Hush! Stop rattling that sword! The time has come for a little diplomacy, Mars. Just wait a minute. I would like to take home some good spicy gossip about these melomaniacs and this music."

"Music, woman, there's not a tune in the whole darn thing!" (Intermission after the Symphonic Poem.)

"Pardon me, my friend, but I overheard you," said the Expert. "Sorry you're not enjoying it; but you will if you stay with us; your ears, perhaps are not so sophisticated as ours in your Newfoundland. The fact is, a single tune is too obvious a thing for the cultured ears of Americans. We must have a rich tapestry of melodic design, a rich warp of melody and harmony, as in this symphony with its vivid characterizations of the animal and the man-made world, the world of roaring machinery, —and the world of nature, with its mists, its twilights and its moonlights. And then all that infinite melody of color. Heard melodies are sweet; but, perhaps, those unheard are sweeter.

"There is a psychology in it all, too. It's music with a purpose, made to unite us. Don't you feel that you want to make up for all the suffering you have caused in the world? Doesn't it make you love everybody when you listen to it? Makes one feel so mean to have been jealous of any one—for me to have been envious of that other fellow down at the department. That's how wars arise! There is no greater power on earth to make men brothers. It creates pity and love and faith.

"The great composer of to-day is a profound student of the psychology of music. This great school of composition of the past fifty years has arisen because of the discovery of the laws of vibration underlying the powers of suggestion in music. Why, music can form one's thought and mood, it can make us live within ourselves, and lift us above the petty cares of this life. Great music is a psychical storm, agitating to fathomless depths the mystery of the past within us. Why, there are tones that call up all the ghosts of passion, of joy, of tenderness, of pain and perished passion! To every ripple of melody and billow of harmony there arises out of the past some eddy of pleasure and pain. If the discovery of the laws of harmony produced great masters like Haydn, Mozart, Beethoven and Wagner, look at the giants of to-day that the knowledge of these laws of musical psychology have given us!"

The Fascinating March

By C. A. Browne

"Why," challenged the maiden fair, "Why do I like Military Marches so much better than any other kind of music?"

The man whose Military Marches have girdled this globe of ours replied, "It is because of the barbarian, the savage, the Oriental, in you." And in evidence, he smilingly pointed out the feathers in her hat, the skins of the animals with which her dress was trimmed, and the little, ornamental tassels that bedecked her slippers.

"A March must be robust," argues the March King. "It must stir the blood. No matter how cultured we may be, we all have in us an element of the wilds."

From the primitive savage, lustily beating upon his tom-tom, to inspire fierce deeds of courage in his fellow-tribesmen, 'tis a far cry to our glorious drum-major, gracefully and ostentatiously twirling his wand at the head of a glittering band of instruments.

Along the mighty rivers of the Dark Continent, the negro tribes code all sorts of messages, to those dwelling on the opposite side of the stream, by beating the rhythms of their tunes, upon their clumsy drums. And the seven-foot war trumpets of New Zealand's Maoris could be heard for miles.

Napoleon—most practical of men—convinced of the stimulating effect of Music upon armies, utilized it with telling results little recking of a time when that of the enemy should contribute to one of his most humiliating defeats. The advance of his Grand Army into Russia was undoubtedly the turning-point in Napoleon's career. It marked the beginning of his downfall. In his note-book we find this significant entry: "The weird and barbaric tunes of those beastly Cossack regiments simply infuriated the half-starved Muscovites to the maddest rage. And they wiped out the very cream of the army." The Man of Destiny, in summing up the causes of his overthrow, frankly added the effects of the singular Russian music to the rigors of a frightful Russian winter.

A book, written in 1622, intimates that military musicians were esteemed as almost sacred some three hundred years ago. The drummer, especially, was to be considered as a man of peace, rather than of the sword. It was considered most dishonorable for anyone to harm him.

Old-time military instructions direct that "It is to the voice of the Drum that the soldier should wholly attend." In modern Music three separate Drums are used. And Military Music employs three different cadences, the Drum being of the utmost importance in defining the distinct rhythms.

Naturally, the pace varies with the composition; from the extremely slow time of the Funeral, Processional or Dead March, gauged at 75 steps a minute; the Quickstep, calling for about 103 steps; to the Pas de charge or Double-quick, demanding 120 steps. In the first two rhythms, a pace or step means a stride of 30 inches; whereas in double-quick time it denotes 36 inches.

Said Handel to Gluck, "If you want to work for the English, you must give them something tumultuous, like the rattle of drum-sticks or a drum." But this biting comment should have included the entire race, rather than a fraction of it. Even primitive man so marvelled at the sound of a drum that he believed it to be the voice of a spirit.

Later, the brilliant Marshal de Saxe protests that the sound of the Drum is more than mere noise; that the entire military art depends upon its various cadences. Always, and irresistibly, has the Voice of the Drum called to the soul of Man, as well as to the subconscious savage that is latent within him.

Rubinstein's Free Seat

Rubinstein was constantly importuned for free seats for his recitals, by people who were willing to resort to all kinds of means except currency to secure them. One young lady was unforgivably persistent.

"But, master," she said, "you surely can get me at least one seat."

"There is only one empty seat in the house," responded Rubinstein, "and I will give you a pass for that."

The young lady was delighted, but upon reaching home found that Rubinstein had written, "Good for the seat at the keyboard."

"The minor mode is so universal in folk songs because life among the common people, almost the whole world over, was full of sorrow and oppression, and this found its vent in the wailing minor."

—Louis C. Elson.

Traffic and Genius

By Jacob L. Geiger

Has the age in which genius was respected by the common people passed away? Here is a tale of Beethoven, authorized in a recent German publication. Beethoven was accustomed to take paper and pencil with him on his daily walks around Vienna. Whenever the inspiration seized him he would stop to write down new ideas. Once he stopped in the middle of a street, sat down and commenced to write out his themes. Two cabbage pedlars from the country came down the street with their loads of cabbages. One was about to shout to the composer to get out of the way when the other, recognizing Beethoven, exclaimed, "Ha! Hans, leave him alone. He is the greatest musician in the world. Our cabbages can wait for his ideas." So they patiently waited until Beethoven was finished. How would Beethoven have fared with an American traffic "cop" if he had held up the traffic in similar manner. Perhaps we shall never have great American music until we learn to make allowances for genius.

When Beethoven Was Arrested as a Tramp

By William G. Dentzel

Very few people know that Beethoven was actually arrested as a tramp. It occurred in this way. The master went out for a short walk and became so enraptured with some new themes that he was developing mentally that he lost all idea of time, place or personality. He walked along a canal and finally found himself in the outskirts of Vienna, in a place known as Wiener-Neustadt. He lost his bearings entirely and had no idea where he was. When he awoke from his musical trance he was covered with dust from head to foot, hatless, his hair disheveled, his face streaked with dirt and perspiration and his house-coat old and soiled. Small wonder that when he sought to find his way and shouted, "I am Beethoven," no one believed him. Only when the police took him in hand and led him back to his quarters would the people of the streets really believe that this tramp was the great Beethoven.

Where Are You Going?

By W. F. Gates

On the street recently, we heard the following conversation:

"Hello, John," said one young man to another: "Where are you going?"

"I don't know where I'm a-goin'" was the spiritless reply.

It struck us that this answer expressed the condition of many music students. They don't know where they are going, or why.

They begin music study because their parents demand it. They keep at their lessons because they don't know how to get out of them—or all of them.

The technical studies are bores, and so they skim over them a few times, and then make noises to "make mother think I am practicing." They can see no use in the study of sonatas, those "dry old things," and so far as Beethoven is concerned, there might as well have been a hyphen in the place of the "h" in his name.

They do not acquire the technic to play the better class of moderns and so drift off into the parlor-piece class. Neither do they take as much interest in this as in the jazz orchestra at a cheap theater.

Musically speaking, they "don't know where they are goin'!"

More than that, if you ask us, we do not think they are "goin'" at all. They are stationary.

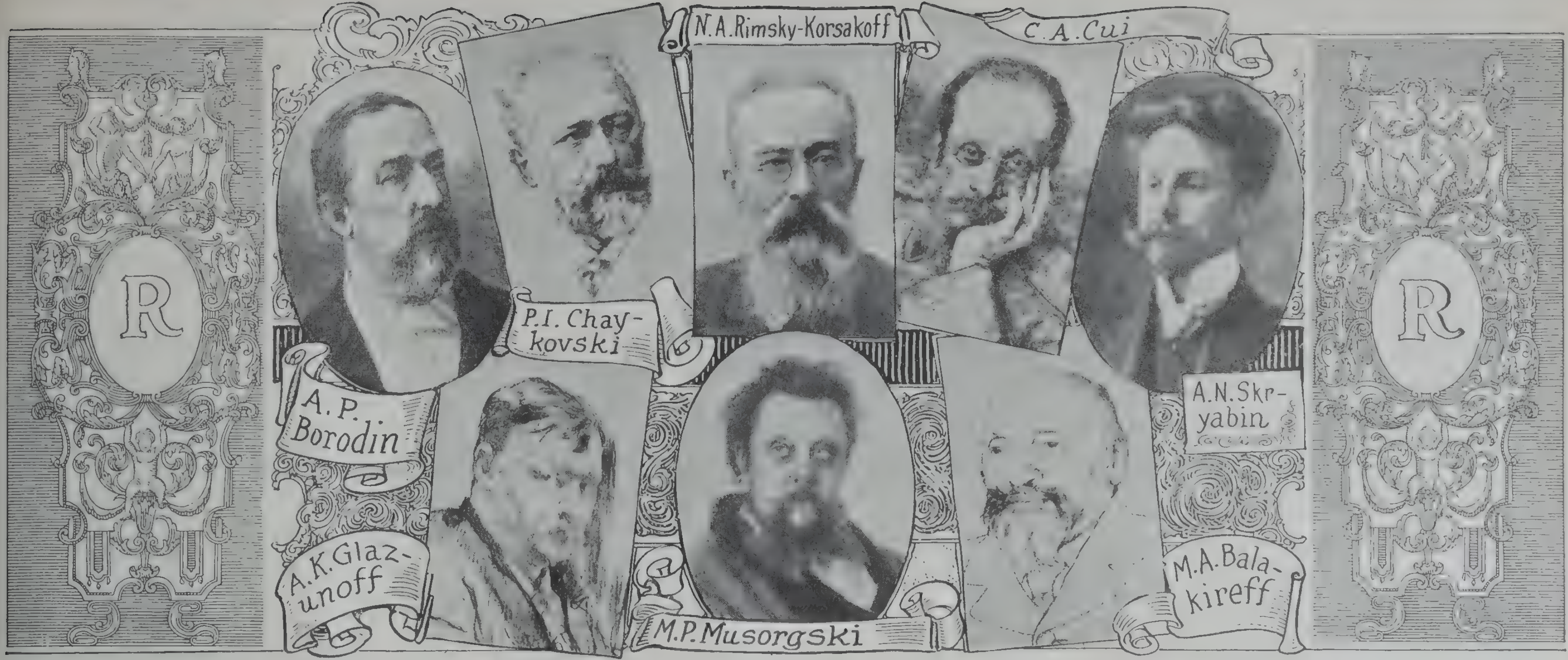
"We often find out what will do, by finding out what will not do; and probably he who never made a mistake never made a discovery."—Samuel Smiles.

A Blind Composer Before Braille's Invention

An interesting chapter in the life of Fridzeri has not found its way into the musical encyclopedias. Blind though he was, in the years 1772 and 1776 he wrote two small operas.

In the "Correspondence Litteraire" of Baron Grimm and Diderot we get some light on his method of work.

On a desk silk threads were stretched to form the musical staffs. Little wooden figures were cut to represent the notes and other characters to be used. Each kind was kept in a little drawer to itself; and he accustomed himself to recognizing them by his touch. Thus he wrote music much as another would set type; and, to prove his writing, he had but to pass his fingers over the wooden figures.



The Music Masters of Modern Russia

Intimate Glimpses from the Autobiography of

NIKOLAY ANDREYVICH RIMSKY-KORSAKOFF

One of the Most Significant of Modern Musical Life Stories

Editorial

[THE ETUDE herewith presents several graphic extracts from the autobiography of one of the greatest of Russian masters, Rimsky-Korsakoff, as translated by Judah A. Joffe and edited by Carl Van Vechten. These extracts have been taken from the 389-page, finely illustrated volume, by permission of the publisher, Alfred A. Knopf, Inc. Few biographies in the field of music have been written with the minute attention to veracity and frank expression of opinion as this detailed and interesting work of the composer of "Le Coq d'Or."

Rimsky-Korsakoff was born at Tchvin, in the province of Novgorod, March 18th, 1844. He died in Liubensk in 1908. His parents were aristocrats, and although the child was permitted to study the piano at the age of six and actually started to compose at the age of nine, his father and his mother opposed music as a career.

He was therefore sent to the Naval Academy. While there he managed to secure lessons upon the 'cello from Ulrich and upon the piano from Kanille. Balakireff was just then assembling his coterie of young musical enthusiasts upon whom he exerted such a pronounced influence. He gladly took in Rimsky-Korsakoff as a member of the group. The young man after some time in the navy saw that he was destined for a musical career. On a cruise around the world (1862-1865) he visited America. While upon this cruise he wrote his first symphony in E flat minor. This was the first work in this form to be written by a Russian composer, according to some authorities. In 1871 he became professor of musical composition at the Petrograd Conservatory and retained that position until his death, despite the fact that the directorship of the conservatory (as well as that at Moscow) was repeatedly offered to him. Rimsky-Korsakoff wrote fourteen operas, the most famous of which are "The Snow Maiden" and "Le Coq d'Or."

Of his large number of magnificent works for orchestra his symphonic suite, "Scherehazade," is the best known. His chamber music and his songs are less known, with the exception of his "Song of India," which has world-wide popularity. Not the least notable of Rimsky-Korsakoff's life work was the splendid undertaking of reorchestrating and completing the masterpieces of his friends among the less technically skilled Russian masters. If it had not been for the lofty idealism of this man Mussorgsky's "Boris Godunov" (Godounoff), Borodin's "Prince Igor," and Dargomyzhsky's "Kamennoi Gost" might never have been successfully produced. His Practical Treatise on Harmony (printed in Russian and in German) was especially adapted to his own classes. The following extracts have been made without regard to sequence. The translator has made some interesting innovations in converting the Russian spellings into English. Tschaikowsky is, for instance, written Chaykovski and Chaliapine—Shalyapin.]

What the Balakireff Coterie Thought of the "Immortals"

"During November and December, I visited Balakireff every Saturday evening, often meeting there Musorgski and Cui. There also I made the acquaintance of V. V. Stasoff. I remember V. V. Stasoff[1] reading aloud to us passages from the *Odyssey* one Saturday, for the purpose of enlightening my own poor self. Musorgski once read Kookol'nik's "Prince Kholmski," and the painter Myasoyedoff read Gogol's "Viy." Balakireff alone, or four-hands with Musorgski, would play Schumann's symphonies and Beethoven's quartets. Musorgski would sing something from "Ruslan and Lyudmila," (for instance the scene between Farlaf and Nayina) with A. P. Arsenyeff who impersonated Nayina. As far as I recall, Balakireff was then composing a piano concerto, excerpts from which he would play for us. Often he explained to me instrumentation and forms of composition. From him I heard opinions that were entirely new to me. The tastes of the circle leaned towards Glinka, Schumann and Beethoven's last quartet. Eight symphonies of Beethoven found comparatively little favor with the circle. Except for the "A Midsummer Night's Dream" overture, the "Hebriden" overture and the finale of the Octet, they had little respect for Mendelssohn, and Musorgski often called him "Mendel"; Mozart and Haydn were considered out of date and naïve; J. S. Bach was held to be petrified, yes, even a mere musico-mathematical, feelingless and deadly nature, composing like a very machine. Handel was considered a strong nature, but he was mentioned very rarely.

"Chopin was likened by Balakireff to a nervous society lady. The beginning of his Funeral March (B flat minor) roused them to rapture, but the rest was deemed utterly worthless. Some of his mazurkas found favor, but the greater part of his compositions were looked upon as pretty lace-work and no more. Berlioz, whose works they were just beginning to know, was highly esteemed. Liszt was comparatively unknown and was adjudged crippled and perverted from a musical point of view and often even a caricature. Little was said of Wagner. The attitude toward the contemporary Russian composers was as follows: They respected Dargomyzhski for the recitative portions of "Rusalka"; his three orchestral fantasies were considered a mere curiosity (*The Stone Guest* did not exist as yet); his songs *The Paladin* and *Oriental Melody* were highly thought of; but, on the whole, he was not credited with any considerable talent and was treated with a shade of derision. L'voff[2] was deemed a nonentity. Rubinstein had a reputation as a pianist, but was thought to have neither talent nor taste as a composer. Syeroff had not put his hand to his "Judith" at that time, and so was passed over in silence."

Why the Untaught Balakireff Was Such an Astonishing Teacher

"Balakireff who had never had any systematic course in harmony and counterpoint, and had not even superficially applied himself to it, evidently thought such studies quite unnecessary. Thanks to his original talent and pianistic gifts, thanks also to the musical environment which he had found at Ulybysheff's[3] (who had a private orchestra which played Beethoven's symphonies under Balakireff's leadership)—he somehow became at a bound a genuine, practical musician. An excellent pianist, a superior sight reader of music, a splendid improviser, endowed by nature with the sense of correct harmony and part-writing, he possessed a technic, partly native and partly acquired through a vast musical erudition, with the help of an extraordinary memory, keen and retentive, which means so much in steering a critical course in musical literature.

Then, too, he was a marvelous critic, especially a *technical critic.* He instantly felt every technical imperfection or error, he grasped a defect in form—at once. Whenever I, or other young men, later on, played him our essays at composition, he instantly caught all the defects of form, modulation, etc., and forthwith seating himself at the piano, he would improvise and show how the composition in question should be changed exactly as he indicated, and frequently entire passages in other people's compositions became his and not their putative authors' at all. He was obeyed absolutely, for the spell of his personality was tremendous. Young, with marvelously alert fiery eyes, with a handsome beard,—unhesitating, authoritative and straightforward in speech; ready at any moment for beautiful piano improvisation, remembering every music bar familiar to him, instantly learning by heart the compositions played for him, he was bound to exercise a spell as none else could. Though valuing the slightest proof of talent in another, he still could not help feeling his own superiority; nor could that other, too, help but feel it. His influence over those around him was boundless; and resembled some magnetic or mesmeric force."

What Rimsky-Korsakoff Missed

"Of all his pupil-friends I was the youngest, being only seventeen years old. What did I need? A piano technic, the technic of harmony and counterpoint and an idea of musical form. Balakireff should have made me sit down at the piano and learn to play well. That was so easy for him—as I worshipped him and obeyed his advice in everything. But he did not do it; declaring from the outset that I was no pianist, he gave up the whole thing as altogether unnecessary. He should have given me a few lessons in harmony and counterpoint, should have made me write a few fugues and explained the grammar of musical forms to me. He could not do it, as he had not studied it systematically himself, and considered it unnecessary, hence also he did not tell me to study under some one else.

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[1] Vladimir Vasiliyevich Stasoff, a famous writer on art and music (1824-1906).—CARL VAN VECHTEN.

[2] The composer of what was, before the Revolution, the Russian national anthem, "God Save the Tsar." For L'voff's own account of how it came to be written see Montagu-Nathan's "History of Russian Music" (Scribner's), Page 57. C. V. V.

[3] A music critic, the author of a famous work on Mozart. Balakireff was brought up in Ulybysheff's household. C. V. V.

"Having made me write a symphony after our first meeting, he cut me off from preparatory work and the acquisition of a technic. And I, who did not know the names of all intervals and chords, to whom harmony meant but the far-famed prohibition of parallel octaves and fifths, who had no idea as to what double counterpoint was, nor the meaning of cadence, thesis and antithesis, and period, I set out to compose a symphony. Schumann's 'Manfred' overture and Third Symphony, Glinka's 'Prince Kholmski' and 'Jota Aragonesa' and Balakireff's 'King Lear'—these were the models I followed in writing the symphony; copied (thanks to my powers of observation and imitation.) As for orchestration the perusal of Berlioz's *Traité d'Instrumentation* and of some Glinka scores, gave me a little fragmentary information. I had no idea of trumpets and French horns and would get confused between writing for natural-scale and chromatic-scale instruments. But Balakireff himself had not known these instruments and became acquainted with them only through Berlioz. The bow instruments, too, were an absolute muddle to me; the movements of the bow, the strokes, were completely unknown to me—I indicated interminable legatos, impossible of execution. I had a very vague notion of the execution of double notes and chords, blindly following Berlioz's table, in case of emergency. But Balakireff himself did not know this chapter, having the most confused notion of violin playing and positions. I felt that I was ignorant of many things, but was convinced that Balakireff knew everything in the world, and he cleverly concealed from me and the others the insufficiency of his information. But in orchestral coloring and combination of instruments he was a good practical hand, and his counsels were invaluable to me."

Why Rimsky-Korsakoff Left the Navy

"I was never seasick and never was afraid of the sea and its perils. But, at bottom, I did not like sea-service and had no aptitude for it. I possessed no presence of mind and had no executive ability at all. Subsequently, during the sail abroad, I proved to be utterly unable to give orders in military style, to scold, to swear at people, to speak reprovingly, to punish, to speak to a subordinate in the tone of a superior, etc. All these gifts, indispensable in naval and military service, I utterly lacked. Those were the years of rope-ends and brutal blows on the mouth. On several occasions, willy-nilly, I had to witness the punishment of sailors with 200-300 ratline blows on the bare back, in the presence of the whole crew, and to listen to the chastised man exclaiming in an imploring voice: 'Your Honor, have mercy!'

"On the artillery ship *Prokhor,* when the drunken crew were brought in from shore-leave on Sunday, Lieutenant Dek, standing at the companionway, used to greet each drunken sailor with fist blows on the mouth. Which of the two—the drunken sailor or the lieutenant who hit him on the mouth for the love of it—had more of the beast in him, is not hard to decide, in the lieutenant's favor. Commanders and officers, supervising the tasks, swore with the technic of virtuosi; the choicest billingsgate filled the air with a heavy stench. Some of the officers had a reputation for their fiery imagination and inventive genius in abusive language, others—for their efficiency in knocking out teeth. For this latter exploit great was the fame of first class Captain Boobnoff, who, they said, used to stage a veritable Mamay Massacre[1] aboard his ship while tacking under sail."

Mixing Chemistry With Music

Rimsky-Korsakoff's picture of the amazing manner in which a great Russian chemist gradually metamorphosed himself into a great musician is a classic. The following extract relating to the working methods of the composer of "Prince Igor," is very graphic.

"Borodin was already professor of chemistry at the Medical Academy then, and lived near the Liteyny Bridge in the Academy building. He remained until his death in the same apartment. Borodin liked my symphony, which Balakireff and Musorgski played four-hands. Though he had not finished the first movement of his symphony in E flat major, he already had material for the other movements, which he had composed abroad during the summer. I was delighted with these fragments, having now fully grasped the first movement which had merely astonished me on first hearing. I became a frequent visitor at Borodin's; often staying overnight as well. We discussed music a great deal; he played his projected works and showed me the sketches of the symphony. He was better informed than I on the practical side of orchestration, as he played the 'cello, oboe and flute. Borodin was an exceedingly cordial and cultured man, pleasant and oddly witty to talk with. On visiting him I often found him working in the laboratory which adjoined his apartment. When he sat over his retorts filled with some colorless gas and distilled it by means of a tube from one vessel into another—I used to tell him that he was 'transfusing emptiness into vacancy.' Having finished his work, he would go with me to his apartment, where we began musical operations or conversations, in the midst of which he used to jump up, run back to the laboratory to see whether something had not burned out or boiled over; meanwhile he filled the corridor with incredible sequences from successions of ninths or sevenths. Then he would come back, and we proceeded with the music or the interrupted conversation."

How Rimsky-Korsakoff Played the Piano

"In general, I applied myself that year quite zealously to piano playing, alone in my room. I think I lived then on Tenth Line in a furnished room, at a rental of some ten rubles a month. I diligently conned Czerny's *Tägliche Studien,* played scales in thirds and octaves, studied even Chopin études. These studies were carried on without the knowledge of Balakireff, who never suggested to me work at the piano—though how necessary that was! Balakireff had long given me up as a pianist; usually he played my compositions himself. If occasionally he sat down to play four-hands with me, he would quit playing at my first embarrassment, saying he would rather play it afterwards with Musorgski. In general, he made me feel uncomfortable, and, in his presence, I usually played worse than I really knew how. I shall not thank him for that. I felt that I was making progress in my playing, after all,—working rather hard at home. But I was afraid to play before Balakireff, and he was utterly unaware of my progress; moreover, I was rated 'without capacity for playing' by others as well, especially by Cui. Oh, those were wretched times! The circle often made fun of Borodin and myself for our pianistic achievements, and, therefore, we too, lost faith in ourselves. But in those days I had not yet become wholly disillusioned and was striving to learn things on the sly. It is singular that in my brother's house and at the houses of other people outside of Balakireff's circle, they thought me a good player, used to ask me to play for the ladies and visitors. I played. Many went into ecstacies from lack of understanding. The result was a sort of silly deception."

A Professor Without "Training"

Rimsky-Korsakoff's confessions upon receiving the offer to become professor of composition at the Petrograd Conservatory are most extraordinary.

"Had I ever studied at all, had I possessed a fraction more of knowledge than I actually did, it would have been obvious to me, that I could not and should not accept the proffered appointment, that it was foolish and dishonest of me to become a professor. But I, the author of 'Sadko,' 'Antar,' and 'The Maid of Pskov,' compositions that were coherent and well-sounding, compositions that the public and many musicians approved, I was a dilettante and knew nothing. This I frankly confess and attest before the world. I was young and self-confident; my self-confidence was encouraged by others, and I joined the Conservatory. And yet at the time, I not only could not decently harmonize a chorale, had not written a single counterpoint in my life, but I had hardly any notion of the structure of a fugue; nay, did not even know the names of augmented and diminished intervals, of chords, (except the fundamental triad), of the dominant and chord of the diminished seventh, though I could sing anything at sight and distinguish chords of every sort. The terms 'chord of the sixth' and chord of 'six-four' were unknown to me. In my compositions I had aimed at correctness of part-writing and attained it instinctively and by ear; correctness of the grammar of music I also attained instinctively. Also my ideas of musical forms were vague, especially of rondo forms. I, who had instrumentated my compositions with a good deal of color—had not the requisite information as to the technic of bow instruments, or the real keys (that were used in practice) of French horns, trumpets, and trombones. As to the conductor's art, having never conducted an orchestra, nor even rehearsed a single choral piece, of course, I had no conception of it. And now Azanchevski took it into his head to offer a professorship to a musician so ill-informed, and the musician accepted without blinking."

A Text Book that Was Never Written

"My appointment to the post of Inspector of Music Bands stirred up a desire of long standing in me, to familiarize myself thoroughly with the construction and technique of orchestral instruments. I obtained some of these: a trombone, a clarinet, a flute, etc., and, with the aid of tables existing for that purpose, set out to find out their fingering. At our summer home in Pargolovo I played these instruments, so to speak, for all the neighbors to hear. I had no aptitude for brass instruments; the high notes I produced only with difficulty; to acquire a technic on the wood-winds I lacked patience; yet I became rather thoroughly acquainted with them after all.

"With the peculiar haste of youth and a certain rashness in the matter of self-instruction, I immediately conceived the idea of setting out to write the fullest possible text-book of instrumentation; and, with this end in view, I made various outlines, memoranda and drawings which had reference to a detailed explanation of the technic of the instruments. I was eager to tell the world no less than *all* on this score. The writing of such a manual or rather the outlines of such sketches for it, took a great deal of my time throughout the following season of 1873-4. After having read a little in Tyndall and Helmholtz, I wrote an introduction for my book; in this I endeavored to state the acoustic laws pertaining to the fundamentals of musical instruments. My work was to begin with exhaustive monographs of the instruments by groups, with cuts and tables, with description of all makes in use to date. I had not as yet thought of Part II of my book, which was to treat of combinations of instruments. But soon I realized that I had gone too far. The wood-winds, in particular, proved to include untold multitudes of makes; in reality each maker or each factory has an individual system. By adding an extra valve or key, the maker either adds a new trill on his instrument or makes easier some run that presents difficulties on instruments of other makes.

How Musorgski Went to a Drunkard's Grave

"There was absolutely no possibility of finding one's way through all this maze. In the group of brass wind-instruments I found some with three, four and five valves; the construction of these valves is not always the same on the instruments of the various firms. To describe all this was absolutely beyond my power; and of what use would it be to any one reading my text-book? All these minute descriptions of all possible makes, of their advantages and disadvantages would but thoroughly confuse one who wished to learn something. Naturally, the question arising in his mind would be: Which instrument, then, should I write for? What is possible and what is impracticable? And in the end he would fling my bulky text-book violently to perdition. Such reflections gradually cooled my zeal for my work, and, after struggling a year with it, I gave it up."

"What was the cause of Musorgski's spiritual and mental decay? To a considerable degree it was due at first to the success of 'Boris' (owing to which his pride and ambition as author began to grow); later on it was due to its failure. Presently cuts were made in the opera, the splendid scene 'Near Kromy' was omitted. Some two years later, the Lord knows why, productions of the opera ceased altogether, although it had enjoyed uninterrupted success, and the performances by Pyetroff and, after his death, by F. I. Stravinski,[4] Platonova and Kommissarzhevski had been excellent. There were rumors afloat that the opera had displeased the Imperial family; there was gossip that its subject was unpleasant to the censors; the result was the opera was stricken from repertory.

"On the one hand, V. V. Stasoff's delight in Musorgski's brilliant flashes of creative genius and improvisations had raised Musorgski's self-conceit; on the other hand, the adulation of people incomparably inferior to the author, yet his boon-companions, and the approval on the part of others who admired his virtuosity, though they were unable to distinguish between its true flashes and its felicitous talent for playing pranks,—still pleased and irritated his vanity. Even the bar-man at the restaurant knew 'Boris' and 'Khovanshchina' well-nigh by heart and honored Musorgski's genius. Yet the Russian Musical Society denied him recognition; at the opera he had actually been betrayed, though on the surface he was still being treated with affability. His friends and companions, Borodin, Cui and I, still loved him as before and admired whatever was good in his compositions, but we took critical measure of much else of his. The press, led by Laroche, Rostislav and the rest of them, scolded him continually. Under these circumstances, his craving for cognac and desire to lounge in taverns till the small hours grew stronger day by day. To 'trans-cognac oneself' was a mere nothing to his pals; but, to his morbidly nervous temperament, it was downright poison."

"He was taken to the Land Hospital owing to a fit of delirium tremens. Dr. L. B. Bertenson had placed him there and was attending him. On learning of the misfortune that had befallen Musorgski, we—Borodin, Stasoff, myself and many others—began to visit the patient. He was visited also by my wife and her sister, Mme. A. N. Molas. He was frightfully feeble, had greatly changed and had turned grey. Rejoicing at our visits, he occasionally talked with us altogether normally; yet suddenly he would pass into a mad delirium. Thus things went for some time; at last, at night, March 6th, he died, apparently from paralysis of the heart. His powerful organism proved to have been completely undermined by alcohol."

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[1] The famous débâcle of the Tartars under Mamay, on the Kulikovo Field.

[4] Father of Igor Stravinski, the composer. C. V. V.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Encouraging Originality

> How shall one encourage and guard a child's unhampered initiative during the lesson hour,—how constantly and forcefully correct without disturbing confidence and trust?—M. B.

One of the great perils of the teacher is that of becoming too dogmatic. It is so much easier to tell a pupil authoritatively just what to do and what not to do than to fulfil a teacher's real office, which is to guide rather than to lead! Let us learn wisdom from that old Greek philosopher, Socrates, who educated his countrymen by asking them which made them *think*. That's what we ought to do—make our pupils think out their problems for themselves.

To this purpose, every teacher should cultivate the art of questioning. It is not such an easy art either: for to put a question so adroitly that it will direct a pupil's mind into just the desired channel requires much care and practice. The pupil makes a slight mistake—forgets to sharp a note, for instance. "There is a wrong note in that measure," you say, "which is it, and what is the matter with it?" Perhaps you will have to narrow the original question still further, to a group of three notes or even to the note itself. But do not actually tell him what the trouble is, if possible. So in other matters—fingering, rhythm, and so forth—let him find out for himself the real crux of the difficulty. And especially in phrasing, let him decide the limit of the phrase, its climax note, and how to lead up to this note most effectively.

Thus you will be cultivating his own sense of musical meaning; and ultimately he will be able to bind his phrases together with a due sense of their logical relationship in the scheme of the whole composition. When he is studying a new piece, let him, as far as possible, develop his own interpretation of it, before interfering. Then you may suggest additions or alterations without crushing out his own personal ideas. It is always possible to vary the interpretation of a composition and still have it make sense. So don't try to turn him into a mere poll-parrot of your own playing; but give him all the freedom of choice possible.

Another great aid toward originality is the *imagination*, which is so easily stimulated in children. No doubt the purists are correct in their exaltation of "absolute" music over music with a so-called "program." But if we are after sure results, we will often attain them most effectively by inciting the pupil to devise some little story about the music he is studying. Even giving a name—*Fairy Dance, Santa Claus' Polka, Teddy Bears' Frolic*—to a commonplace little study, will surround it with a magnetic halo of romance in the child's mind.

Try these three devices, therefore, in solving your problem: (1) ask plenty of questions; (2) encourage the pupil's own conception of his music; and (3) appeal to his imagination. Given his freedom in such matters, he will come to understand that any corrections or suggestions which you make are aids toward that for which he is himself striving, and not mere carping criticisms. Teach him, in other words, to become his own severest critic; and he will grow in musicianship instead of becoming a phonographic record of your instructions.

Studying Without a Teacher

Miss M. E. L. asks for advice as to a course of study to pursue without a teacher. She has had several instructors, good and bad, and is now herself teaching a class of young pupils. As there is no teacher available with whom she desires to study, she is anxious to continue her advancement along safe and progressive lines. She also says:

> "I have heard of and read about the works of Mozart, Haydn and many others, but do not dare to attempt them alone. Which ones would you recommend?"

It would be wise for you to follow out a reliable and well-planned course, beginning at a grade that is quite within your ability. For example, you might study systematically Mathews' *Graded Course*, beginning with Grade IV. It would not be necessary or wise for you to start at the very beginning.

Let me urge you, too, to purchase collections of the classics, and to study from time to time whatever of them seem available and interesting. These may be bought in cheap editions at slight expense, and will ultimately constitute for you a library of the very best piano music. As foundation for this library, I suggest the following:

Bach: Two-part Inventions.
Bach: Well-tempered Clavichord, Volume 1.
Beethoven: Sonatas, Volume 1.
Chopin: Waltzes, Preludes and Nocturnes.
Haydn: Sonatas, Volume 1.
Mozart: Sonatas, Volume 1.
Mendelssohn: Songs without Words.
Schubert: Impromptus and Moments Musicals.
Schumann: Scenes from Childhood, Op. 15, and Fantasie Pieces, Op. 12.

Strengthening the Fifth Finger

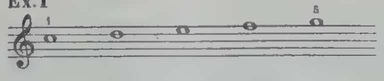
> Will you kindly advise me how to strengthen the middle joint of the fifth finger, which is inclined to weaken when playing octaves, or passages requiring heavy bravura work?—D. K. M.

The solution here is to cultivate a firm position of the finger, which shall not weaken when it is in action.

Try the following exercise:

Place the fingers of the right hand on the keys

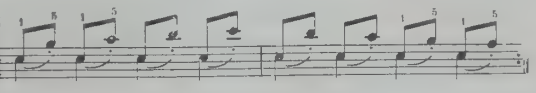
Ex.1



holding the hand in a cup shape, with the fingers curved and firm. Now play C with the thumb, and hold the key down, rotating the hand and forearm up and down over the thumb, with a fan-like motion.

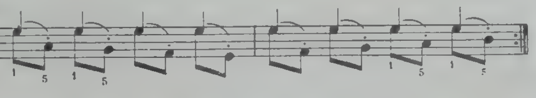
Again, sound and hold the thumb as before, but this time, as the hand rotates quickly back to its first position, drive G down with the fifth finger, keeping the finger fixed in its relation to the rest of the hand. The key should be immediately released, so that the tone is staccato, and the fifth finger should ride up on the key, returning to its first position, in contact with it. Continue the exercise in a similar manner as follows:

Ex.2



For the left hand, all these motions may be reversed, as follows:

Ex.3



Doubtless you will discover means of amplifying these exercises, by which the fifth finger should be taught to stand without flinching the shock of forcible contact with the key.

Preparing for Organ Work

> I would like advice about a pupil, a little girl who is anxious to become an organist. I have given her all the harmony she can absorb at this time. Shall I give her Bach and Handel in the Master Series or more advanced studies of the above masters, or shall I leave that to the organ teacher who has her next fall at the convent, where she will also have piano?—S. K.

I do not believe that there should be any essential distinction between the piano teaching of one who intends to become an organist and that of any other pupil. In the first place, while the pupil is studying the piano, she should learn to play in a *pianistic* manner, and not as though she were playing some other instrument. All the delicate *nuances* of expression, all the fine gradings of touch which can be so finely cultivated on the piano, will contribute in the end toward any other branch of music that she may take up.

Certainly, it is much easier to develop a clean and facile technic on the piano than on the organ, and I therefore recommend plenty of work in scales, arpeggios and other finger exercises, since she will thus be preparing to play organ music which requires fluent execution. Meanwhile, two types of music may be especially stressed. The organist must be able not only to use the hands independently, but the feet also, in pedal passages. Hence music that involves independent voice-parts should be cultivated—the easy fugues of Bach and Handel, Bach's *Two and Three Part Inventions*, and especially the fugues in Bach's *Well-tempered Clavichord*.

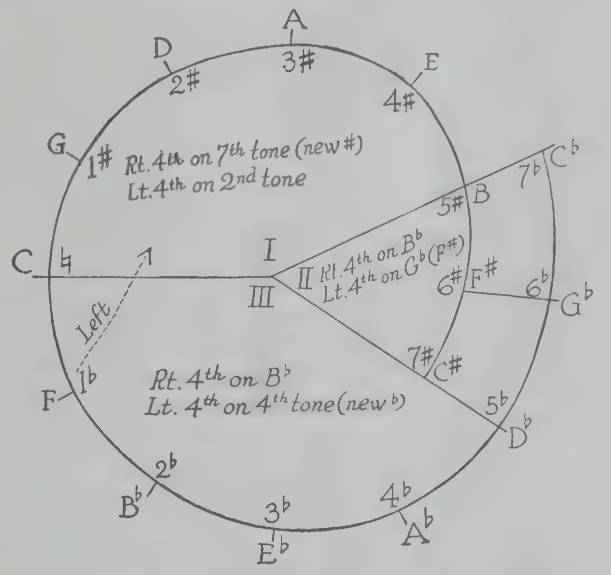
Again, sustained legato music is characteristic of the organ style. Here Mendelssohn's *Songs Without Words* are invaluable, especially those of the serious lyric type, such as numbers 6, 18, 27, 44 and 48. Numbers 1, 5 and 6, of Mendelssohn's *Seven Characteristic Pieces*, Op. 7, may well be added to our list.

You are wise to introduce instruction in harmony. With this work, too, should go an intelligent understanding of the formal structure of every composition that the pupil studies.

Major Scales and Their Fingerings

Some time ago, I asked the members of the Round Table to send me devices or suggestions which they had evolved from their own teaching experiences. I am glad to acknowledge a number of these, but wish I might have many more. Just think! If you have chanced upon a bright idea that has assisted you to solve some knotty problem, you may, through the Round Table, "brighten the corner" for a host of others, who, like yourself, are struggling for the light.

In a recent letter from Mrs. E. D. Boyle, of Rockaway, N. J.—one of our most thoughtful and (consequently) successful members—she presents, among other interesting matters, a diagram of the major scales and their fingerings. Here is her scheme, which seems to me eminently simple and practical:



Inasmuch as the place of the fourth finger in the scale determines that of all the other fingers, this place is the paramount feature of the diagram. The scales as a whole are divided into Groups I, II and III. In Group I the fourth finger comes on the seventh degree of the scale (or on the new sharp) in the right hand, and on the second degree in the left hand. Group II has the fourth finger on B♭ (A♯) in the right hand and on G♭ (F♯) in the left hand. Group III has the fourth finger on B♭ in the right hand (like Group II), but on the fourth degree (or on the new flat) in the left hand. An exception in Group III is the scale of F, of which the left-hand fingering comes under Group I. The scale of D♭ (C♯) falls in both of Groups II and III.

Doubtless other members of the Round Table have in mind helpful schemes for simplifying the subject of scales. May we not have the benefit of these ideas?

"One must look for discipline in liberty and not in a philosophy handed down and good only for weaklings—one must listen to no one's advice but that of the passing wind which tells us the history of the world. Music is made of scattered forces and one wants to make it a speculative son! I prefer the notes of an Egyptian shepherd; he blends with nature and hears harmonies ignored by theory books. Musicians listen only to music written by clever hands; they obey barbarous laws and become a mixture of monkey and slave."

—Claude Debussy.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

JAPANESE COURTESIES TO KREISLER

RECENTLY returned from a tour of the Orient, Fritz Kreisler tells the readers of the *Strand Magazine* (London) something of his pleasant experiences in playing the violin to Japanese audiences:

"Another fact which struck me strangely concerned the newspaper criticisms of my playing. Instead of being written as they are in our newspapers, each and every one was in the form of a poem. After my concerts I was also presented with poems, as well as the most wonderful golden robes and magnificent porcelain.

"The music I played was quite strange to them, they did not understand it; it is so utterly unlike their own that Western and Eastern music are as the poles asunder. Yet the Japanese were wonderfully appreciative and most attentive.

"To Western ears Japanese music is very wierd and strange, absolutely beyond our comprehension. Some of the greatest vocalists in Japan, artists who are the equivalent of Melba and Caruso, would evoke laughter if they sang their Japanese songs on the English concert platform, whereas if we really understood their technic and music we should realize that they were giving brilliant performances. The European, when he does not understand a thing, laughs; the Japanese behaves with dignity and respects the feelings of others."

THE DEATH OF A PARROT

EVEN in these days, traveling to the far West with a Grand Opera Company is no light matter. Colonel Mapleson in his *Memoirs*, however, convinces us that it must have been much worse in the eighties of the last century. Not only was transportation more difficult, but artists could afford to be more temperamental than now, when they are more easily replaced. The redoubtable Colonel was heading for San Francisco with a flock of song-birds including Madame Scalchi and her parrot when the following happened:

"The night before we reached Salt Lake City Mme. Scalchi's parrot died, which caused the excellent contralto to go into hysterics and take to a bed of sickness. I had announced "Il Trovatore," in which the now despondent vocalist was to have taken the part of the vindictive gipsy, *Azucena*. This I considered would amply compensate for the absence of Nevada (Emma Nevada, a famous soprano). Only half an hour before starting for the theater I was notified by Mme. Scalchi's husband that she would be unable to appear that evening. I insisted, however, upon her going at all events to the theater, as I considered the death of a parrot not sufficient reason for disappointing a numerous public. I threatened at the same time to fine her very heavily if she refused.

"About an hour afterward the call boy came down (to the train), up to his waist in snow, to the door of my car—some little distance from the station—stating that Mme. Scalchi had again gone into hysterics and was lamenting loudly the loss of her beloved bird. On my arriving at the theater with another *Azucena* (this one was lamenting only that she had not dined), I found that it wanted but five minutes to the commencement of the overture. There was Mme. Scalchi dressed as *Azucena*, and it was impossible to obtain possession of her clothing, for she was almost in a fainting condition. At last, however, she divested herself of her gipsy garments; and she was replaced by a new *Azucena*, Mlle. Steinbach."

"IT is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic and plastic art which has never been surpassed, had not a music of correspondingly high development."

—W. J. TURNER.

A STROLLING MINSTREL WHO MADE GOOD

JOHN ALDEN CARPENTER, who included "Pinafore" among the world's ten masterpieces in THE ETUDE, should be glad to know that the Gilbert and Sullivan operas are being revived at the Princess Theatre, London. Henry A. Lytton is the leading comedian and gives the following account of himself to the readers of the London *Graphic*:

"You may ask me which is my favorite rôle in all this big gallery of characters. Without a doubt it is dear old Jack Point in 'The Yeomen of the Guard.'

"You see," he explains, "in real life I have never been a Lord Chancellor, or a political place man like Sir Joseph Porter, K. C. B., or a common executioner like Ko-Ko ('The Mikado'). But I *have* been one of the Jack Points of the world, a vagabond of the villages, wandering about hither and thither in search of a few coppers for a crust, and ever hiding the aching heart and the empty stomach under the jester's livery.

"This, of course, is going back to the early days, though the incidents are as vivid as if they had happened yesterday. 'We were seven,' all down on our luck and content to pool our few indifferent talents as entertainers, just as we pooled our adversities and our small stock of courage. Sometimes we would secure the use of a ramshackle barn, and if our four hours' show brought us a few shillings apiece, business seemed so flourishing that we decided to stay another day! If on the other hand we got no audience at all, we would hike to the highway again, often so famished and weary that but for one or two great hearts in our little band, we might well have given way to despair.

"Our repertory consisted of songs, dances and sketches, and if the truth must be told, we deserved some of our chilly receptions. The Commonwealth, as we were in fact, survived until we reached Guildford, when a friend in need took pity on us and paid our train fares back to London."

PAGANINI'S VIOLIN

ON his way to the far East, Wilhelm Burmester, the noted violinist, stopped long enough in Genoa to take a look at Paganini's violin, now in a glass case in the Palazzo del Municipio. Burmester wrote of his visit in the *Kolnische Zeitung*, and a translation appeared in *The Living Age* (Boston):

"In a silk-lined case, standing on a supporting base, you see the violin made by Guarnerius del Jesu, which belonged to Paganini, father of violin technic. In the circumstances in which I saw it, with three broken strings, there was nothing in its outward appearance to give a man, who did not know, any cause for flights of fancy into the realm of poetry. And yet to me, even in such neglect of this costly instrument, shut away from light, air, sun and playing, there was something deeply tragic. A hundred years ago, men by thousands were enchanted by the strains that poured from these few bits of wood. This magnificent little object, covered with red varnish, helped its master to set up a tradition of violin-playing which, if it had been used in the service of a higher art, would have fully justified its existence. Our modern critics may think and say what they will of Paganini; nevertheless he became a distinguished musician in spite of his technic."

By way of explaining this last remark of Burmester, we must remember that Paganini, notwithstanding his vast gifts, was something of a charlatan who did nothing to dispel the rumor that the devil himself gave aid to his nimble fingers. Had it not been for this Barnumesque touch, however, he would never have drawn great audiences and popularized the violin as he did. He prepared the way for the Joachims and the Burmesters.

JOHN GAY OF "THE BEGGAR'S OPERA"

RECENT revivals of "The Beggar's Opera" in London have reawakened interest in this famous old work first produced at Lincoln's Inn Fields Theatre, January 29th, 1727 (a century before the death of Beethoven). John Gay was a Devonshire man, and an account of his work is included in S. Baring Gould's book, *Devonshire Characters and Strange Events*.

"Gay's friends sat in great uncertainty of the event, till they were vastly encouraged by hearing the Duke of Argyll, who sat in the next box, say: 'It will do—it must do! I see it in the eyes of them!' When *Polly Peachum* sang her pathetic appeal to her parents—

O ponder well, be not severe,
 To save a wretched wife,
For on the rope that hangs my dear,
 Depends poor Polly's life.

and this to the air of *The Babes in the Wood*, familiar to the entire audience from their nurseries, the effect was magical. The audience broke into a roar and the success of the play was established.

"The plot of the piece was thin and poor, but the people were refreshed and rejoiced to hear again the old familiar notes of English music. There were sixty-nine airs in "The Beggar's Opera," and nearly every one was an old English ballad or song air. Gay was not himself a musician, but he had his head full of old ballads and their airs most, doubtless, picked up about Barnstaple or Bideford, and he set to the tunes words suitable to his characters and the dialogue, and then got a German named Pepusch to note them down for him and write a simple orchestral accompaniment and overture. The author, according to Mace, got the entire receipts of four nights, amounting in the aggregate to £693 13s. 6d., whereas Rich, the manager, after the piece had been performed thirty-six times, had pocketed nearly £4000. It was well said that this play made 'Rich *gay* and Gay *rich*.'"

THE LIBRETTIST OF "FAUST"

MARIE ANNE DE BOVET wrote her *Life of Charles Gounod* while the composer of "Faust" was still living. She was also acquainted with Jules Barbier, the librettist of that famous opera. Concerning the meeting of Barbier and Gounod, and the origin of the masterpiece, she has the following to say:

"M. Barbier is an eminently Parisian personality. Everybody is acquainted with his tall stature, his handsome person, and the delicate, fair features with the clear blue eyes that sparkle so brilliantly in animated conversation.

"He belonged to a small group of dramatic poets of whom two at least, Ponsard and Emile Augier, achieved celebrity. It was in the house of the latter, who then lived in the Rue des Pyramides, that Barbier made Gounod's acquaintance. M. Augier had praised to his young friend the wonderful talent of the young musician for whom he had just written a libretto; the introduction took place, Gounod sat down at the piano, and with his young, fresh, delightful voice and inimitable diction, sang the touching musical paraphrase of Beranger's *Old Coat*."

THE MUSICAL HEART

SAYS Romain Rolland, author of the best of all musical novels (*Jean-Christophe*), and of many works on music: "All is music to the musical heart. All that vibrates and moves, struggles and palpitates, the sun-gilded days, the summer nights when winds blow, the filtering light, the glitter of the stars, the storm, the song of the birds, the murmur of insects, the quivering of trees, voices cherished or abhorred, familiar noises of the home, the creaking of the door, the rush of blood which fills the arteries in the nocturnal silence, all that there is, is music; it is merely a question of hearing it."

HOW SAINT-SAËNS COMPOSED

FROM Watson Lyle's biography of the late Camille Saint-Saëns, composer of "Samson et Dalila," the *Dance Macabre* and other well-known works, we learn how this versatile French master produced his brilliant compositions. "When composing the majority of his works, Saint-Saëns apparently wrote ahead pretty steadily until the construction was ended. Sometimes, however, the idea and general outlines of a work were completed mentally before he jotted down a note of it. Other works would be constructed from a series of sketches briefly noted in inspired moments. This latter plan, of course, is a favorite one with many composers; but evidently Saint-Saëns was less addicted to the sketch-book habit than, say, Beethoven. He seldom revised his larger works. Probably this explains the spontaneity that pervades his music, although his facility of technical resources sometimes endangers the naiveté of his melodic flow He was no doubt wise in refraining from the meticulous polishing-up which brushes off the pristine bloom from much creative art. We may deduce the wisdom of this course from the comparative obscurity today of three of his operas that were rewritten efforts, 'Le Timbre d'Argent,' 'Prosperine,' and 'Déjanire,' the last pieced up from the tragedy of the same name by Louis Gallet, to which he wrote the music. In 'Déjanire,' by the way, he makes use of a theme to denote the hero, *Hercules*, that is utilized for the same purpose in his symphonic poem, *La Jeunesse d'Hercule*."

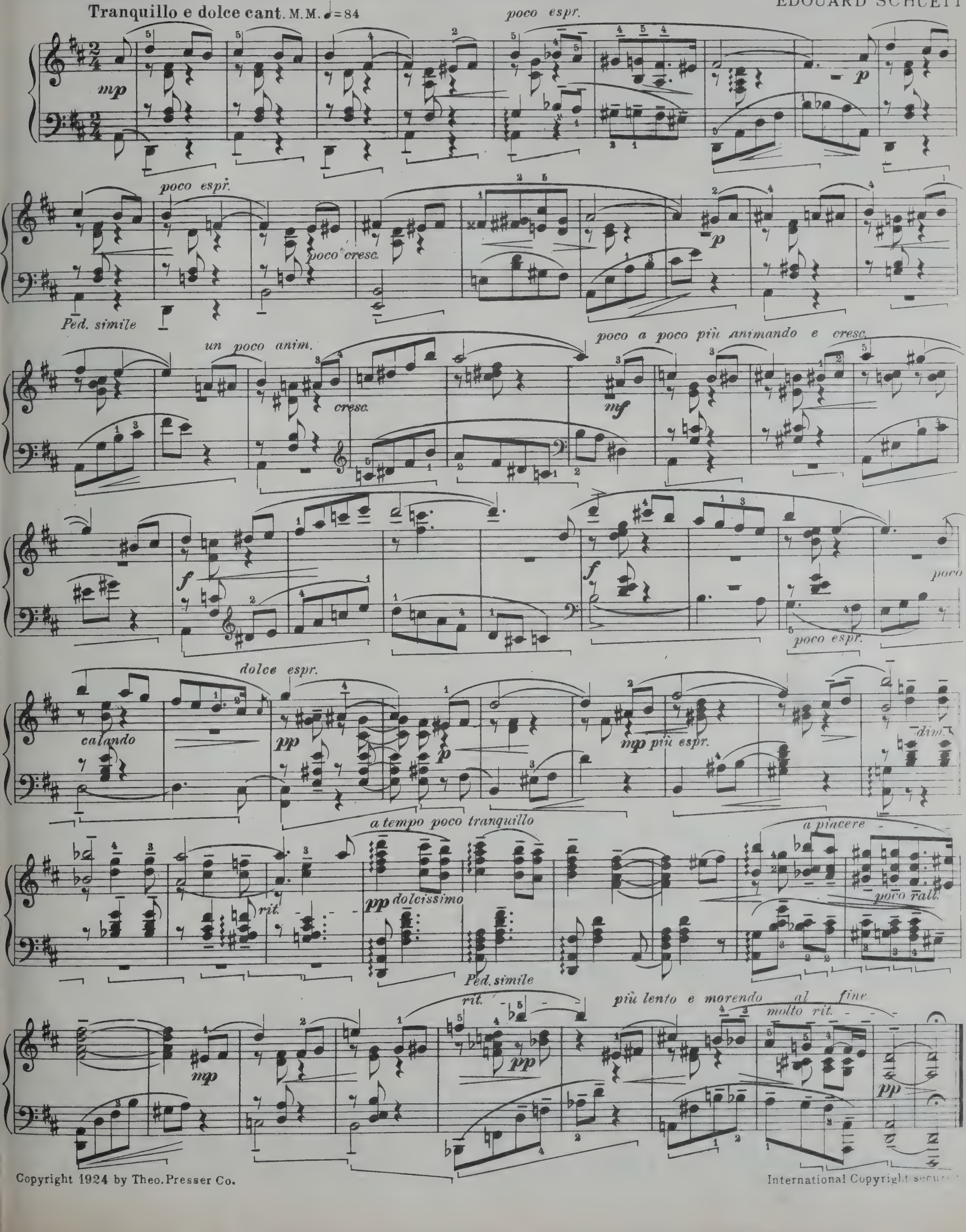
"THE longer I live, the more I am certain that the great difference between men —between the feeble and the powerful, the great and the insignificant—is energy, invincible determination, a purpose once fixed, and then death or victory."

—SIR FOXWELL BUXTON.

WHEN THE LEAVES ARE FALLING

The latest composition of one of the most popular of living writers for the pianoforte. Grade

EDOUARD SCHUETT



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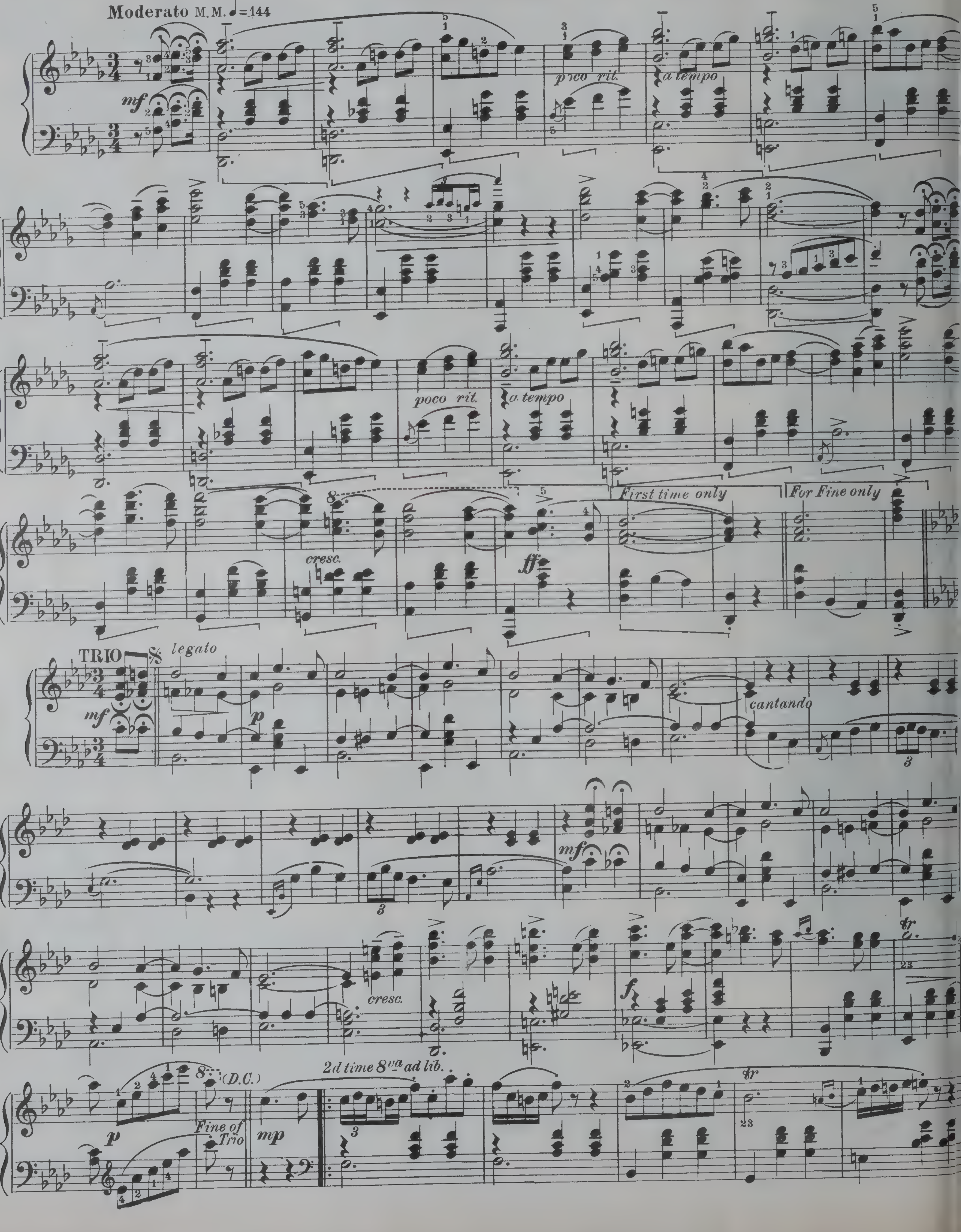
LA CASCADE DE PERLAS

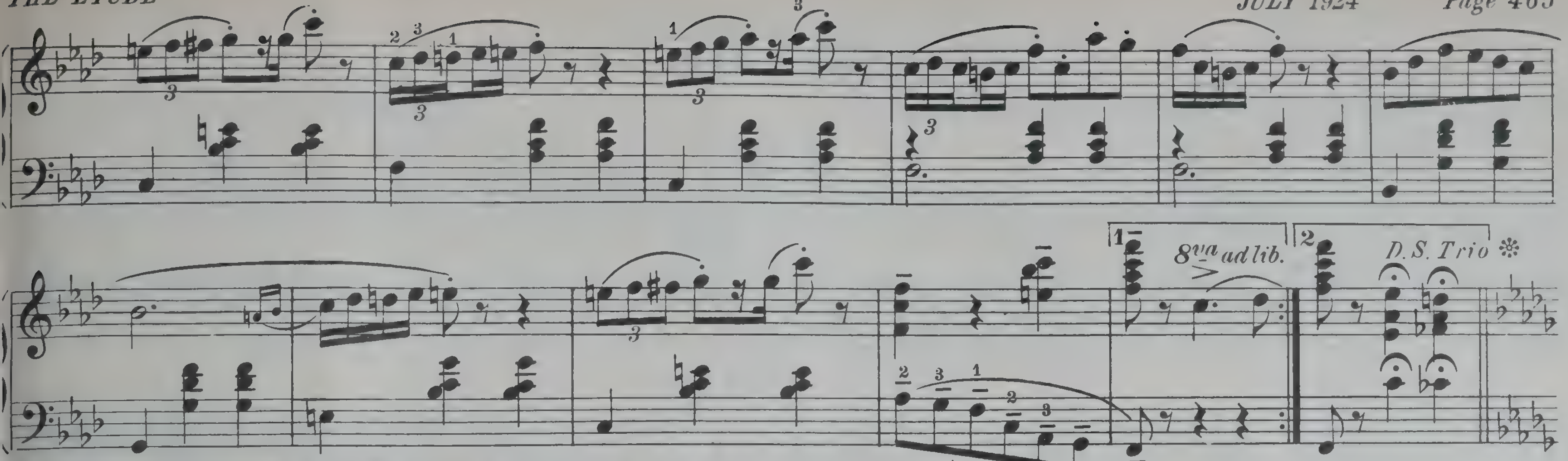
VALSE

On Mexican Themes

Waltzes of this type are played in slow and languorous manner. Not in strict time. Grade 5.

HENRY FRANCIS PARKS, Op.1, No.2



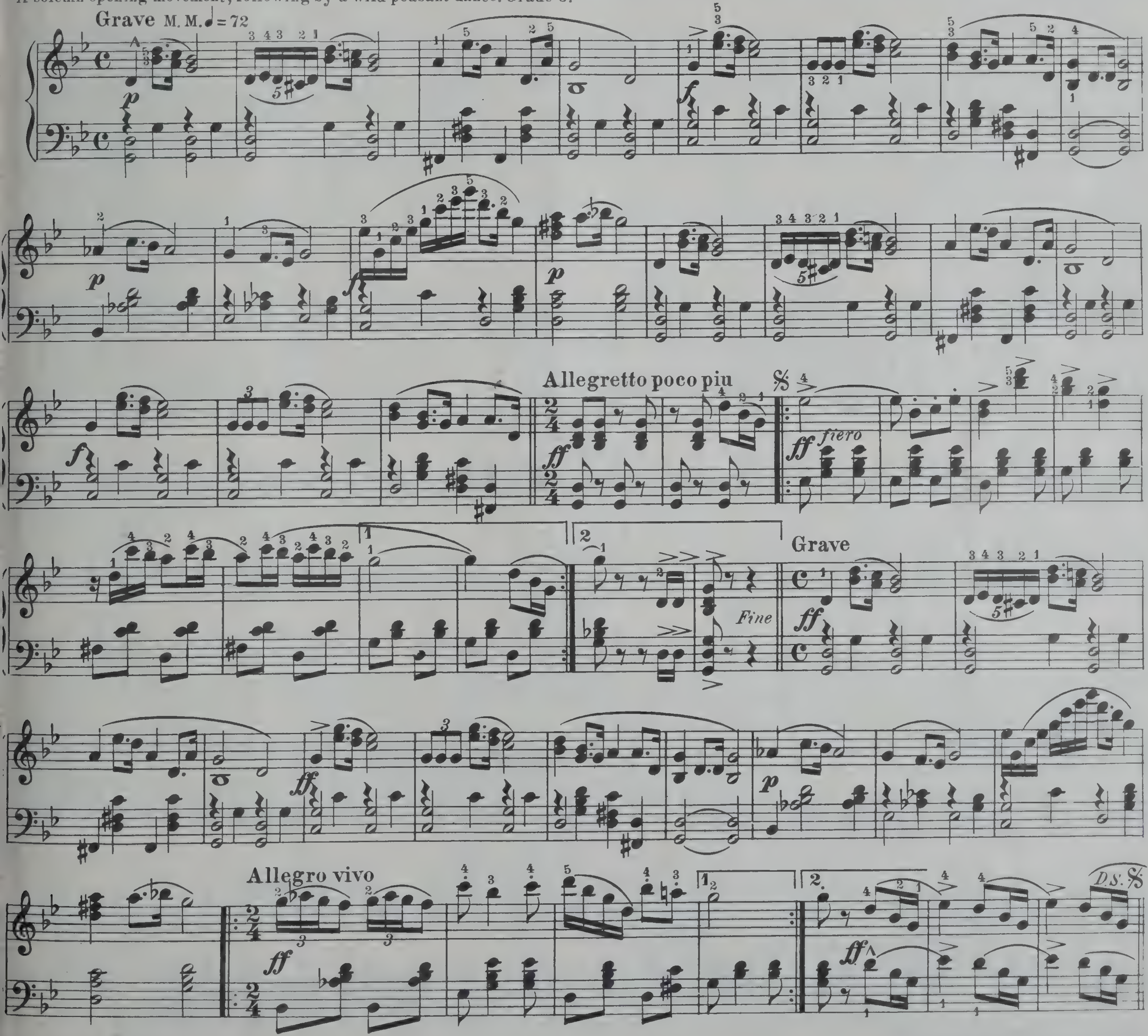


❋ From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

TATIANA
RUSSIAN DANCE

FRITZ HARTMANN, Op.186

A solemn opening movement, following by a wild peasant dance. Grade 3.



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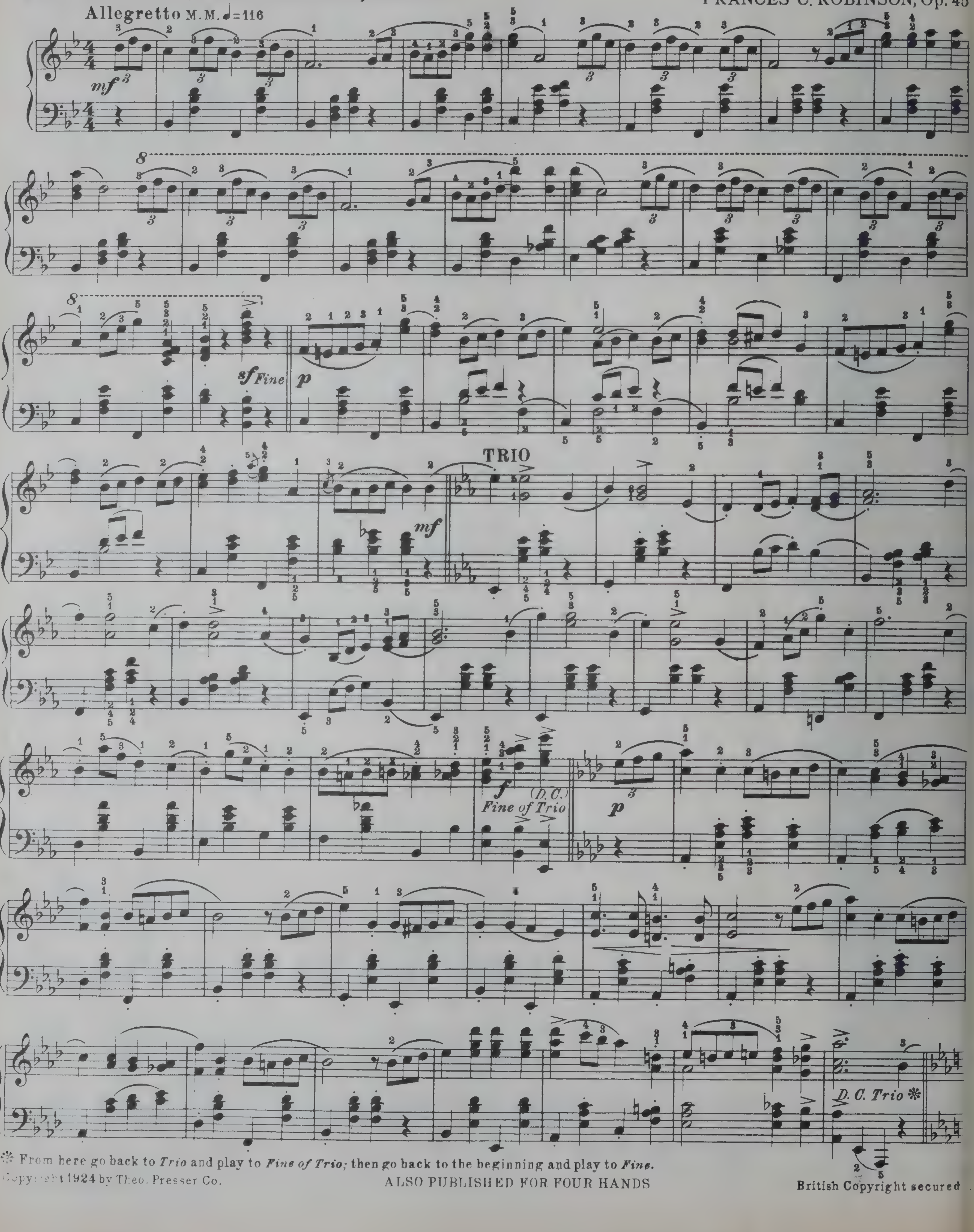
ALWAYS MERRY
AIR DE BALLET

A graceful dance movement; to be taken at a moderate pace. Grade 3.

FRANCES C. ROBINSON, Op. 45



※ From here go back to *Trio* and play to *Fine of Trio;* then go back to the beginning and play to *Fine.*

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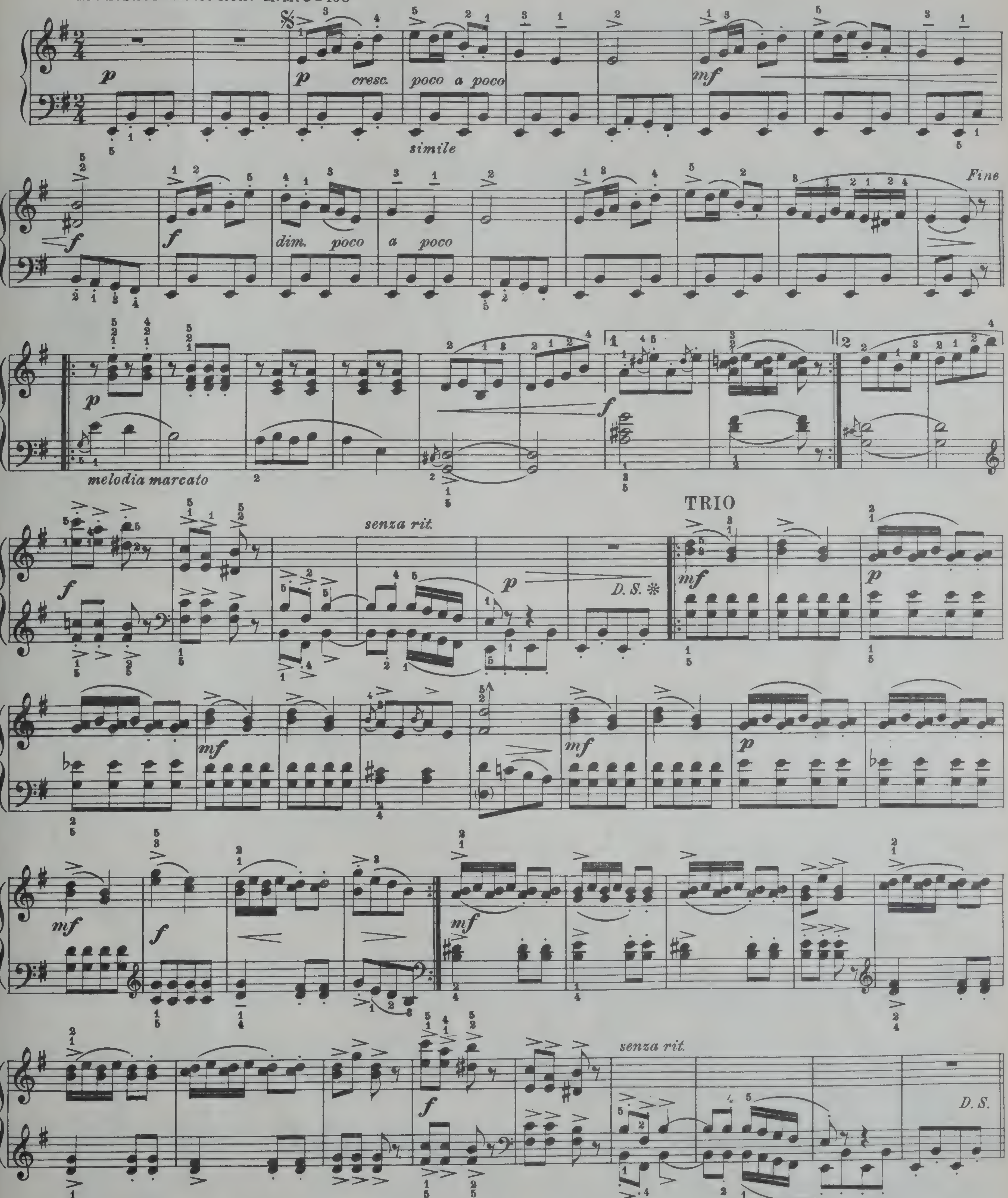
LITTLE CHINAMAN

À LA CHINOISE

WALTER WALLACE SMITH

A good characteristic number; note that the principal theme is based upon the *Pentatonic (Five-Tone) Scale.* Grade 2½

Moderato *(not too slow)* M. M. ♩ = 108



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❋ From here go back to 𝄋 and play to *Fine*; then play *Trio*.

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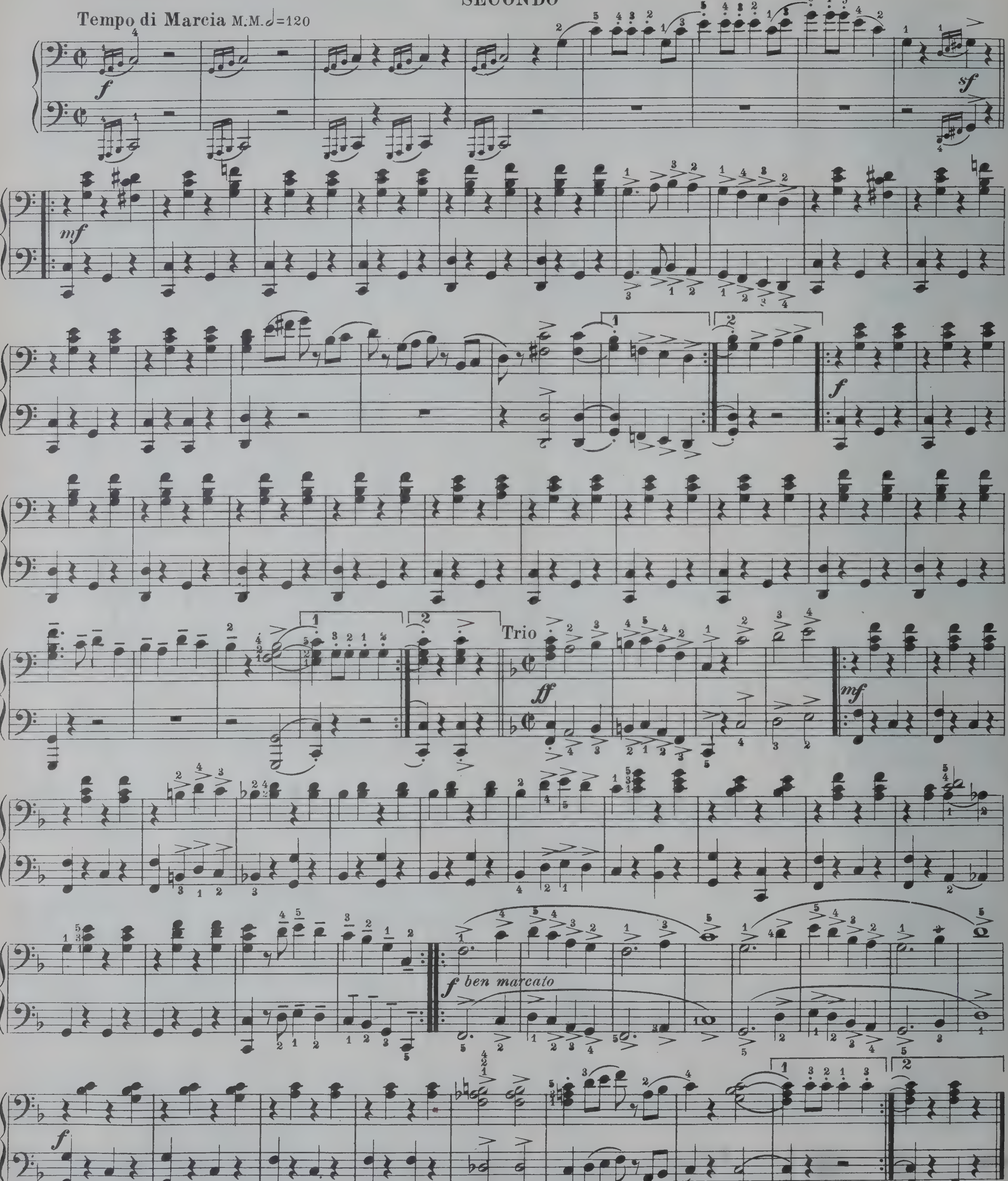
DRUMS AND TRUMPETS

To be played in lively military style; like a band.

R.S. MORRISON

SECONDO

Tempo di Marcia M.M. 𝅗𝅥=120



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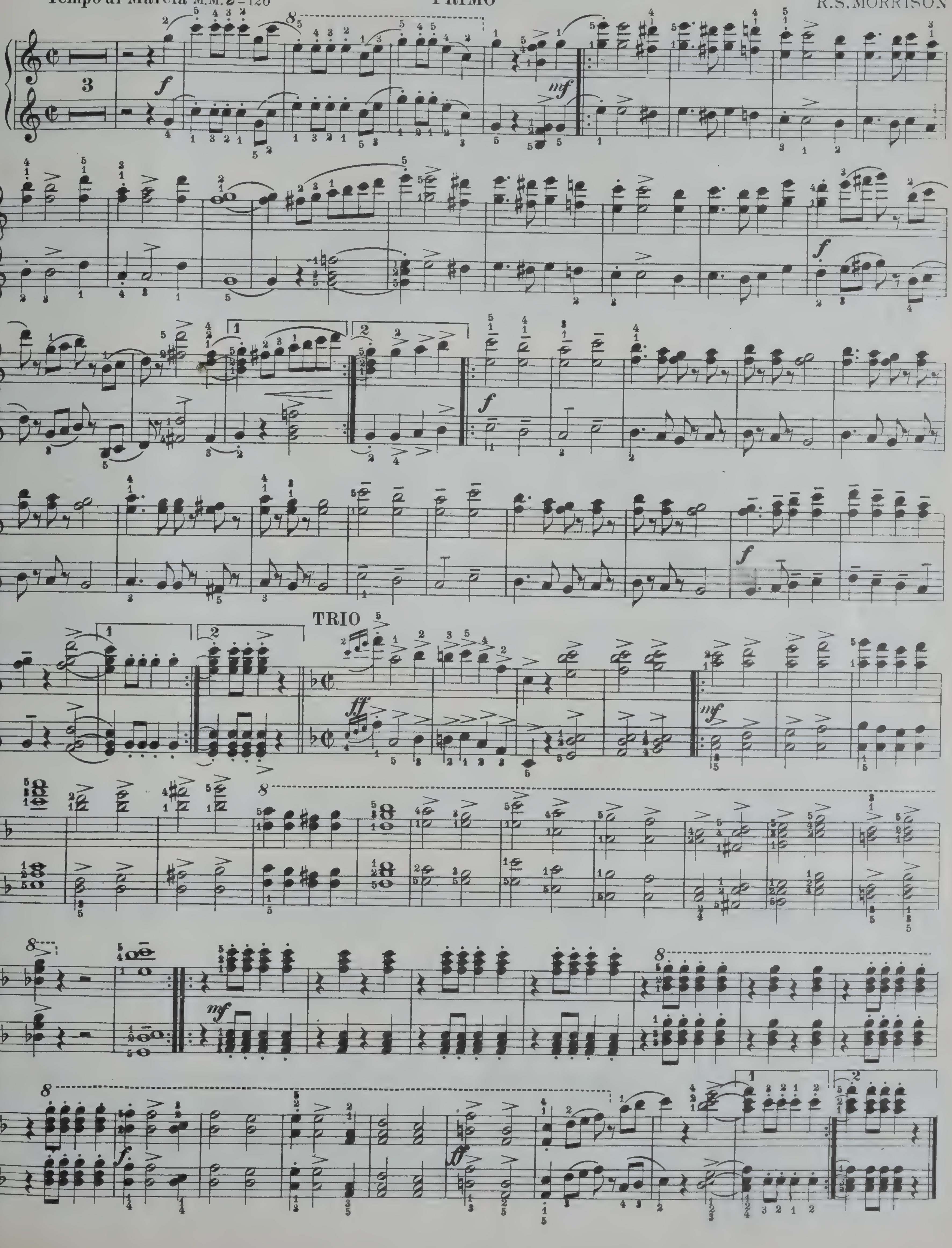
DRUMS AND TRUMPETS

Tempo di Marcia M.M. 𝅗𝅥 = 120

PRIMO

R.S.MORRISON

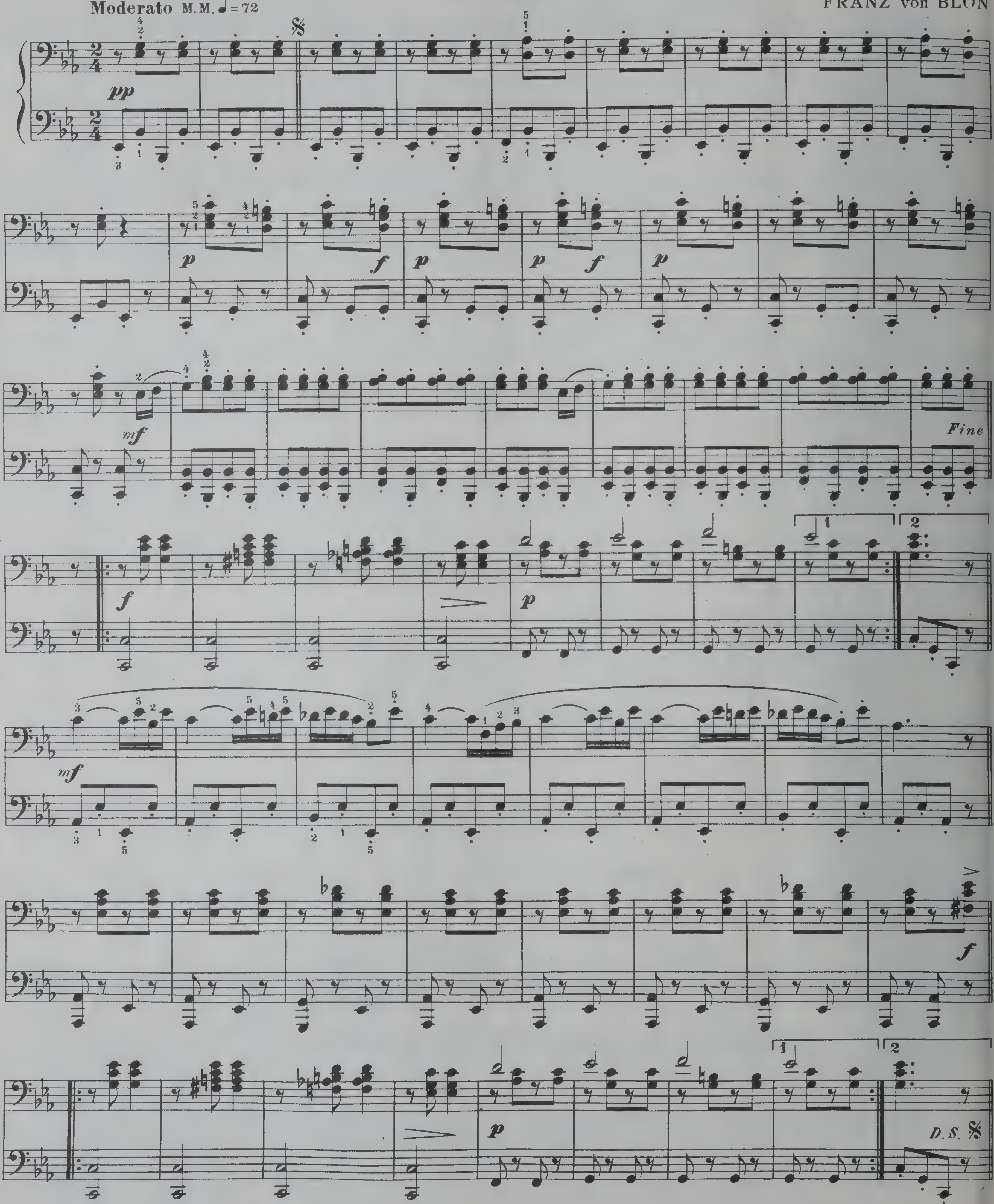


MARIONETTE DANCE

Play in a light and airy manner and with automatic precision.

SECONDO

FRANZ von BLON



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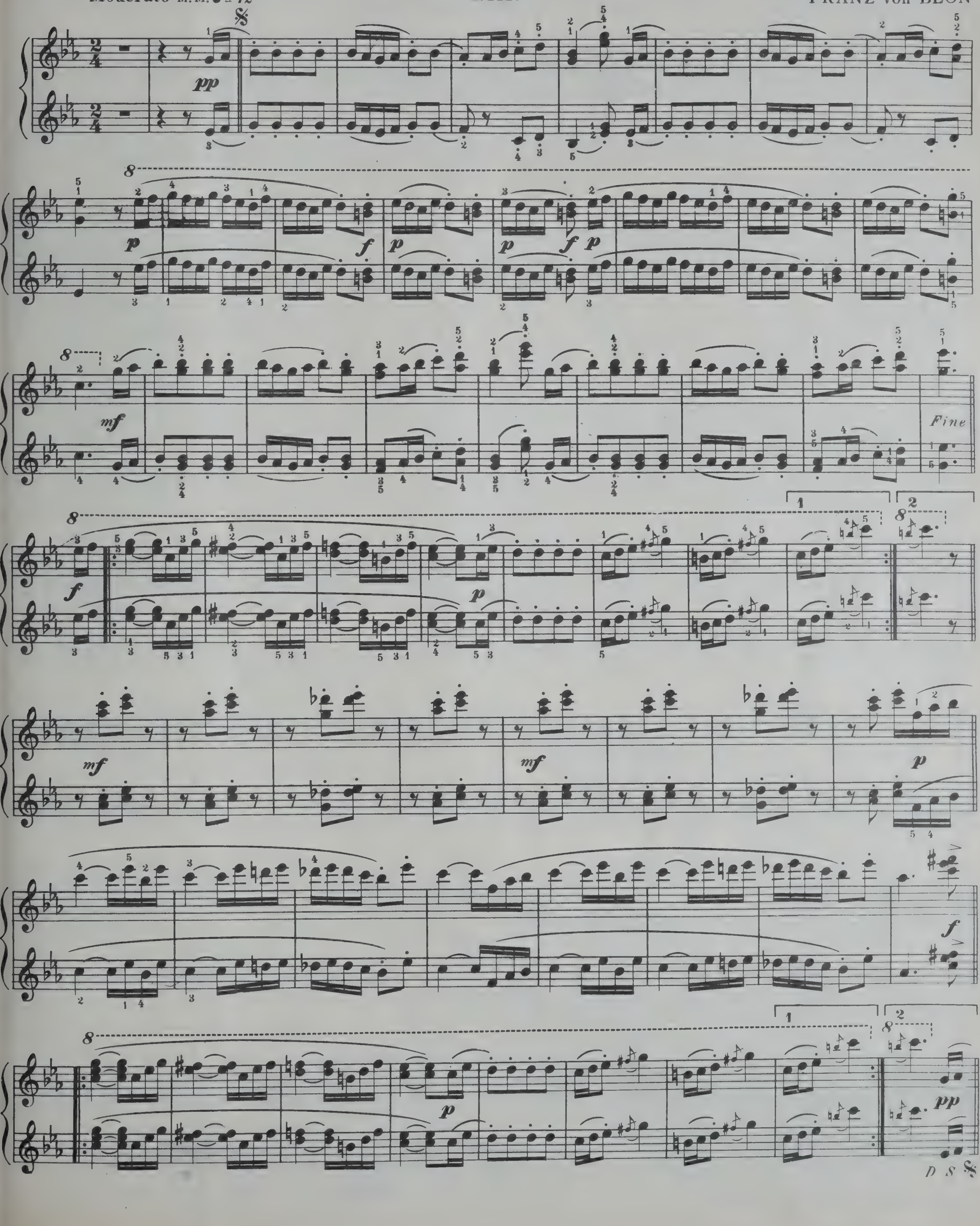
MARIONETTE DANCE

Moderato M.M. ♩ = 72

PRIMO

FRANZ von BLON

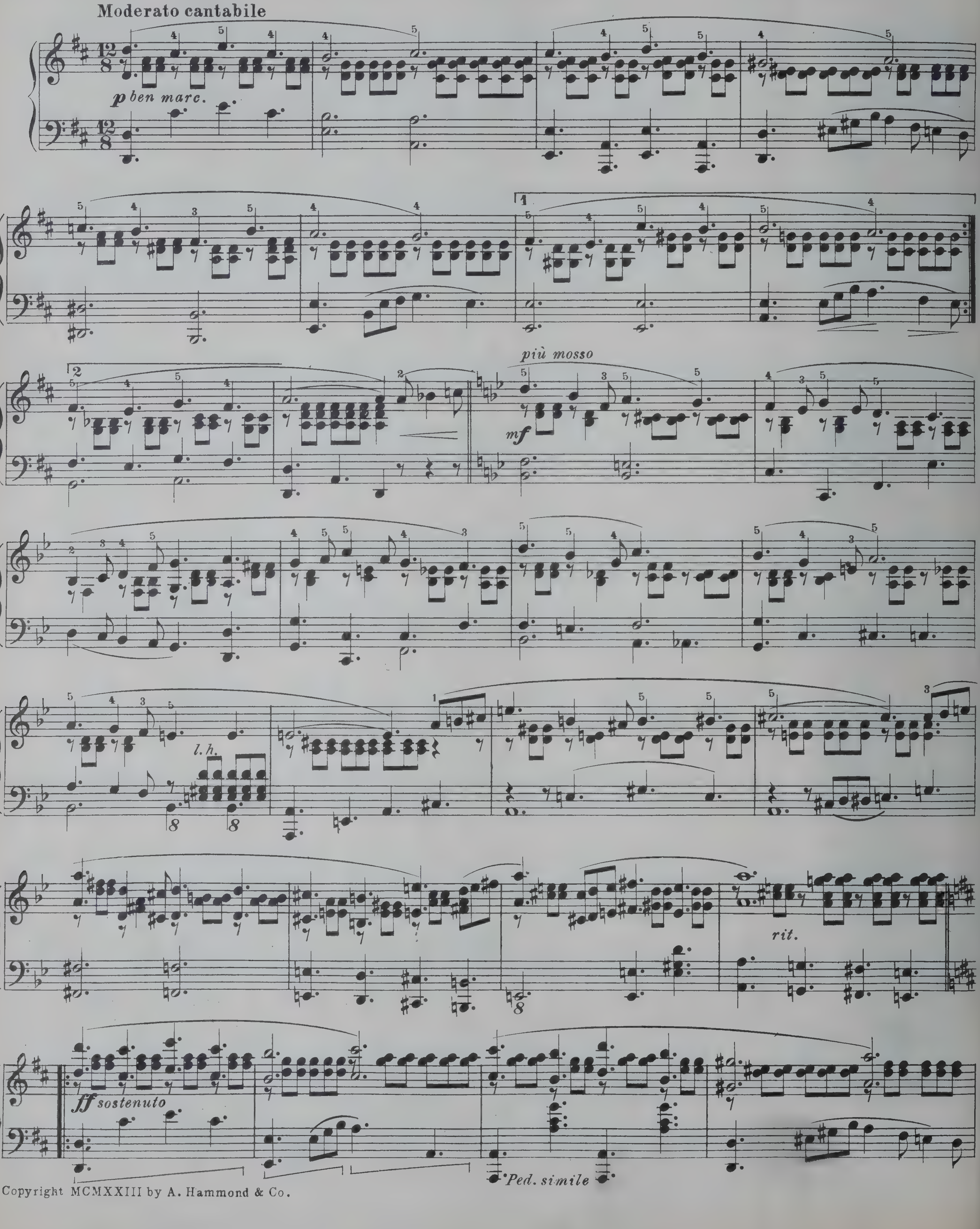


EN RAPPORT

(SYMPATHY)

DENIS DUPRÈ

The flowing melody of this *song without words* must be brought out strongly, with the accompaniment slightly subdued. Grade 4



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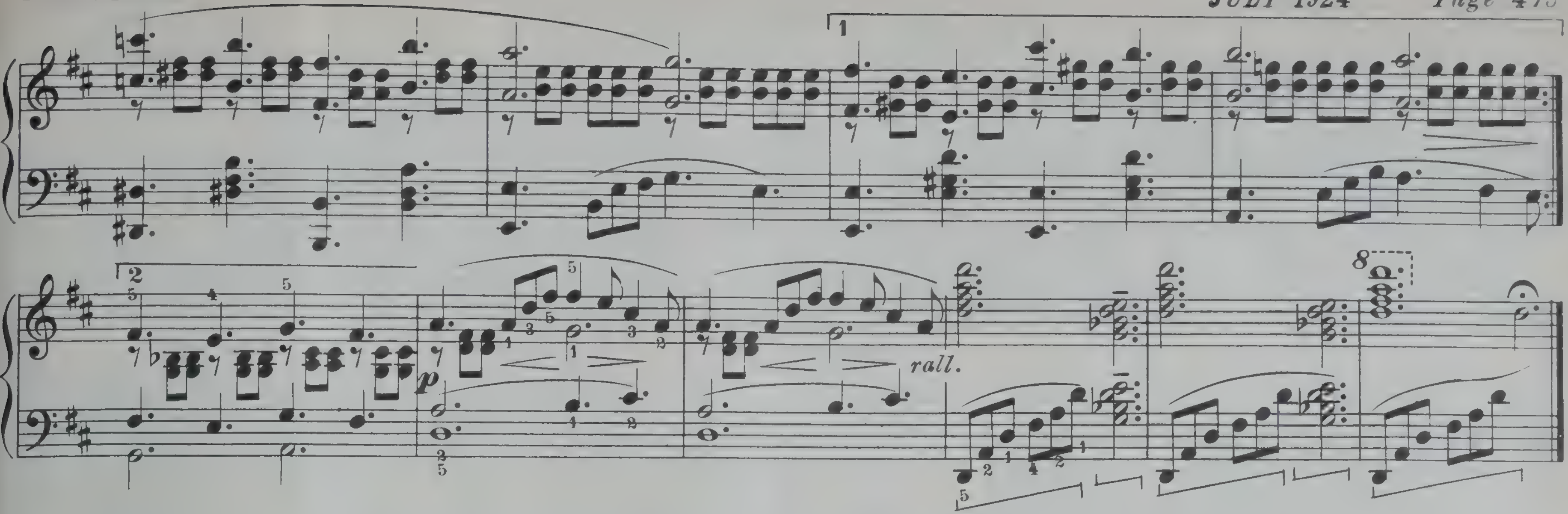
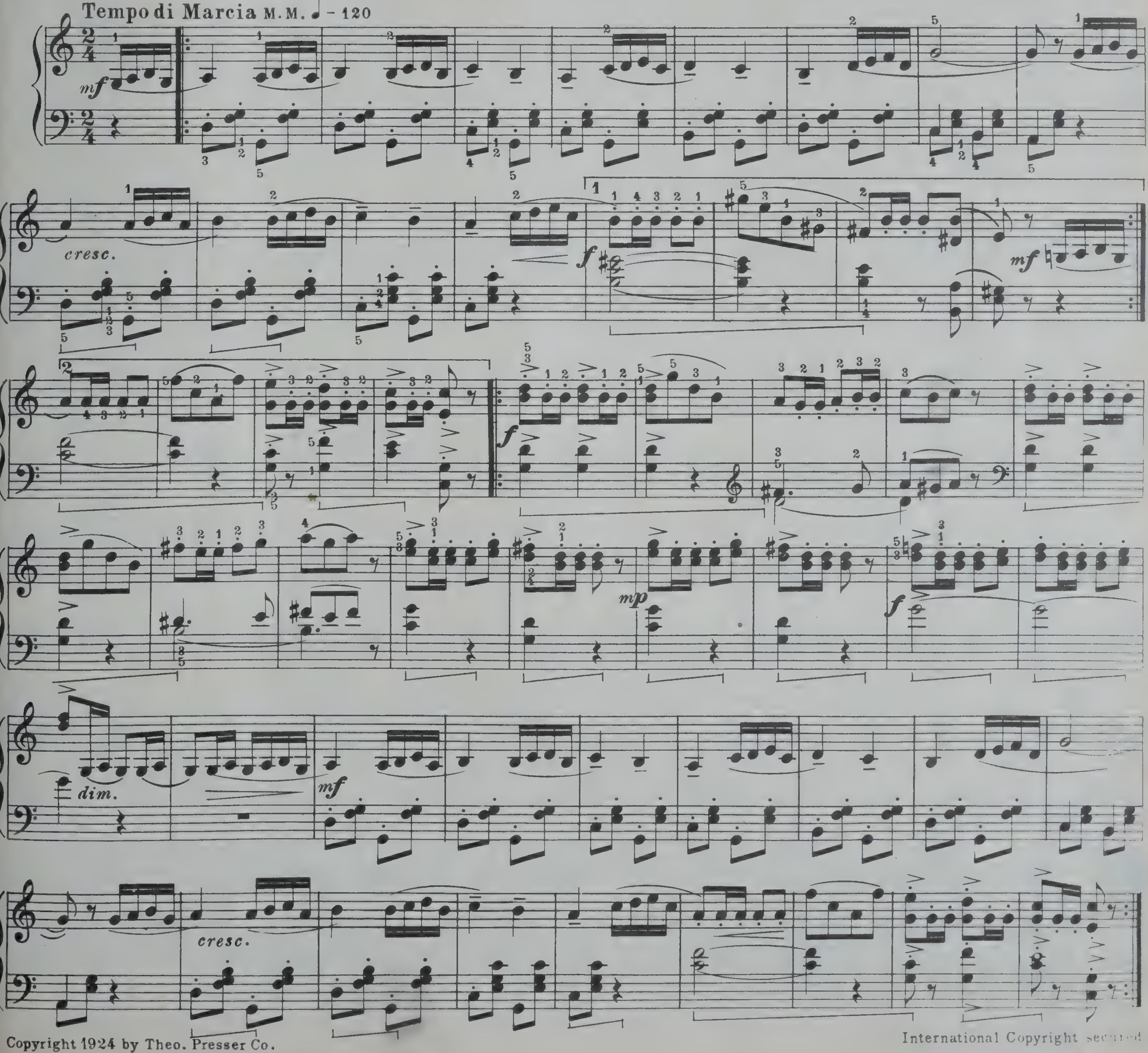


THE SOLDIERS

A lively march movement, with some interesting modulations. Grade 2½

HANS AILBOUT



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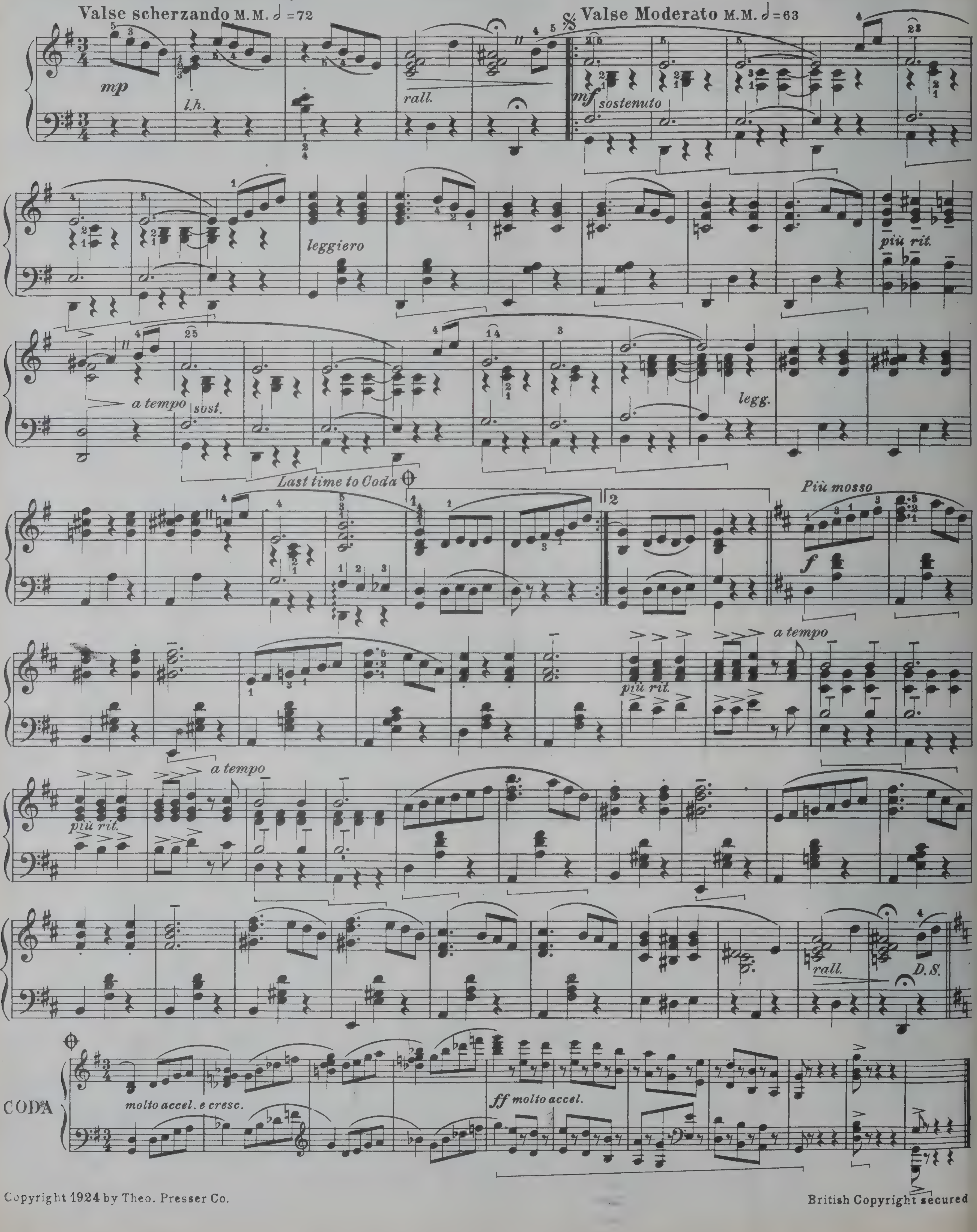
VALSE PARISIENNE

A very free waltz movement, more in the style of an air de ballet. Grade 4.

R. S. STOUGHTON



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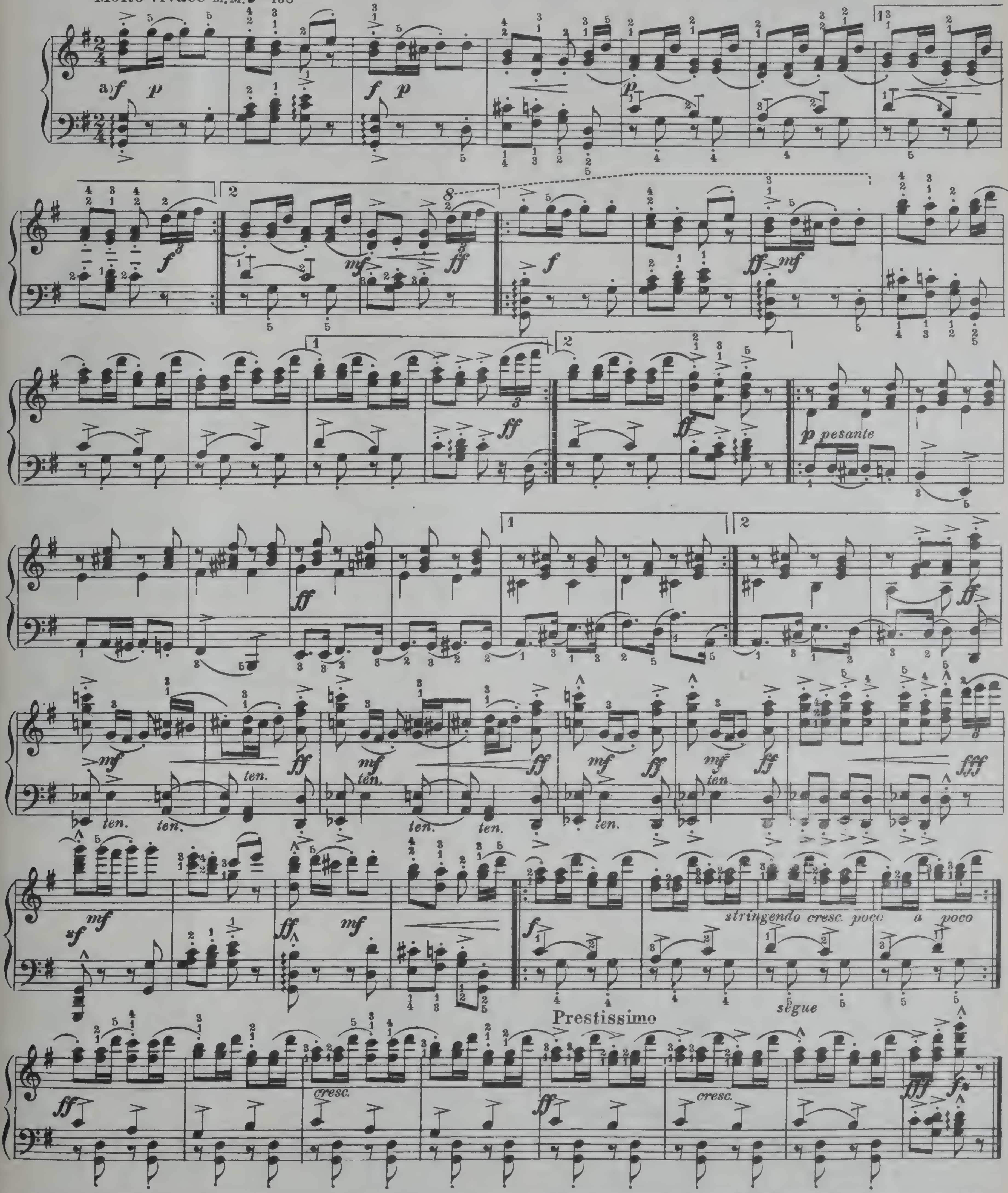
Edited by
C.v.STERNBERG

RUSSIAN DANCE

P. I. TSCHAJKOWSKY

In this mad *Russian Dance*, from *The Nutcracker Ballet*, one forgets for the moment that the actors are dolls. Grade 5.

Molto vivace M.M. ♩ = 138



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a) Special attention should be paid to it that in measures 1 and 3 the first beat *only* is strong. The same holds good in all subsequent reiterations of this motive.

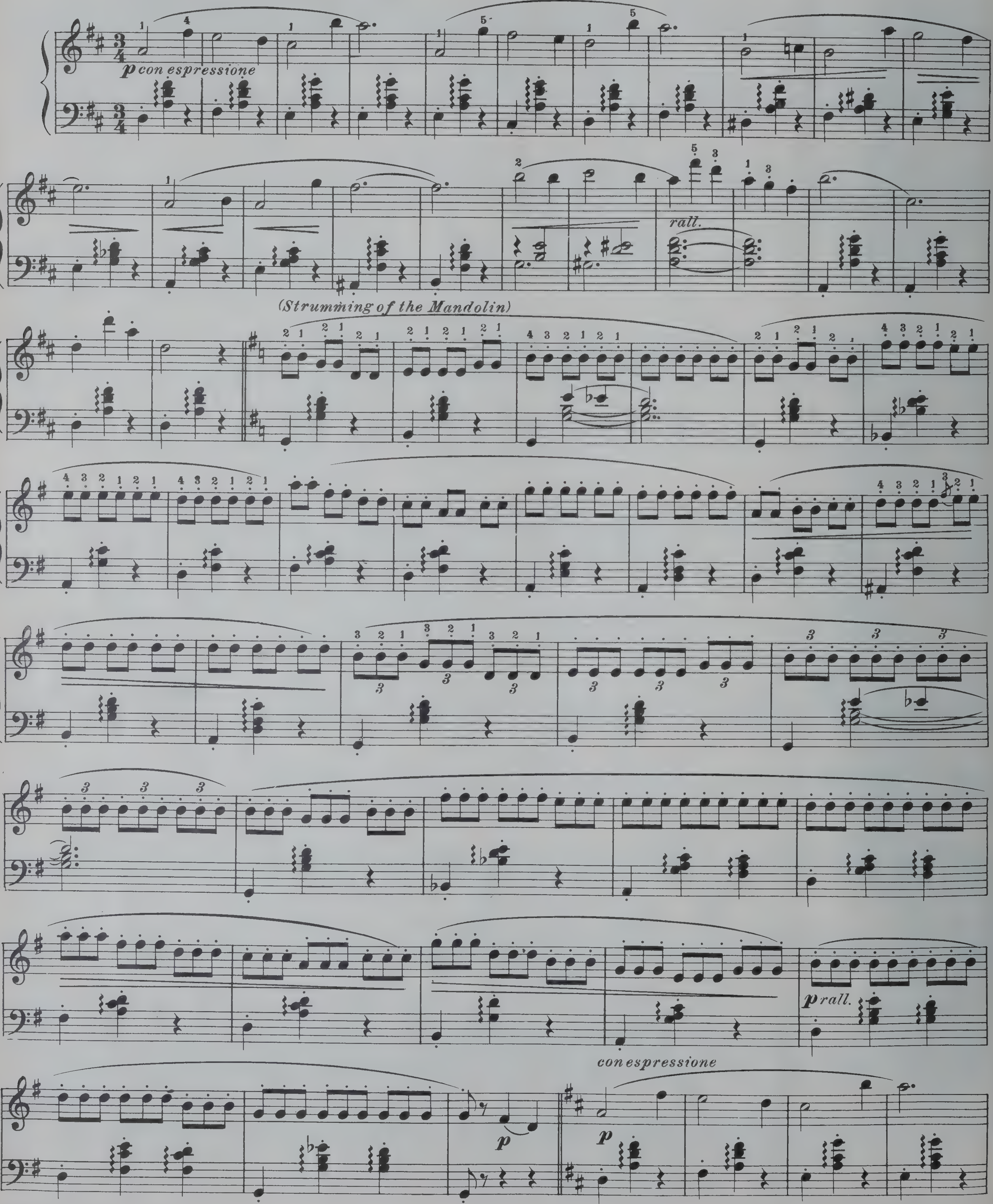
FULL MOON

PETITE SERENADE

In the Italian style, melodious and characteristic. The mandolin imitation must be very light and delicate. Grade 3.

Andantino moderato M.M. ♩=84

R. DRIGO



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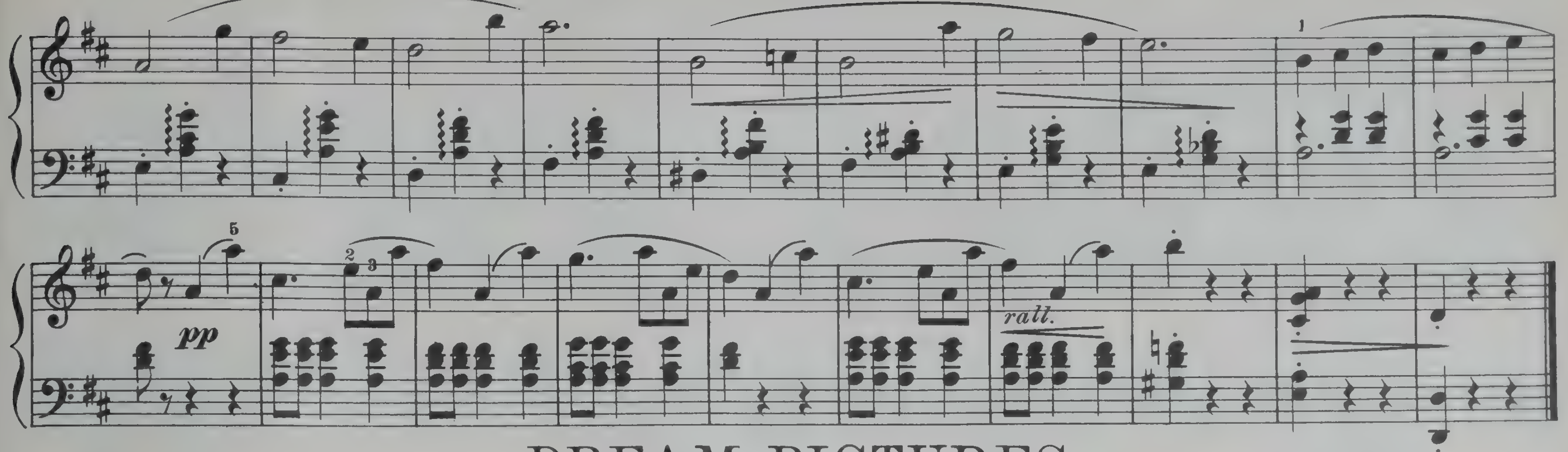
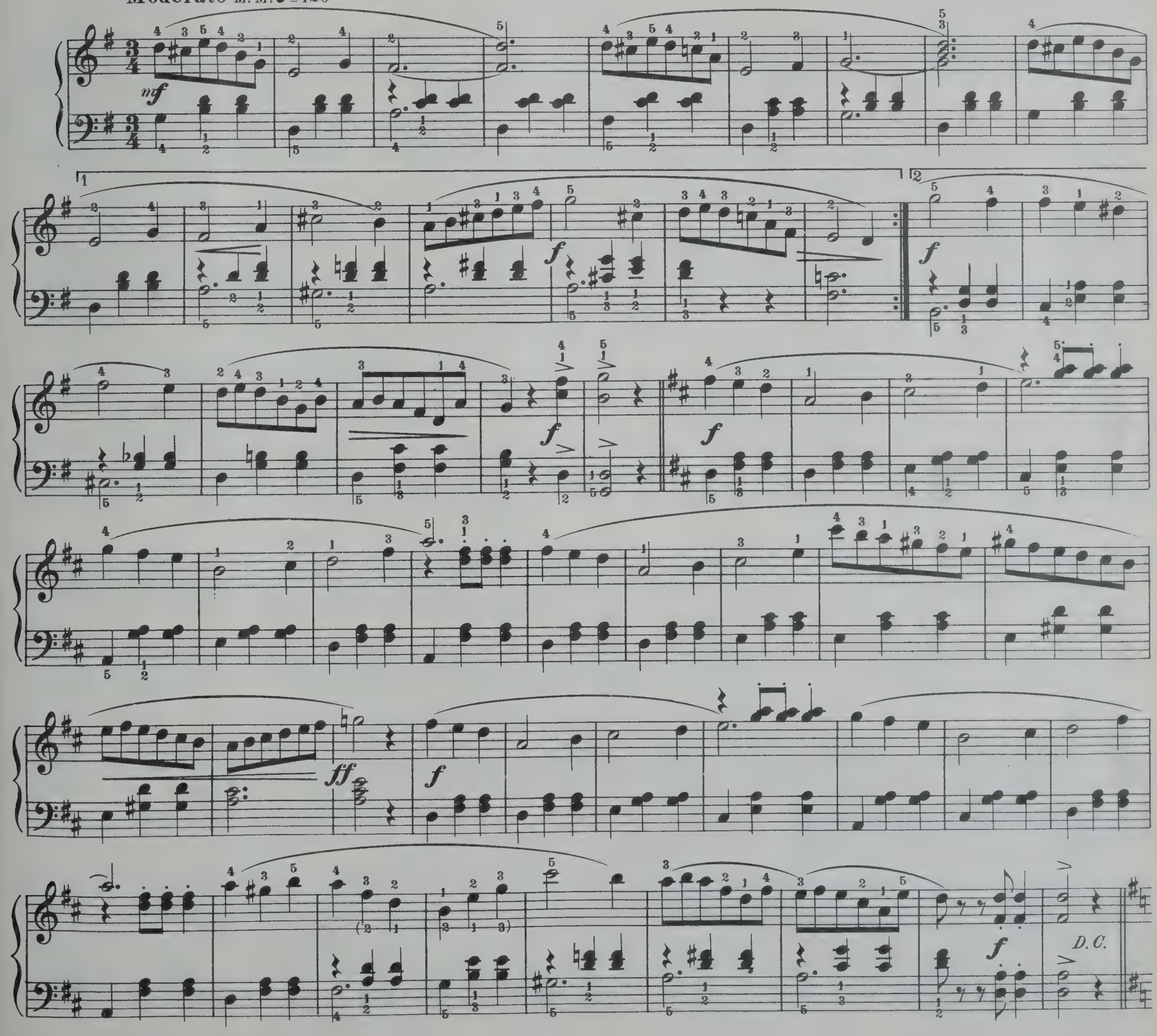


DREAM PICTURES

This number is not to be played as a waltz. It is a *song without words.* Grade 3.

Moderato M. M. ♩=126

NORWOOD DALE



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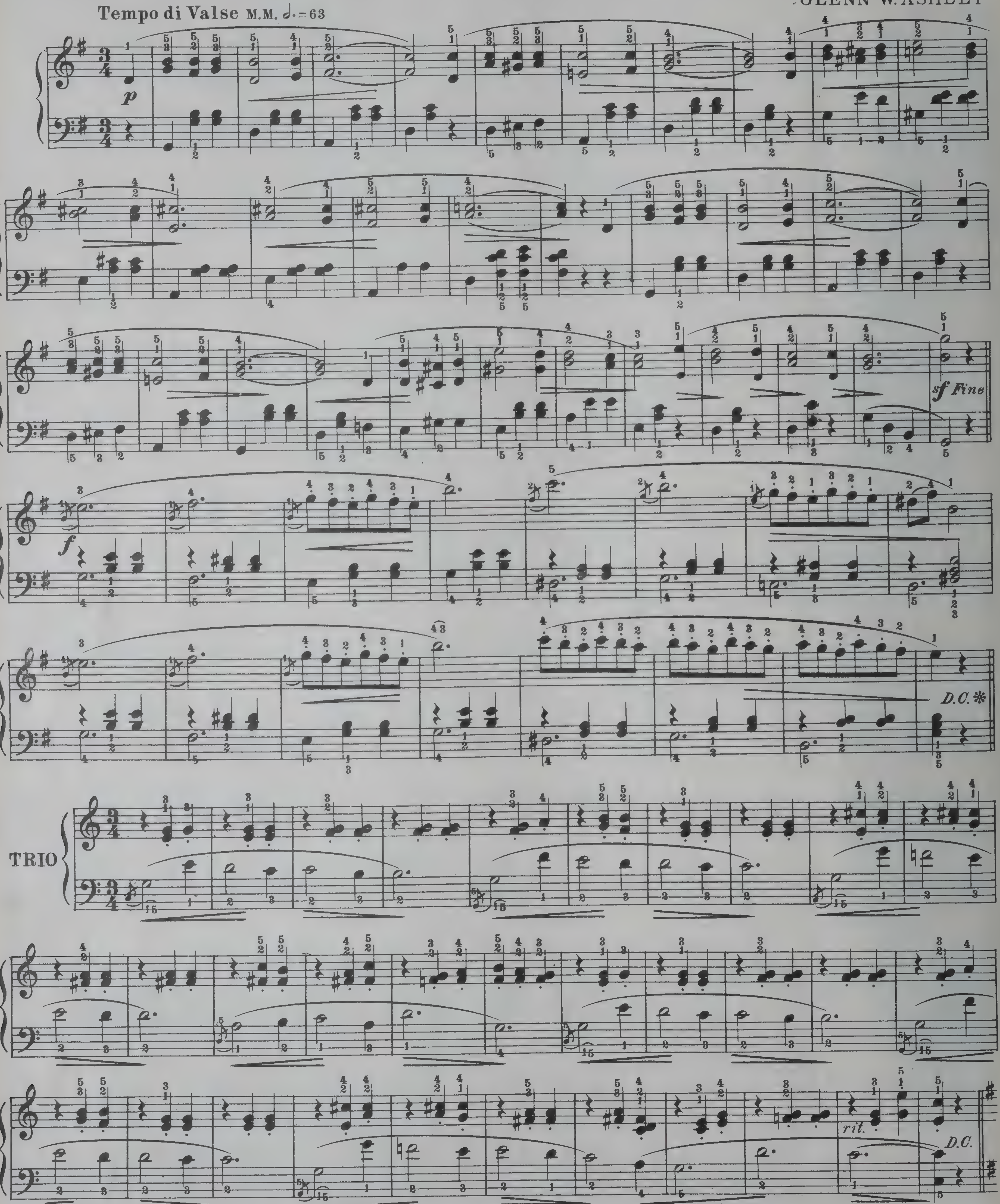
HEATHER BLOSSOM

The principal theme is sung by two voices in duet style. Grade 3.

GLENN W. ASHLEY



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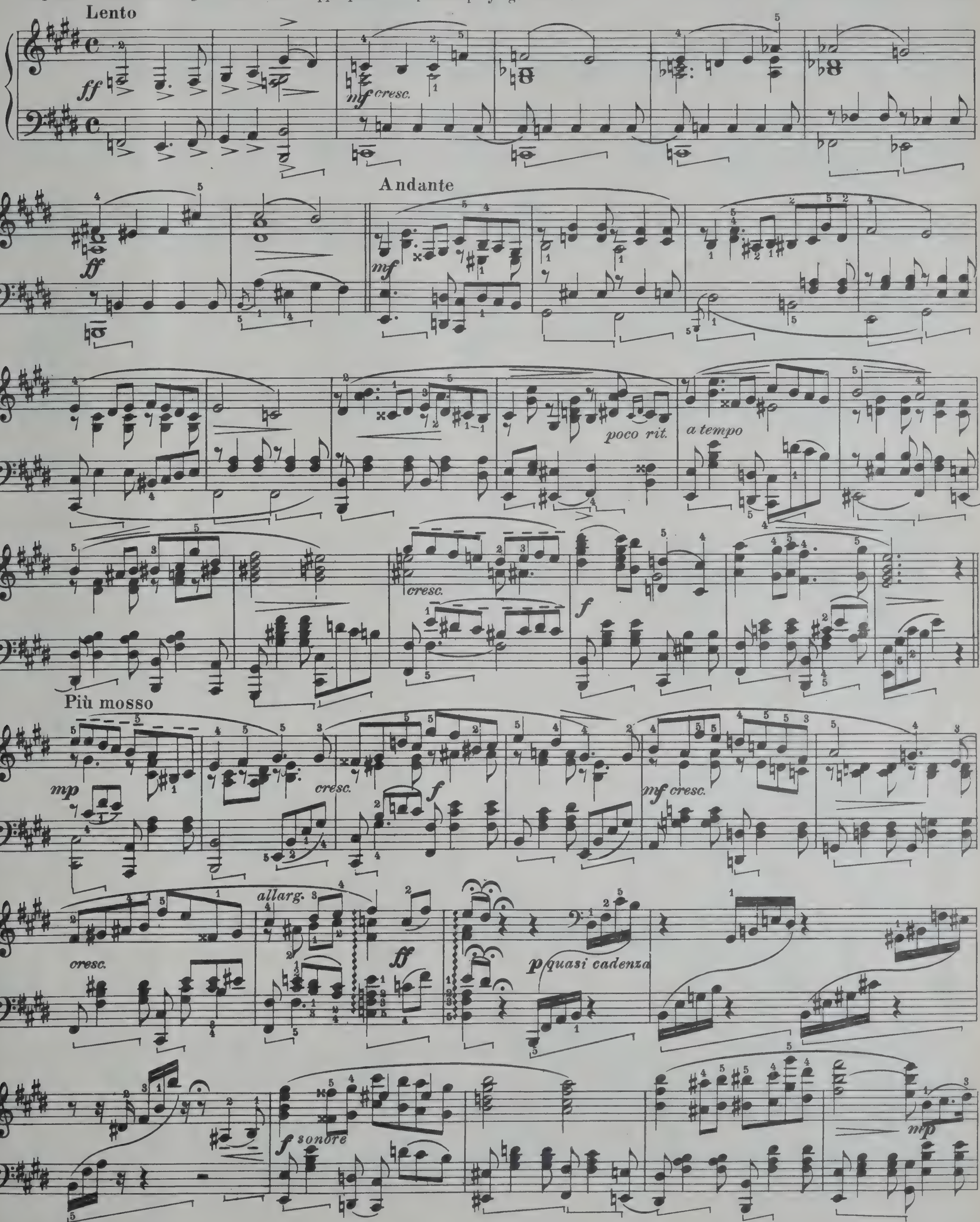
PENSEE D'AMOUR

An expressive *reverie* or *song without words.* Appropriate for picture playing. Grade 4.

IRENE MARSCHAND RITTER



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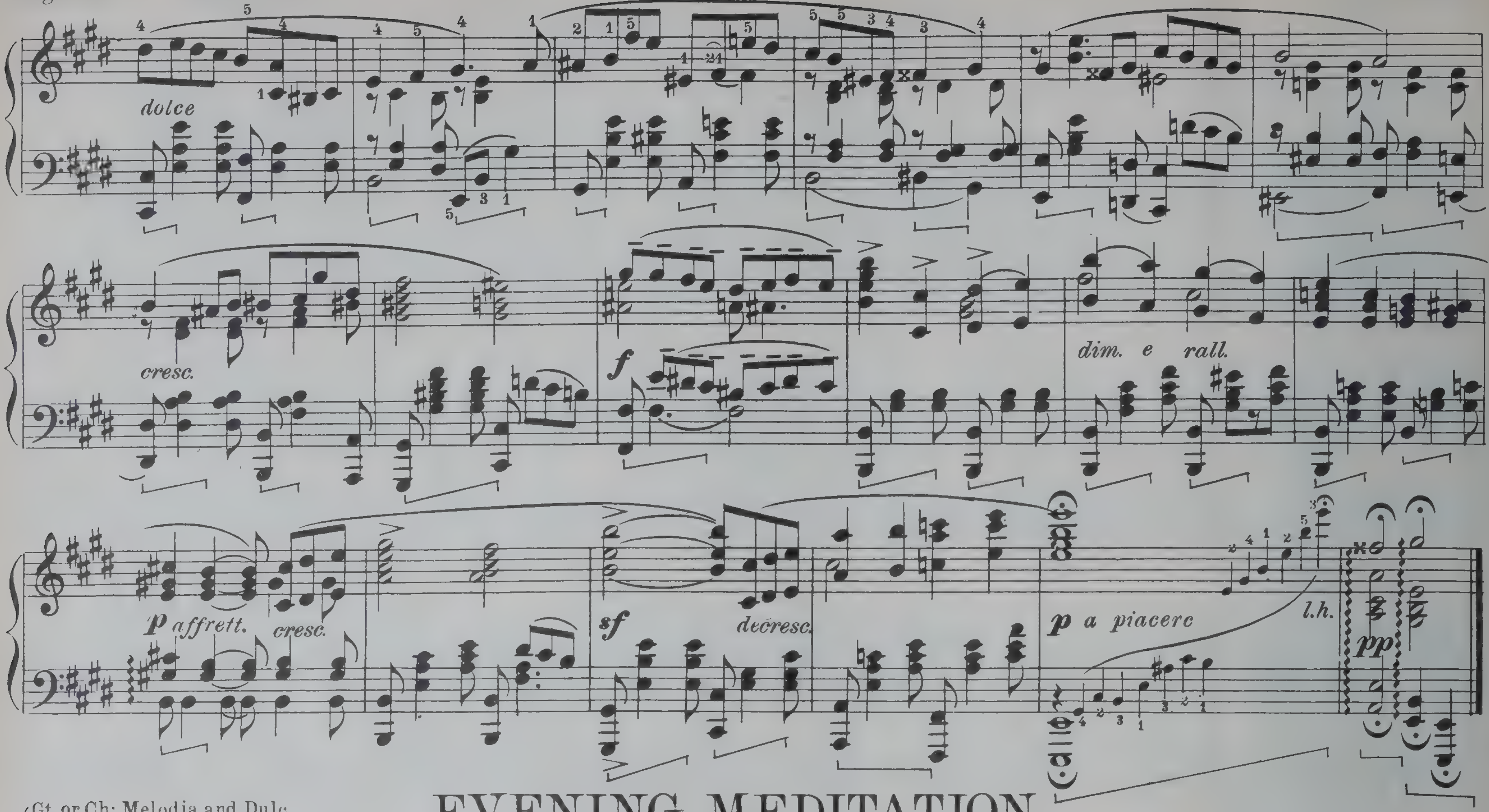


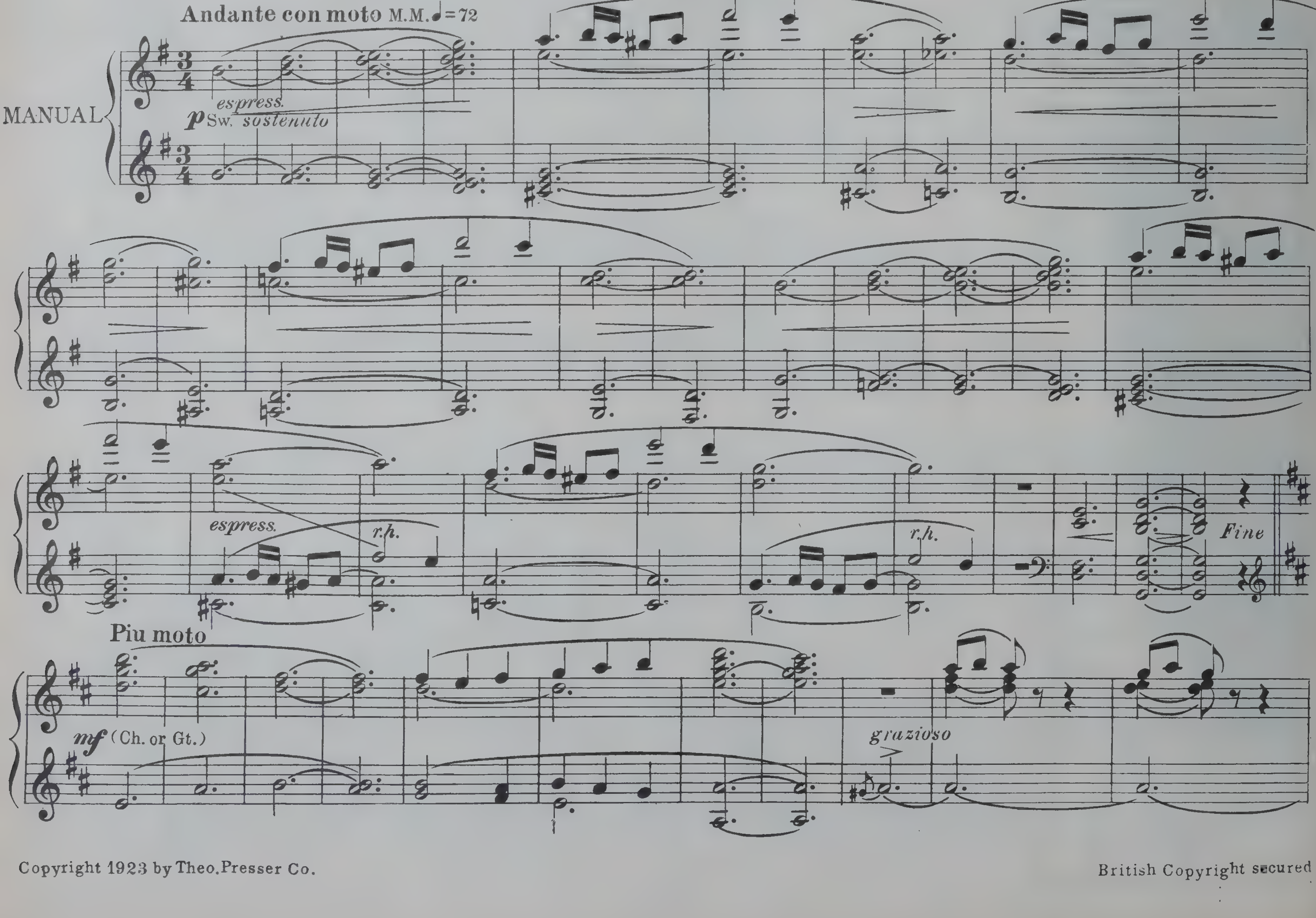
Gt. or Ch: Melodia and Dulc.
Sw: Salicional, Dulciana, Vox Angelica
Ped: Bourdon and Dulciana

EVENING MEDITATION

ORGAN

W. D. ARMSTRONG

A soft voluntary of much charm, with a very sparing use of the pedals. Good either for church or picture playing.



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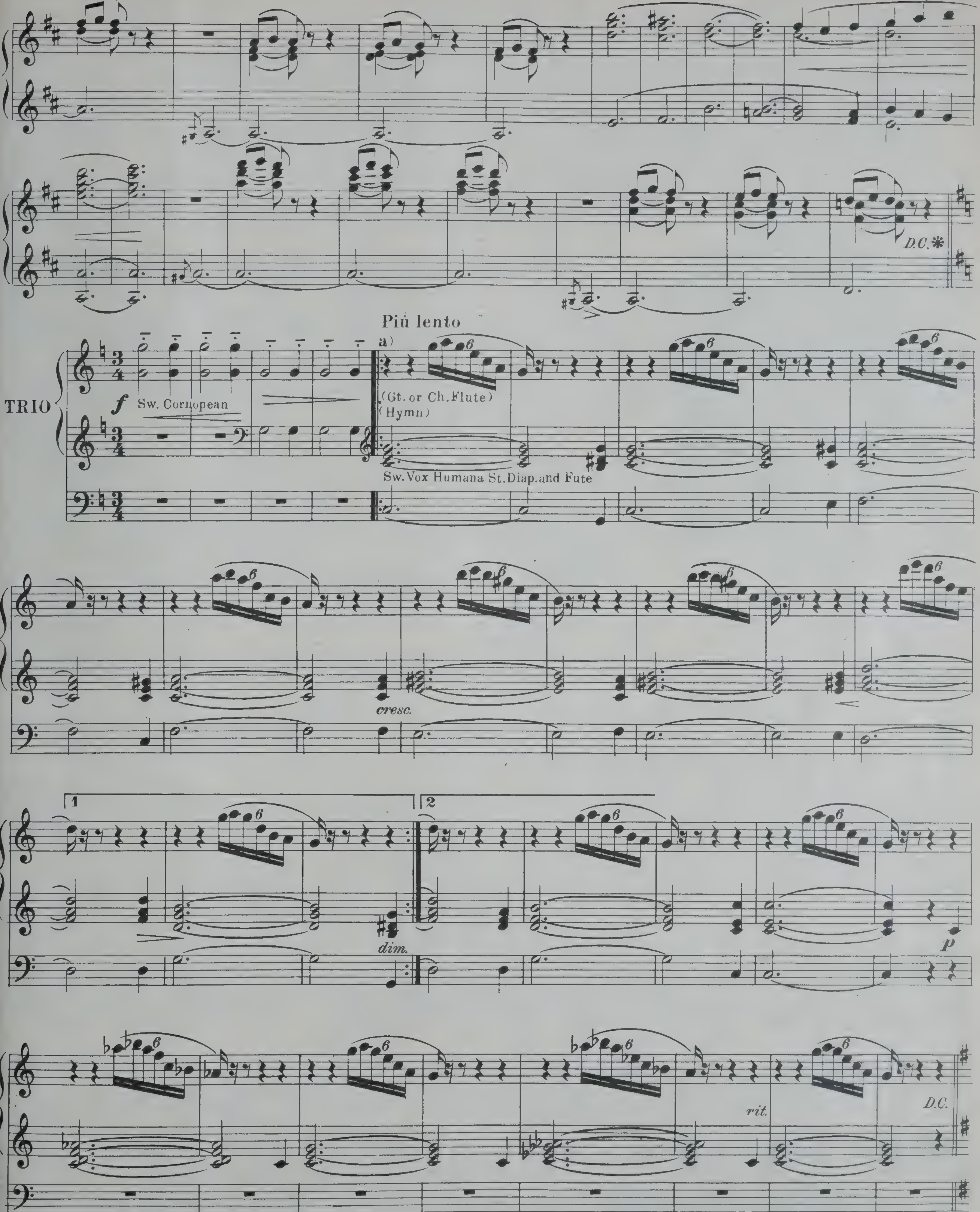


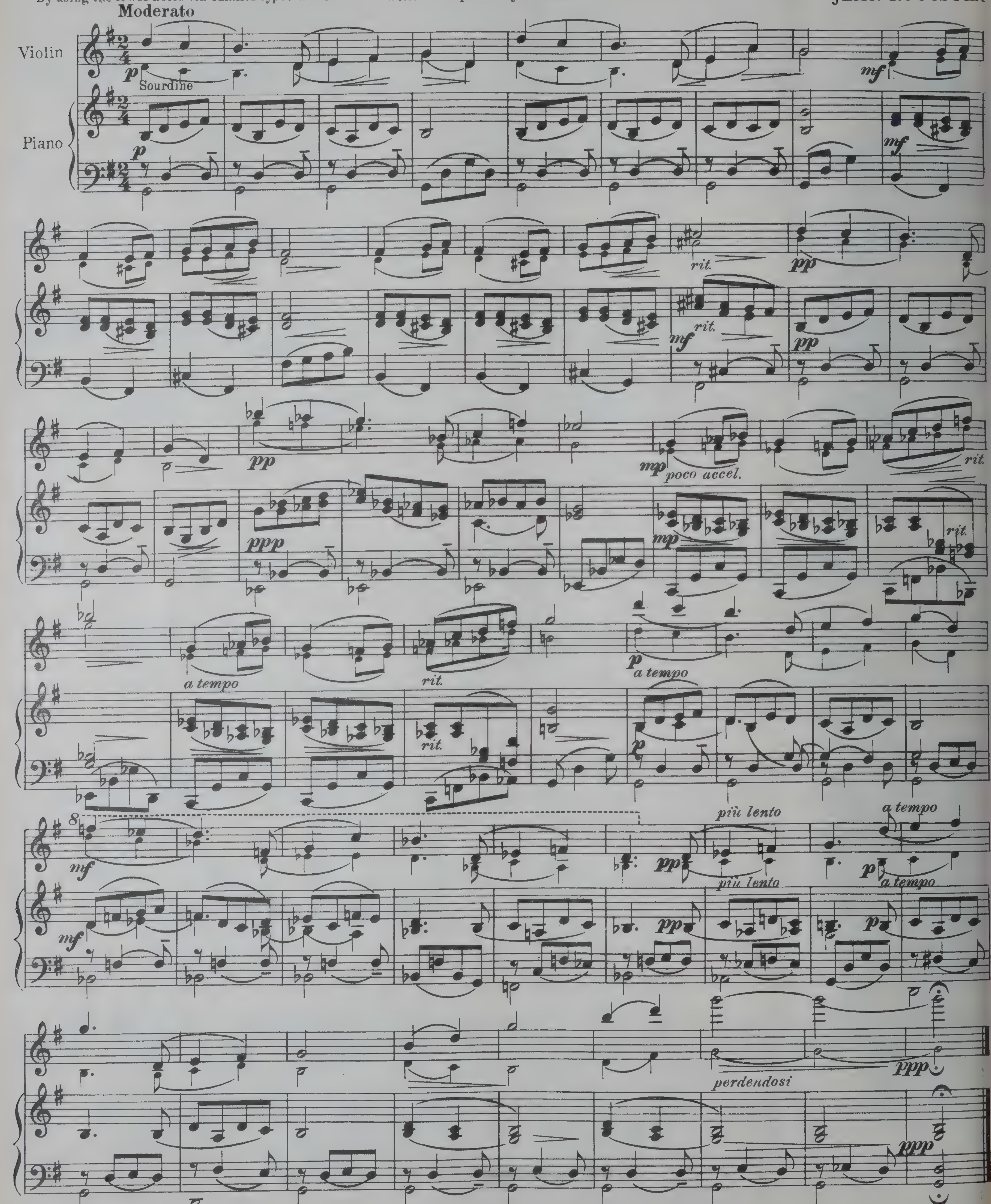
a) This passage may be played one octave higher on organs with extended compass.

❋ From here go back to the beginning and play to *Fine*; then play *Trio*.

AU BERCEAU

By using the lower notes (in smaller type) an effective *ad lib.* 'Cello part may be had.

JEAN ROGISTER



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Old Studies in New Guise

By V. G. Tupper

REPETITION wearies the teacher and at last has little effect on the pupil. The new way of saying the old thing arrests attention. Every teacher struggles for a limber first finger, and tells the child to pass his thumb quickly under the second finger in scale playing. A new illustration may get the desired rapidity in thumb movement without so much nagging.

The rounded hand is the cage, the thumb the bird. As soon as the second finger is played the bird must fly into the cage—not walk in. Birds fly; so the thumb, clumsy as it is, must hustle some and hop under the hand quickly. In descending scales the thumb hops out rapidly when the finger nearest it plays.

Again that well-known exercise for weak finger R. H. 3 4 5, L. H. 5 4 3, up an octave and back, is more likely to be practiced if the pupil is told to play it only once a day. He must, though, travel up the whole keyboard, which means sufficient exercise in that particular finger climbing. At first the little hand is tired when the third octave is reached; but soon the muscles will strengthen. Every day slowly ascend the keyboard, octave by octave, with the three weak fingers, hands separately, and soon those fingers will be strong and reliable.

Soil From Which Spring Great Composers

By W. Francis Gates

ONE feature in the creed of the Music Optimists (a society recently established) is that only American compositions are to be played on their programs. At first thought, some are inclined to criticize this stand as narrow and as productive of mediocre programs. But it must be remembered that the purpose of the organization is to create interest in American works, not to act as propaganda for Europe.

As to the charge of a reduction in total values of programs, this may be true. But in this connection, there is another point to consider: great composers do not spring from bare soil. They come from a mass of smaller ones.

Just as the giant trees of California do not spring from the midst of otherwise treeless plains, but are surrounded by trees of lesser height, so it is with the great composer. He is the product of many.

Therein lies a strong reason for the Music Optimists and for other organizations whose purpose it is to foster American music. If it were their design to produce at once a great composer or several of them, that would be absurdity. But the object is to create a musical atmosphere of American founding, to foster American composition by performing and hearing American compositions, and by so doing to encourage American composers to multiply and do their best.

And with this is the knowledge that some day other Schuberts will sing, other Wagners will orchestrate, other Liszts will play, and these others will be Americans. They will be giants who have sprung from the mass of men who have had their works performed and applauded by Americans.

From the many spring the few. From the Revolution emerged a Washington; from the whole Civil War came a Lincoln; from all Russia came Tschaikowsky; from the many German composers emerged Wagner. And so from the many composers that it is hoped and prognosticated America in time will produce, there will come later and greater American composers who will overtop the mass of their predecessors.

Great music comes only from well-tilled musical soil. America in the last three or four decades has only begun to till her musical soil; and it is too soon to expect great things. But so sure as the process continues, aided in no small degree by such organizations as those mentioned, just so sure will emerge species *Gigantans*, the giant who overtops his contemporaries and who will cause America to take her place with other and older musical nations.

Play Softly

By May Hamilton Helm

ONE of the finest pianists on the Pacific coast, when asked the secret of his marvelous tone quality, generously "gave away" a valuable lesson in answering that it lay, principally, in absolute freedom from tension. That did not mean a flabby relaxation, for his touch is marked by great virility, but his point was that only the muscles in actual use should be "tensed." All others should be in a state of watchful waiting.

An old Italian proverb might be placed where all pupils could read it—translated if necessary—though often pupils want to know the meaning of something that piques curiosity. It is: *Chi va piano, va sano e lontano.* Which being interpreted is: "Who goes softly, goes safely and a long way." It is as applicable to life as to music, but it has proved so very helpful to so many piano pupils, some of its results may be worth reviewing.

First, playing softly benefits tone quality. Second, it is less tiring to the ears and nerves of both player and hearers. Third, it prolongs the life of the instrument. Fourth, it facilitates memorizing, because the mind is placed in a position similar to the traveler in the fable. *The Wind and the Sun*—"Gentle means will often succeed when forcible ones will fail."

Get the Full Flavor of Your Harmonies

By George Coulter

Do you know what it is to savor your harmonies? It is just like seasoning your food. When you bolt a meal you do not get the proper zest of it, and you miss much of the enjoyment. Likewise, if you are in too big a hurry to play a piece you will fail to relish it to the full. Why be a musical guzzler? Do not think that, because a piece is marked Allegro or Vivace, your chief aim is to get the pace right irrespective of a proper musical conception. The speed will come all the readier after the piece has been realized musically.

Forget all about the marking and settle down to play the piece at a perfectly leisurely tempo—let it be even absurdly slow—while you listen most carefully to every chord and single sound, to see that they are clearly articulated, and also that the tone is always of good quality. Allow these impressions to soak in thoroughly. Skip no detail anywhere—crescendos, diminuendos, accents, ornaments—give them all meticulous attention.

It is in this way that you get the full flavor of a composition, just as the wise reader gets more from a good book by pausing here and there to reflect over what he has read. There is no better way to train your ear in harmony—better than a score of text-books—than this intent listening to chords played slowly. Try it. You will vitally increase your appreciation of music and put a finer edge upon your artistic sense.

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—GEORGES BIZET.

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The Singer's Etude

Edited for August by Well-known Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

On Singing in Tune

By Dr. G. A. Pfister

THERE is hardly anything more excruciating to the musical ear than to hear singing out of tune. It is even worse than the performance of a string quartet playing an ultra-modern composition written in quarter tones. And yet to sing perfectly in tune involves a quality of voice which has a distinctly hard effect on the ear. This sounds paradoxical, yet it is perfectly true.

It all depends on what we call "in tune"; whether we understand by this term merely what does not sound out of tune to a sharp and trained ear, or whether we require each note to have the precise number of vibrations which science has determined that it must have. These two definitions differ, in fact, very widely from each other.

The writer witnessed a few weeks ago some exceedingly interesting experiments on this point made at the Phonetic Institute in Paris by its director, M. l'Abbé Rousselot, who is recognized as the greatest authority on the science of Phonetics. The apparatus used consisted, firstly, of an instrument registering the sound vibrations on a graph; secondly, of a unique set of tuning forks. The fact that the value of the latter exceeds one million francs, and that it is the only such set existent in the world, will give an idea of its importance. Hundreds of tuning forks ranging from the deepest note which the ear can feel "as a note" to the highest are each provided with ingenious clamps, by the adjustment of which the number of vibrations can be regulated one by one. The largest fork, about 2 ft. high, with prongs about 1½ sq. in. sectional area, produces for instance (at a temperature of 20° Centigrade), 28 vibrations per second, and can be adjusted to 29, 30, 31, and 32. The next fork is built to make 33-43, and so on and on until we come to a tiny fork, scarcely half an inch long. I may mention in passing that nine months' work was required before a satisfactory fork of the smallest size was obtained. All are set in motion by using bows (from double bass to violin).

A Test of Tune

Now supposing someone sings middle C exactly in tune, and the vibrating middle C fork is gradually approached to his mouth, then the sound emitted by the fork will make a strong crescendo as it comes nearer, and often be doubled in volume when it is about an inch away from the singer's lips, If the vibrations of the note sung differ from those of the fork, then no crescendo will result.

Notes sung by a number of noted artists (from the Grand Opera, Paris, and the concert platform), teachers of singing, and students at the Conservatoire were tested. All had been selected on account of their reputation of singing in "perfect tune." The result was rather surprising. While the average number of notes sung "in tune" was 1 out of 22, there were some excellent singers who did not get the correct pitch once in 30 trials—the number provided for in the test; and precisely those were the voices that appeared to us most beautiful and perfect.

The second group of "subjects" were so-called natural voices, mostly people who could not read a note, none of them trained, and none of them having a beautiful or even a good voice. All that could be said for them was that they sang in tune. The results were as surprising as those of the professional group; average notes "in tune," one out of eight; highest number, one in five; lowest one in eighteen—*i. e.*, better than the professional average. Those who sang most in tune had the hardest, most unsympathetic voices.

The graphs made of notes sung by all these people revealed the fact that the voices which appealed most to the hearers were those which constantly moved around the tone required—*i, e.*, alternately lower and higher—but with a *constant* variation (the total of which was less than ¼ of a tone) above and below the required note. If the total variation was ¼ of a tone or more there could be heard a slight "vibrato," increasing to a tremolo as the variation became greater. The "truest" voices, which were also the hardest and coldest, scarcely varied at all.

We may compare this to the vibrations of a string on any string instrument. If the finger pressing the string against the finger-board is kept perfectly steady the vibrations will be constantly alike in number and the note "true." But such a note will be far less appealing to us than one sounded while the finger of the left hand moves slightly backwards and forwards, with the correct position as the centre of these movements. The discovery that the notes of a voice or a string instrument in order to appeal to us must have slight oscillations provides also a scientific explanation of the fact that many "rich" voices and string players possessing a full tone in time develop a "vibrato" or a "tremolo."

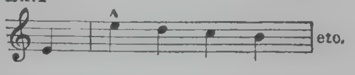
However, these alternating variations from the "true" are not the only factor which makes the quality of a voice. A secondary reason is found in the volume of the harmonics; it would, however, be wrong to say that this constituted the principal reason, for it was proved that of two notes (produced by the same singer) which had similar variations from the "true" note but different volumes of harmonics, the one having stronger harmonics was not the more beautiful of the two.

Beauty of Tone

The beauty of a tone does not principally depend on the volume and the number of different overtones which our ear can register (though not necessarily distinguish apart from the fundamental tone), but on their evenness or proportion. If, for instance, all the harmonics are in correct proportion, all is well. Full voices (as open organ-pipes of wide scale) have a preponderance of lower overtones; but they lack in brightness. Bright voices sound the higher harmonics more than the lower (as do open organ-pipes of narrow scale); soft, but dull, or monotonous voices produce only the *odd* series of harmonics—as a stopped organ-pipe or the clarinet. But if the harmonics are out of proportion—*i. e.*, instead of favoring the lower or the higher or the odd ones, give more of overtones which are in irregular intervals—then the quality will become shrill and unpleasant to the ear.

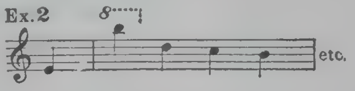
It was illuminating to watch the difference of harmonics in the chest, middle and top registers. Uneven voices are wholly due to difference in the proportion in volume of the various overtones, and as the voice sings higher some of these increase in volume. One particularly fine voice, a deep contralto, showed an extraordinary difference in this. It was decided to make a gramophone record of it, using a particularly sensitive sound-box attached to the recording needle, with the result that on reproducing the record, one of the harmonics was heard instead of the fundamental note which had been sung and heard by the human ear. She had sung:

Ex.1



all the notes except the highest being sung in the middle register. The gramophone registered and reproduced:

Ex.2



A Matter of Harmonics

It may be possible—and I am strongly inclined to believe—that this variation of tones from the "true" note and the volume of harmonics have much to do with, or are even the reason of, the "blasting" of notes in gramophone or phonograph records. Careful observation will show that "blasts" occur most frequently when the note sung by the voice is doubled by some accompanying instrument; but it would happen only when both notes are perfectly in tune—*i. e.*, have exactly the same number of vibrations. As stated, this would not happen very frequently, and also less frequent the more beautiful (though not "true") the voice is. Again, the greater and more uneven the volume of the harmonics —and we have seen that this is more and more the case the higher, and also the more forced, the notes are—the more likely they are to blast on a gramophone record, because it is probable that the ordinary sound-box is not perfect enough to transmit and record the extremely rapid vibrations of the highest overtones, and also because from this there may result what is scientifically called "interference of sound waves," with a consequent rattle or blast. A somewhat similar effect is produced by some organs. If certain notes in certain registers are sounded together, leaded lights of the church will rattle very strongly. (This does not happen with all organs, and where is does happen the notes and registers will vary according to the instrument.) The reason for this is "interference of sound-waves," and the rattle of the leaded lights corresponds to the rattling of the diaphragm of the recording sound-box, which produces a "blast" when the note is reproduced on the talking machine.

I am not prepared to say that the statement just made is a proved fact; experiments could not be made, as there was no apparatus available at the Institute which would have either confirmed or refuted what I have stated.—*From the London Musical News and Herald.*

I consider the most important qualifications for success in the study of voice to be: Voice, personality, enthusiasm and intelligence.

—Sergei Klibansky.

The Voice as a True Instrument

By E. F. Larson

To practically every vocal student comes the difficult task of proper relaxation. Even when he comprehends in his mind the type of magnetic quality he wishes to create, he is at a loss in producing it.

In order to have the proper quality, the tone must leave the vocal apparatus with the same feeling of physical relaxation as one has when he is breathing naturally with his mouth closed. Until this is accomplished it is perhaps impossible to give forth in purity of tone just what the mind wishes to portray.

A splendid ideal for the vocal student to work for is to aim to produce tone easily and without more conscious effort than in winking or rolling the eyes.

To this end, the manner of exhaling the breath is of greatest importance. As an illustration of the physical preparation, proceed like this: With mouth and throat open wide and entirely relaxed, lower jaw hanging, increase the space in the back of the throat by raising upwards and backwards the palate as much as possible without strain. Then inhale a full breath, extending chest and abdomen fully forward and to the sides.

Now all is ready to make tone; but in doing it the all-important thing is to keep the chest extended; trying to extend it more is just the thing to do while giving forth the tone. Automatically this compels the abdomen to expel the breath which is correct, since no tension on the chest muscles can then influence or restrict the quality of tone.

If the student will be very careful to do this painstakingly he should be able shortly to hear himself producing quite perfectly the quality which has been awakened in his mind. Then in proportion as he finds the truest beauty of life, should quality of voice grow.

Plunket Greene on Singing

IN *Musical Canada* the great Irish basso, who delighted opera and oratorio audiences of two decades ago, has the following apt observations worthy the singer's attention.

1. Say your words nicely and distinctly, and keep on your toes with the melody echoing in your heart and the rhythm finding a response in every nerve of your body.
2. Don't sing with your voice—singing is purely a matter of emotion.
3. Avoid too much vocalism.
4. Remember the importance of the great abdominal muscle.
5. Don't get fussed over your song. The less breath you take, the easier it is to sing, and don't forget to sing upon your word.
6. Here is a fine voice going to nothing through opening the mouth too wide. It is a lovely voice being ruined. It is like a bird beating its wings against the bars to get out into the sunshine. Don't do anything different in song from what you do in your speech. Remember the rule for your consonants "on your lips and the tip of your tongue and the back of your teeth."

"A SMALL voice may be only a child without food and exercise; nothing to grow upon. An unlovely quality may be only an acquired and artificial condition, a false shell which careful cultivation of the ear and of the musical sense will remove—the chrysalis holding the butterfly."—Dow.

"RECEPTIVITY, expressiveness, high-strung sensitiveness, all go to make up what is called the artistic temperament, a necessary concomitant of the vocal artist's equipment."—MARCELLA CRAFT.

The Climax of a Song

By Alexander Henneman

No matter how good the rest of the song may have been, if the climax does not "climax" the whole effort falls flat. A good ringing climax satisfies fully many thoughtless listeners, and their enthusiasm and applause often create the impression of success, no matter how poor the rest of the work may have been. This being the case, a consideration of how a climax should be studied and prepared is desirable.

In practicing a song the highest tone forming the climax-tone should always be cut out, before the study of the song is begun. This holds good not only for the beginner, but for the advanced singer as well. No attempt should be made to sing the climax-tone, but the teacher should inscribe a lower note instead. Let us say the harmony is E flat major and high B flat the climax-note. The teacher should substitute the tone G and instruct the pupil never to attempt the B flat in practice until the song is mastered. Then at a lesson when all goes smoothly and a fine G has been achieved, it is well to quietly tell the pupil, "Now begin eight measures ahead of the climax and sing the high B flat." This must be done in a matter-of-fact tone of voice. Anything else is poor psychology. To first prepare the pupil for the tone by a special drill is inadvisable. He has already done this in his transpositions.

In the drills the phrase should have been carried by transpositions, not only to B flat, but to C. And now the assurance of the singer must not be disturbed, but, as if it were an extremely easy thing to do, he is asked to take the proper tone.

It will be found that if drills on the original notation have been made from G upward to higher than B flat, then, though the phrase has been sung on G, placement has been achieved in the drills and the change from G to B flat is easy and placement is instinctive and assured. Should, however, on the first attempt the high B flat be poor, then G must again be taken. This is a sign that either more drills are necessary, or that the pupil has made a special effort and thus frustrated the natural action of the vocal organ. The pupil's attitude for B flat must be the same as it is for G. If he changes this, then he interferes with spontaneous action, interposes his will and decides what causes shall bring the effect desired; and this is fatal.

Even though the high tones come well at this lesson, this does not assure continued success. The pupil must be warned that he may be in poor physical condition at a later practice or lesson, and care is then essential. All students, before very long, develop a premonitory feeling that a climax will or will not respond properly. If a feeling of uncertainty arises a few measures before the appearance of the tone, the lower tone must be substituted. After we have decided to sing the extreme high tone, I instruct my students, should fear arise, to substitute the lower for the higher tone.

The psychology involved in the production of a climax-tone is extremely complex and intricate, and the teacher should realize this and apply psychological principles to the extremely difficult and highly important feat of producing a fine climax to a song. Too much attention or care cannot be lavished on this matter. Not only is it the crux of the success of the rendition, but a well-sung climax gives confidence to the singer. And, if he has been roused emotionally, his placement is instinctive and spontaneous, and a new good tone has been added to his range.

Care and *courage* are the watchwords. The first, to make sure that conditions are favorable; the second, to do the thing with extreme confidence and assurance, convinced that—the preliminary drills having prepared the way, the conditions being right, all fear being eliminated—a fine climax must and will result.

Sustained Work or Florid Exercises

By Frederick W. Wodell

CERTAIN prominent vocal instructors have advocated, for the first study, the use of sustained tones. On the other hand, an English teacher, one of note in his day, issued a book of studies in which he made the point that it was unreasonable to expect the beginner to do more than make a short, light tone, correctly, at the beginning. And one thing is evident: If a tone is not correctly produced, the longer held, the worse for the singer.

Here again is an opportunity for the exercise of the skilled teacher's judgment. But one thing is certain. It is not wise to put off the study and practice of sustained tones too long. Also, over-practicing of florid music, without the steadying influence of work on sustained tones, tends in some cases to cause the voice to become tremulous and more or less unreliable.

Florid Singing

Some voices are naturally adapted to florid singing and master the art with comparative ease. These should be given careful work on sustained tones at an early stage, with great care that there is no attempt at pushing for power of tone, and with insistence on absolute freedom from rigidity at the tongue. Other voices are not so well adapted naturally to singing rapid scales, runs and ornaments; and oftentimes the careful practice of this type of exercise is of great value to them in "loosening up" the voice. In most cases "power" of tone is most surely and safely acquired by working not for power but for loveliness of quality. The practicing of the "swell," first from MF. to P., next from P. to MF., later from PP. through to F. and back, on single tones at easy pitches, is a most useful exercise for developing true "power" of tone, provided it is done with the greatest care to avoid even a suspicion of rigidity at the tongue, jaw and neck. Cultivation of the use of the resonance of the mouth cavity and facial cavities is of the greatest value in developing power of tone. One cannot create "resonance" in a voice. The potentiality is there, according to nature. But one can fail to use the natural gifts of resonance, or can cultivate skill in doing so to the fullest extent. "Resonance," fully as much as skilled breath pressure, gives the color and great carrying power characteristic of the best "operatic" voices.

These considerations must be kept in mind for the fullest success in developing the power to sustain long tones, and also in practicing "shading," or using different degrees of power of tone for expressive purposes. As a rule full voice is not indulged when singing florid music, except for special effects. Certain great singers, with exceptional vocal endowments, have done florid singing on "full" voice. But the average voice adapted to florid work is not naturally a "big" one, and in such cases loveliness of quality and facility in execution are the important points.

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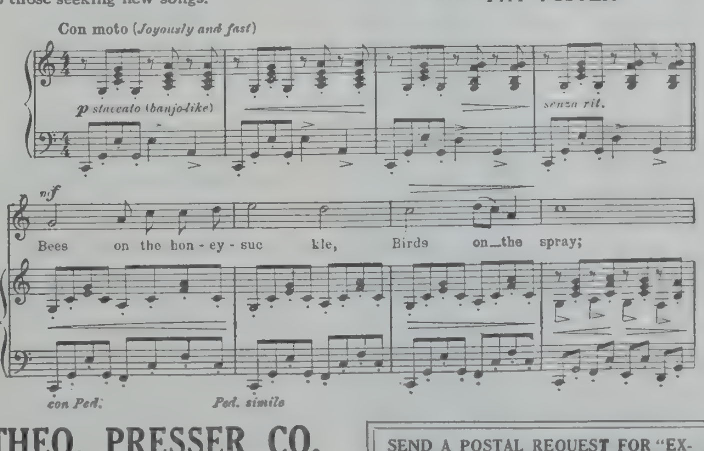

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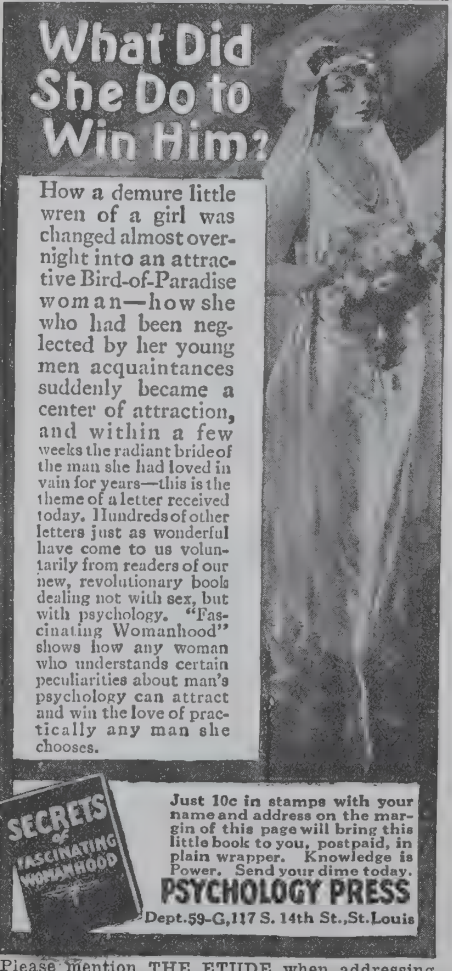

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Teaching the Accompanist

By Alice Clausen

Very often accompanists are asked by singers to teach them just enough piano so that they will be able to play their own accompaniments.

A music teacher is in a sense a salesman. The customer comes to him and states what he wants, and if the salesman is honest, he will give him just what he asks for. The pupil is not asking that he be taught how to become a concert pianist, or that he might go into thrills of joy when he plays "To a Wild Rose." He asks for a very definite thing and it is up to the teacher to give him his money's worth.

What is needed that the pupil might play his own accompaniments?

He will need:—

(a) A through knowledge of major scales.

(b) Ability to read at sight.

(c) A good development of the left hand.

The pupil, remember, is a beginner and if the teacher maps out a program which is too ambitious in character, there will soon be one less account for the teacher to keep.

The major scales are worked out first, because they will give the pupil a finger instinct which will make accurate fingering come naturally and easily. They will also be the basis of a sound technical foundation when used in various rhythmic patterns and with different tone colors. It is best to start with the five-note scale used so often by vocal teachers as exercises, and from that gradually work into the octave, nine-note scale, and two octvaes. The pupil always finds it easier to play the scale in contrary motion when he first puts both hands together.

At every lesson read something at sight. Start with the very easy piano pieces and when the pupil reads them easily, leave them. As soon as possible, use songs in the lesson, for it is not piano pieces, but songs, that the pupil wants. Have him play the bass while you play the treble, then change places. Then have him play the melody of the song, while you play the accompaniment. It helps the pupil to acquire an idea of the song's construction, if he first separates it into its parts.

There is a rich field for development in the playing of hymns. It is splendid eye exercise for the pupil to be compelled to watch the four parts at once and the rhythmic training is invaluable.

The left hand must not be allowed to become lazy. Accompaniments in which the left hand follows the melody are easily found. The great fault that most singers have who play the piano after a fashion is that they concentrate their energies on the melody of the song. In much of the modern song literature the accompaniment is of very high importance towards the intelligent interpretation of the song.

Write the Words

By Jean McMichael

One of the most satisfactory means of memorizing the words of a song is to write them, not once but many, many times, on paper, correcting them each time before attempting to sing them from memory. In this manner the words are literally photographed upon the brain.

Not only does this simplify one's memory work, but also it makes the story of the song more clear, and less difficult to interpret, as the words will be found to be more easily retained and remembered longer when committed to memory in this way. The act of writing seems to be peculiarly advantageous.

The Singing Student's Equipment

The young person contemplating the entrance upon preparation for a singer's career will find the requirements for success very succinctly collated in the following short article which Harold L. Butler recently contributed to *Musical America*:

"The high school student who is contemplating taking up the serious study of singing will want to know something of the advantages and disadvantages of this work. He will also want to know what he must do to prepare for a successful career.

"I am placing in the order of their importance those things absolutely necessary to the ambitious student of singing:

"First: a good, natural voice.

"Second: good health.

"Third: a good general education.

"Fourth: at least four years of first-class instruction in the proper use of the voice, together with training in artistic singing.

"Fifth: a good musical education. This means thorough training in sight-singing, theory, history of music and, if possible, in some instrument, such as the piano.

"Sixth: a knowledge of the foreign languages in the order of their importance: German, French, Italian.

"Seventh: the opportunity of hearing many performances of the best music, both vocal and instrumental.

"Eighth: the opportunity of singing often in public—in ensemble as well as in solo work.

"Ninth: money.

"Tenth: energy.

"More and more music is becoming a part of the every-day life of the normal man or woman. Never in the history of this country have there been so many persons who demand music as a part of their recreational pursuits. The smallest towns have their concert and lyceum courses, and more and more these courses are given over to the presentation of good music by well-trained artists.

"The singer is still the favorite performer. No instrumentalists before the public today receive as high fees as do the noted singers in concert and opera. As this is true of the greatest artists, so it is true of those of lesser rank.

"Singers are in constant demand as teachers of music in the public schools, as teachers of voice and singing in colleges and universities, as well as in private conservatories. Salaries for such positions range from $1,000 to $5,000 a year."

Picking Up the Minutes

By Abbie Llewellyn Snoddy

"No, I'm not keeping up my own playing at all, this winter," a young teacher exclaimed, discontentedly. "I have so little time to myself, and it's no use trying to practice unless one has at least two hours clear."

Well, naturally, two hours seem all too short for a student who has been in the habit of practicing five or six hours a day; but, since half a loaf is better than no bread, one can learn, not exactly to content oneself—but at least to train oneself to make the most of the time that is left from teaching. Someone has said that time is so precious that God gives it to us moment by moment, and when we have learned to use those moments well, we have learned one of life's most important lessons.

"Why should not the singer have as thorough an education as the pianist or violinist? Singing is a great art."

—Elena Gerhardt.

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The Kindergarten Band

By Andrew M. Strang

Most of our great leaders in the arts and sciences were given the right kind of training in their infancy. Pestalozzi said that Education should begin at the cradle. The biography of any great artist, Heifetz or Kreisler for example, shows that their training did not begin at five or six years of age but at birth. The very atmosphere into which these men were born was the breath of the great music masters. Heifetz's father, a premier violinist himself, moulded the brain, temperament and character of the future virtuoso from the start. A violin, at first as a mere toy, was introduced, when young Heifetz was about three years old. Like incidents were the fruitful beginnings of all the great masters.

Is it not time that we take cognizance of what was done for them and formulate our aims and methods for the Kindergarten child along more empirical lines. Beethoven, we are told successfully led a chorus of adult voices at five years of age. He first evinced his musical greatness by his fondness for a little drum.

This of necessity points the way. The child at three years is strongly epitomizing the race. At this stage he is a little primitive man with very primitive instincts, therefore we should begin with primitive instruments. In other words most of the instruments will be of the percussion type: The drum, tambourine, rattle, little bells of various types and the wood-demon. Then various whistles of the type that is used in the kindersymphonie could be introduced, leading up to the more complicated instruments of the modern band.

When a child goes to the kindergarten he is supposed to learn rhythm from all sorts of rhythmic games. How many people have really learned the lesson is not hard to judge. Did you ever observe how many musicians can not play with a metronome, a player-piano or a record of a selection by some great artist, and actually give the creations an impeccable rendition? Let us observe a group of dancers at any modern affair and have a capable judge tell us just how many people have a real sense of rhythm and have him count the number who cannot keep in time with the rhythm of the music. The results are rather startling. Most of us think that we have a correct sense of rhythm, but we are enjoying a mere delusion.

One may ask the question "Is the introduction of a band into the kindergarten going to guarantee the acquisition of a sense of rhythm?" Positively. And it will accomplish much more if persistently carried out. It will teach him tone color, tone placing, intensity, order and succession.

The melody of the selection would gradually be imitated by the child and this would tend towards tone placing, one of the greatest difficulties of early childhood. All those who instruct the very young realize what a hard thing it is to find a class that is even forty per cent acceptable in regards to singing in tune.

European schools have long had successful systems of rhythm and tone placing. This is the secret of so many of the German musicians having the sense of absolute pitch. How many of us actually know the tone C or A or F♯ when we hear it? How many of us can start a song in exactly the correct key without having some instrument to give us the beginning tone? And still this is all a matter of attainment. We can teach the child, if we start early enough to know the tone A when he hears it the same as we teach him to know the color red when he sees it.

Then along with all these attainments there is a certain element of play and good wholesome fun which will cause a love for doing things, superseding the passive attitude that comes from listening.

The old composers realized the advisability of the kindersymphonie; but, as all art has become more and more commercialized, we have neglected for most part this very root of musical foundation.

In order to introduce any such innovation into the kindergarten, public and private, it would be necessary to consider both the aim in view and the method. We could not expect to attempt Beethoven's overture *Fidelio*, but there are certain little things within the child's scope that could be instrumentalized and rendered faultlessly.

This is the key-note: FAULTLESSLY.

Whatever we would have the band render, we must insist upon being done without a break. It may be only four measures; it may be only one. Then build up measure by measure until a whole creation can be accomplished. If rhythm were taught this way in a kindergarten there would be no question about it becoming a vital and real part of the child.

Sonata Form as Stabilizer

By W. Francis Gates

In point of dignity and scope, chamber music ranks next to that for the symphony orchestra. But the full orchestra is at the command of but few, while chamber music, ranging as it does for small combinations of instruments, from ten down to two, is practical in nearly every community.

The name "chamber music" had its origin in the fact that these more limited combinations of instruments are heard to better advantage in a small hall. Especially was this true in the day when the term first came into use, about three hundred years ago.

In this class of music, the sonata form has been the accepted standard of thematic arrangement and construction ever since the time of Haydn, who fixed the form by his many works in which he used it as the vehicle for his thoughts.

In the orchestra, this form furnishes the boundaries of the symphony; in chamber music, it is the usual form for combination from duet up to octet; and most of the works of the classic period for organ, piano, violin and other instruments are in that form.

Also, the orchestra has its symphonic poem and its overture; and in chamber music we find the precursor of the sonata, the suite, and the descriptive piece, the latter more rare in chamber music than in orchestra.

As in every science and every art there must be some basic formal principles, in music this is found in the sonata form. However, it must be admitted that, with the passage of years, this form has been treated in a more and more elastic way, until, at times, one may question the fixity of the form—so many are the "exceptions to the rule" that are found in theory works and in practical examples.

But as a basic form, a returning point, the sonata holds its value. Otherwise music might approach the formless. Consequent from this, is the value of chamber music, in which the sonata form is more continuously present than in other styles. The symphony and the quartet may be regarded as the anchorage buoys of music, furnishing almost the only stabilizing element of form in composition.

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Making Organ Playing Interesting to the General Public

By Dr. H. J. Stewart

THE title of this article may appear, at a first glance, to be anything but complimentary to organists, as a class; for it seems to imply or suggest that some of the organ playing which goes on around us is lacking in interest. With all the present-day activity in the organ world, the question as to how organ playing can be made interesting might seem superfluous; yet we must admit that many people, otherwise musically inclined, rather shrink from the infliction, as they regard it, of an organ recital. What is the reason for this instinctive dislike to organ music on the part of the general public? Perhaps it will do no harm to take stock of ourselves, as it were, and to see if organists themselves may not be responsible, in some degree, for this lack of appreciation.

The organist's regular duties, whether in the church or in the recital hall, call for much care and forethought, together with incessant daily practice; yet many of us—not too industriously inclined, perhaps—are liable to fall into a rut and to accept our task as a mere matter of routine. If we yield to this very natural impulse our standards are lowered; and the indifference which we feel will be reflected in our playing.

Careless Church Organists

As the great majority of organists are engaged in church duty it might be well to deal with this side of the question first, and afterwards to devote some consideration to the field of recital work. The organist occupies a very important position in church life. He is the recognized musical authority in his congregation; and those who worship in the church look to him for guidance in all musical matters.

Yet, without reflecting too harshly upon those engaged in church work, it must be admitted that, in many cases, the duties are discharged in a somewhat careless and perfunctory manner. It is true that the salaries often paid to church organists are so inadequate that first-class talent can hardly be expected, nor can much time be expected to be given to the work of preparation. Still, it is incumbent upon the organist at all times to give the best that is in him, not only as a matter of honor and fair dealing, but also from a feeling of personal pride in his work. Let every reader of these lines ask himself seriously whether he is really doing his best to elevate the music of his church to a proper standard of beauty, dignity and devotion. A little "searching of hearts" on this point will do no harm to the best of us. Are our voluntaries—preludes and postludes—always chosen with a view to their appropriateness to the general scheme of the service; or de we at times offer inappropriate selections, merely because we wish to "tickle the ears of the groundlings", or to display a fluent technic?

If it be permitted, for a moment, to speak of my own experiences, they may perhaps illustrate the point I wish to make. Frankly, I have learned a great deal since giving up regular duty as a church organist some few years ago. As a member of the congregation, very many things have been learned which had escaped me when engaged in the round of duty; and if it should ever be my lot to return to the church organ loft, surely I should find myself all the better for the opportunity of viewing the question of church music and church organ playing from the layman's standpoint.

Stainer Always Learned

The late Sir John Stainer once remarked that he had never listened to a service, even in the smallest village church, without learning something of value. A friend who was inclined to question this statement said, "What can you, organist of the great cathedral of St Paul, learn from listening to the music in a village church?" "Ah," replied Sir John, "we can learn what to avoid as well as what to imitate." There is a world of truth in this remark. We should always listen to the "other fellow," not in a spirit of carping criticism, but rather to take stock of ourselves, and to see whether we have not perhaps fallen into the same errors which we notice in his performance.

So far only voluntaries have been mentioned; but the same process of self-examination may reveal weak spots in other details of the church service. For example, if the organist—as frequently happens—is also the director of the choir, does he approach this side of his work in the proper spirit—a spirit of reverence and devotion, and a sincere desire to bring the full meaning of the sacred text home to the congregation? Does he ever make a close study of the hymns, for example, so that their message may be properly conveyed to the listener? We find in every collection of hymns some of the most exquisite poems in the English language. What a field for the development of taste and expression in our organ accompaniments! Take, for example, such beautiful hymns as "Lead, Kindly Light," or "Abide With Me." Here we have poetry of the highest order, yet it has often been my fate to hear these hymns accompanied in such a careless and perfunctory manner that it was evident the beautiful verses of the text were entirely unappreciated by the organist. Yes, it is feared, we must admit, that much of the organ playing heard in our churches is not "interesting," or even devotional. As St. Paul says, "It is high time to awake out of sleep."

Carelessness in Details

After all, it is in the smaller details of a church service that we find most to criticize. An anthem or offertory may be beautifully sung and tastefully accompanied; yet if in the same service some hymn, or response, or even an "amen" is carelessly rendered, we shall find the congregation very apt to overlook all the good work of the organist and choir and to remember only the neglect of these minor details. We cannot, therefore, afford to relax our attention, even for a moment, without running the risk of failure and humiliation. The organist must always remember that it is by example, rather than by precept, that a proper spirit of devotion can be developed in the choir. Every member of the musical organization naturally looks to him for leadership, and his attitude will be reflected by those under his direction.

To this point only the church organist has been considered. It is now time to say something of organ recitals and recitalists, although to a certain extent one branch of organ playing is involved in the other. Even church voluntaries offer some opportunity for the development of solo playing, and there is a growing tendency to include a short recital as part of the Sunday service. Evidently most organists welcome this addition to their regular duties and sincerely endeavor to the best of their ability to make the selections interesting. Perhaps a few words on this phase of the subject may be helpful.

Four Important Details

Organ playing depends for its interest and success upon several things, which may be classified under the following heads: (1) selection of pieces; (2) registration; (3) touch; (4) interpretation and expression. Let us consider these points in detail. First, the selection of pieces; and here it is very important to take into account your audiences and their musical capacity. If the program is designed for an audience accustomed to high-class organ music we may safely include selections which might be unacceptable in communities where organ playing is not understood, and therefore not appreciated. Again I venture to quote from experience, with special reference to work during the past eight years as municipal organist of the city of San Diego.

On taking up these duties I was faced by the fact that the organ, as a solo instrument, was entirely unknown to musical people in this community. None of the organs in the city was adapted to recital work, and therefore the literature of organ music had never been exploited. Obviously, the first thing to be done was to arouse interest in the instrument and its possibilities, and with this object in view I framed my programs, for the most part, upon popular rather than upon academic lines. Gradually the higher forms of organ music were introduced. Little by little the taste of the public improved, until now, after eight years of patient work, one may count upon a sympathetic and friendly attitude towards the best works of the great composers. Quite frequently requests are received for one or other of the Bach preludes and fugues and the Mendelssohn sonatas are not forgotten. In this way my recitals have been of great educational value to the community, and they have contributed in no small degree to a wider appreciation of music in general. In planning our programs we must never forget that in every audience there will be many who resent the educational process. As they frankly tell you, they know nothing about music, but "they know what they like." They simply come to be amused, and if the expected amusement is not forthcoming they feel aggrieved.

Good Things for the General Church-Goer

Such people can be satisfied, and eventually won over to an appreciation of good things, by including in every programme some numbers which are within their rather limited capacity. Such pieces as Beethoven's little *Minuet in G;* Thomas' *Gavotte* from "Mignon"; Elgar's *Pomp and Circumstance,* and Lemare's *Andantino,* have a popular appeal; yet they are all good, and may be included in any programme without lowering the dignity of the instrument or clashing in any way with other and more elaborate selections.

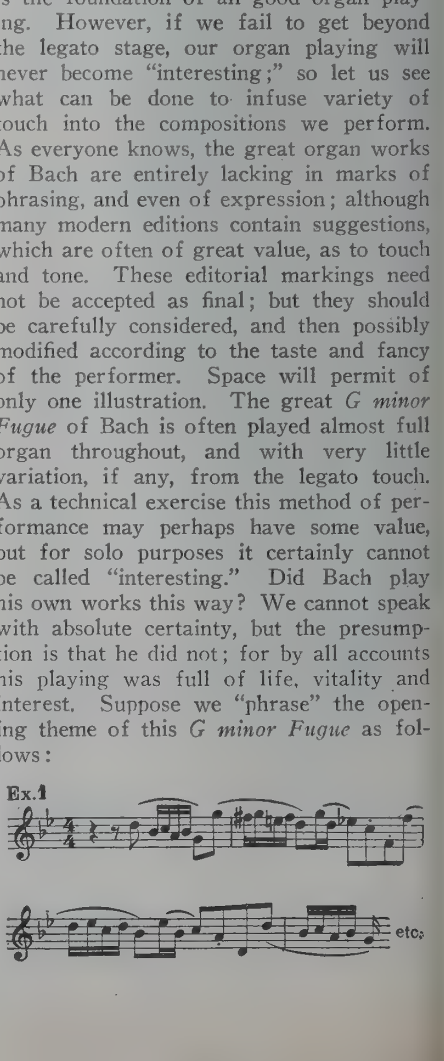
The second point—registration—must be carefully considered, for here we are liable to fall into a rut, and if this happens organ playing ceases to be "interesting". As an extreme case I may quote a musician, long since passed away, who for many years was organist of one of the great Oxford colleges. Every day the dear old gentleman would take his seat at the organ, and invariably he would draw the same combination of stops, so that the monotony of his playing became the subject of irreverent comment on the part of the undergraduates. I have no doubt that if he were alive to-day he would be found continuing the same time-honored custom. As he once remarked, "stops are difficult things to manage, and the less you change them the better."

Misleading Stops

One of the chief difficulties in registration arises from the fact that stops bearing the same name do not always produce the same result. Moreover, our organ builders are fond of indulging in fanciful titles, drawn from almost every language under the sun, and often failing to convey a correct indication of the true character of the stop. As we know, Mendelssohn in in his preface to his organ sonatas expressly disclaims all responsibility for registration; and, with the exception of a few very general indications, he leaves everything to the taste and fancy of the performer. There can be no doubt that this is the best plan. The great drawback is that an inexperienced organist is often left in doubt as to his registration and frequently errs in his choice of stops. The only remedy is to listen to standard works, as played by leading recital organists, or—better still—to seek instruction from someone whose position in the organ world entitles him to speak with authority. Above all, avoid monotony in your registration. Even at the risk of being thought eccentric, you must strive for variety in registration if you wish to make your playing "interesting"

The third point, touch, raises some very important questions. Every organ student, in the early stages of his study, is taught to acquire a pure legato touch; and it is certainly true that this method is the foundation of all good organ playing. However, if we fail to get beyond the legato stage, our organ playing will never become "interesting;" so let us see what can be done to infuse variety of touch into the compositions we perform. As everyone knows, the great organ works of Bach are entirely lacking in marks of phrasing, and even of expression; although many modern editions contain suggestions, which are often of great value, as to touch and tone. These editorial markings need not be accepted as final; but they should be carefully considered, and then possibly modified according to the taste and fancy of the performer. Space will permit of only one illustration. The great *G minor Fugue* of Bach is often played almost full organ throughout, and with very little variation, if any, from the legato touch. As a technical exercise this method of performance may perhaps have some value, but for solo purposes it certainly cannot be called "interesting." Did Bach play his own works this way? We cannot speak with absolute certainty, but the presumption is that he did not; for by all accounts his playing was full of life, vitality and interest. Suppose we "phrase" the opening theme of this *G minor Fugue* as follows:

Ex.1



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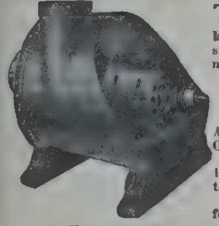

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Learn the Composer's Thought

"Lastly," as the old-fashioned clergyman used to say, a few words may be added on "interpretation." However much we may differ in our conception of any piece of music, it is necessary to form at least some definite idea as to its meaning and purpose. We may be sure that every composition worthy of our attention has some underlying thought or sentiment—something that was in the mind of the composer which he wished to express when placing his ideas on paper. Occasionally there is a definite title to guide us, but more frequently—especially in organ music—there is nothing except some indication of speed, such as *Adagio* or *Allegro*. In such cases we must be guided by the music itself; and careful study is necessary if we are to form a proper conception of the work and to give to it an individual interpretation. I have often found it helpful, especially when playing pieces of the romantic school, to form a mental picture of some kind. For example, Chopin's *Nocturne, Op. 37, No. 1*, in G minor, suggests to me a beautiful lake by moonlight. We hear a lovely melody, played by an unseen violinist. Then, from a distance, a religious chant, sung by the choir of a chapel or monastery; after which the violin melody is resumed. If you keep this picture in mind throughout the piece you will find your thought reflected, more or less, by the audience.

Above all, in every piece you must strive (1) to discover the thought in the mind of the composer; and, (2) to convey this thought as clearly and definitely as possible to your audience. There may be some technical flaws in your performance perhaps, but if you succeed in bringing home to your audience the message of the composer, your playing will always be "interesting."

Voluntaries in Church Services

By J. F. Gairns

In some respects this subject is an old one, as evidenced by recent correspondence in these pages; but, from the point of view of what I may term the "ordinary" organist, I am afraid that no one seems to have taken quite the right attitude. The real aspect, as it appears to me, is the relation of voluntaries to the services of our churches and chapels; and on this subject I have somewhat decided opinions which are, I hope, worthy of being stated.

The usual arguments appear all to be based on the assumption that the voluntaries represent the musical commencement and conclusion of a service with which they have only a slight connection. To my mind, however, the connection is a very strong one and the stronger it is made the better.

As I understand it, a church service is one of public worship, with a twofold character. First, it is a service where those who acknowledge the same Master and who serve the same Lord meet together for praise and prayer and for the study of God's Word under the guidance of one of His accredited ministers. But it is also a service intended to help those who are discouraged and who find the Christian life difficult; to comfort and strengthen those who are in trouble or are downcast; and, perhaps more importantly still, to guide those who do not acknowledge the Saviour of mankind to trust themselves to His keeping.

It is not until this twofold aspect of our church services is generally realized that the real position of music can be appreciated. That music is a very important factor is, I think, generally acknowledged; and every organist is agreed that the choice of hymns and tunes, their treatment by choir and by organ and details of that character do much to assist or mar what is perhaps best, though rather inadequately described as the "religious atmosphere."

Yet, when it comes to the voluntaries, the concluding one in particular, the general idea appears to be either that it constitutes an opportunity for the organist to show off his capabilities or else it provides an attractive musical entertainment for those who care to stop long enough to hear it.

Coadjutor of the Minister

I am sorry to say that there are many churches and chapels where both the service and the way in which it is participated in by the congregation not only foster such conceptions but are also best served by voluntaries of a recital character. But I do think that every attempt should be made to carry out the right idea; and there are large numbers of places of worship where this is the only way to make music occupy the right place. The organist should not be merely the paid servant of the congregation but the coadjutor of the minister in the services. In fact, I would go still further and suggest that it is quite possible, and undoubtedly happens, that sometimes an organist will mar the effect of a really helpful sermon, while it is quite as possible and happens quite as often that one is able to give just the right finish to a service and thereby do it perhaps as much good as the minister may have done by his choice of subject and his treatment thereof. Moreover, one might go even further than this and suggest that sometimes the work of the minister is least important in carrying out the true conception of a religious service; and the credit, if such a term is admissible in this connection, of good results may be primarily attributable to the treatment of the musical features. For example, I have known several instances where, at the conclusion of a sermon, a soloist has sung without announcement, perhaps making a choice of hymn or of solo by arrangement with the organist while the address has been in progress and has thereby put (as it were) the finishing touch upon the theme of the discourse. Again, I have known cases where at the conclusion of a very serious and soul-searching discourse the organist has merely played a few bars softly in continuation of the last notes of the closing hymn or of the concluding Amen or has refrained from playing anything at all because he felt that anything he could do would spoil the "atmosphere" of the service.

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Day Dreams .... *Lacey*
ANTHEM
a. The Lord Brings Back His Own .... *Galbraith*
b. The Evergreen Mountains of Life .... *Bohannan*
OFFERTORY
Be Glad, Ye Righteous (Duet, Two Med. Voices) .... *Marks*
ORGAN
March in C.................... *Read*

SUNDAY EVENING, September 7th

ORGAN
Ecstasy .... *Cummings*
ANTHEM
a. Saviour, Source of Every Blessing .... *Sealy*
b. Our Day of Praise is Done.. *Stults*
OFFERTORY
God That Madest Earth and Heaven .... *Solly*
ORGAN
Onward, Christian Soldiers *Sullivan-Lemare*

SUNDAY MORNING, September 14th

ORGAN
Nocturne in A................ *Peery*
ANTHEM
a. The Sands of Life Are Sinking .... *Grant*
b. Rise, My Soul and Stretch Thy Wings .... *Brackett*
OFFERTORY
Come, Gracious Spirit........ *Bratton*
ORGAN
Church Festival March......... *Stults*

SUNDAY EVENING, September 14th

ORGAN
Prayer and Cradle Song........ *Lacey*
ANTHEM
a. The Celestial Sabbath.... *St. Saens*
b. Jesus Calls Us........... *Brackett*
OFFERTORY
Come to My Heart, Lord Jesus *Wolcott*
ORGAN
Grand Chorus in E♭......... *Hosmer*

SUNDAY MORNING, September 21st

ORGAN
Salut d'Amour.............. *Lemare*
ANTHEM
a. Come Thou Almighty King *Marschal-Loepke*
b. Saviour, Who Thy Flocks are Feeding .... *Baines*
OFFERTORY
Wondrous Love of Christ (Duet, Sop. and Alto) .... *Rockwell*
ORGAN
Finale in C.................. *Harris*

SUNDAY EVENING, September 21st

ORGAN
A Summer Idyll................ *Stults*
ANTHEM
a. The Day Thou Gavest, Lord, is Ended............... *Hosmer*
b. God Be Merciful Unto Us... *Baines*
OFFERTORY
Heaven is Our Home.... *MacDougall*
ORGAN
Sortie .... *Colburn*

SUNDAY MORNING, September 28th

ORGAN
Cathedral Shadows .... *Lemare*
ANTHEM
a. I Will Sing of Thy Power. *Sullivan*
b. O Come, Let Us Sing...... *Baines*
OFFERTORY
Seek the Lord in Prayer....... *Terry*
ORGAN
Marche Solenelle .... *Rockwell*

SUNDAY EVENING, September 28th

ORGAN
Lullaby in G.................. *Marks*
ANTHEM
a. Grieve Not the Holy Spirit of God .... *Stainer*
b. O Mother Dear Jerusalem. *Schubert*
OFFERTORY
His Loving Kindness......... *Schuler*
ORGAN
Marche Melodique .... *Diggle*

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Possibly this may suggest too much pandering to the emotional side of religion and it is quite likely that few of my readers will go with one so far; but it leads to the point at which I have been aiming—that the choice of voluntary is as important as the choice of hymns and of tunes.

Plenty of Good Easy Voluntaries

In the case of the opening voluntary, the organist usually has a free hand; but, as he is generally informed beforehand of the hymns to be sung, he should be able to gauge the character of the service to follow and adapt his music accordingly. The usual practice is to play something soft and only moderately attractive; still, I see no reason why, if the subject is to be a joyful or a stirring one and the hymns of a praiseful character, the organist should not play something reasonably loud and stirring in character. But, whatever it may be, it should at least be good; and I am afraid that I must also express the opinion that it should not be selected from any of the usual collections of what are termed "easy voluntaries for the organ, harmonium or parlor organ." Many of these collections contain some good material, but some also contain much that is mediocre, while most of what is good can be obtained elsewhere. There is apparently an idea among many "ordinary" organists that any music with a big name is too difficult. As a matter of fact there are plenty of comparatively easy movements that make splendid opening voluntaries and they are to be found in many places. Oratorios and cantatas contain them (perhaps vocally arranged); pianoforte sonatas and so on can be drawn upon, while there are, of course, the standard organ compositions and arrangements. But whatever may be the ideas of the individual as to the kind of opening voluntary, there is no lack of material if only one will take note of what is to be found in one's own collection of music as it accumulates.

As regards the offertory, the music played during this is often open to some comment. The average "offertoire" is, to my mind, very unsuitable; and I prefer that something should be played that is interesting to listen to, well treated, with a reasonable body in it (this does not mean loudness) and providing for expression on the part of the player. So often the voluntary is a thin, mediocre and uninteresting production; and everyone is relieved when the organist finishes and the service can be resumed. In this connection some of the quartets or easy choruses in cantatas or oratorios make good offertory pieces, for the part working and complete harmonies give the requisite body; and they usually provide for a reasonable amount of expression by means of the fingers and slight stop changes without the extravagances that the use of the swell pedal, as sometimes practiced, entails. Then there are many small pieces by well-known (and sometimes unknown) composers that come in very useful.

The Closing Voluntary

And now as to the closing voluntary, to which considerable attention was devoted in my introduction. As already stated, the closing voluntary should be selected in view of the character of the service. Sometimes, but rarely, a good march is in place; though more marches are used than anything else, certainly by organists of a certain class. After a good rousing address, including well-known martial hymns, a march (so long as it is not of the flowery or jiggy kind) is appropriate; but a good robust, stirring piece of music that is not a march or only partially of a march character is better. But there is one drawback carried by so many pieces of this character—that is, they usually begin quite full power; it is difficult to find a piece with a quiet leading up. Nothing seems so incongruous after, for example, the Benediction or a vesper hymn as the sudden striking up of a loud and energetic voluntary. But unfortunately the practice of many organists of playing a few soft bars in continuation of a final Amen appears unsatisfactory, or at least it often is. One of the most useful pieces, considered in the light of the foregoing remarks, is the chorus "Oh, Father, whose Almighty power" (from "Judas Maccabæus"). This commences softly, but still adequately, and gradually leads up to the fugue, which constitutes a fine energetic martial movement admirably suited for the conclusion of a stirring address. Another useful item is the epilogue from Sullivan's "Golden Legend." The opening blasts of the trombones should be left out, but the unison of the first two stanzas makes a pretty but substantial air, with a full accompaniment that is not over difficult to manage by a little adaptation with the solo on another manual. The second stanza can be varied in stop treatment; and then, if the performer fights shy of the fugal working up, one can skip this and continue without a break to the finishing bars, working up with splendid effect to a full organ climax.

If the service has been of a quieter character, there are many organ movements that are neither too elaborate and rapid nor too sleepy and quiet which can be used very effectively without suggesting sleepiness or giving the idea that everyone is pleased to be relieved from the tedium of the service. And then, if the service has been of a very impressive character, a good idea is to play a slow and not too loud movement; and some of the choral settings to be found in oratorios come in useful, though legitimate organ music provides plenty of material. It may be said that one can hardly expect the average organist to have a large repertoire always available and to be prepared to play all sorts of music according to the way that the service strikes him. But a good deal can be done in this way, even at the expense of extemporizing; and every organist who is worth his salt and who is in the happy position of having a minister with whom he can work comfortably and enjoyably should be able to carry out these ideas. Of course, there are many cases where the conduct of a service is not calculated to encourage an organist to do his best and to do his part as suggested; but if the necessity of an ideal is realized, it becomes comparatively easy to realize this ideal and it is in this spirit that the foregoing remarks are submitted.—*Musical Opinion & Music Trade Review* (London, Eng.).

The Jazz Problem

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Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Consecutive Fifths and Octaves.

Q. *Is one ever allowed, in composition, to write consecutive fifths and octaves, or an occasional tritone? I notice that several of the most modern composers write them; what is the rule?*—A. J., Pontiac, R. I.

A. Let the reply be in the words of a great master. In a well-known letter, in which Verdi refused the position of Director of the Naples Conservatoire, he wrote: "Licenses and errors of counterpoint may be allowed, and are sometimes beautiful in the theatre—in the conservatoire never." To-day, the tritone is an everyday acquaintance—worse luck!

The Conductor's Art . . . Euclid . . . Euterpe.

Q. *Will you kindly tell me the meaning of "Cheironomy"; and who were Euterpe and Euclid? I have heard of the latter as an ancient mathematician, but did not know he was classed as a musician!*—R. H. H., Baltimore, Md.

A. "Cheironomy" (from the Greek, *Cheir*, hand) means the art of directing by hand, not only in giving the time, but by indicating the phrasing and the shading. Euterpe was the Muse of stringed instruments. Euclid was a Greek mathematician, who lived in Alexandria in the time of Ptolemy, about 300 B. C. It is said that he wrote two treatises on music: an "Introduction to Harmony," and one on the "Section of the Scale." But, while the latter may have been written by him, the authenticity of the former is very doubtful.

An Old English Instrument; and Two Chinese.

Q. *In a book I have been reading I have come across the names, Cittern, Chapeau Chinois and Cheng; but, other than that they seem to be some species of musical instrument, I have no idea what they are. Will you please enlighten me?*—Musicus, Syracuse, N. Y.

A. The Cittern (Cithern, or Cithorn) is an old English name for a guitar strung with wire instead of with gut. Its eight strings were tuned to G, B, D, E, or similar intervals. It came into vogue about the year 1580 and was very popular, being found in every barber's saloon for the use of the customers while awaiting the magic words: "You're next!" The Chapeau Chinois is a set of small bells arranged in the form of a Chinese hat, or Pavillon Chinois. The Cheng is the Chinese organ. It is composed of tubes of different sizes having free reeds, held in the hand and blown by the mouth through a mouthpiece, like a cornet. The Cheng was the forerunner, in Europe, of the accordion and the harmonium.

"Bis"—"Bisser"—"Encore"—Again.

Q. *When in Paris recently, I was rather puzzled as well as somewhat startled by the shrill cry of "bis, b-i-i-s, b-i-i-i-i-s," emitted by the audience at the end of a number. I did not know what to make of it, until the performer came on again, bowed and repeated a verse of the song, so I supposed it was meant for an "encore." Will you please tell me its exact significance?*—M. T. M., Milton, Mass.

A. "Bis" (Latin) means twice. The French have made a verb out of it: "bisser," to repeat, or perform again. It is the equivalent of our use of the French word "encore." Its employment is a curious mental twisting. The French use Latin and we use French when we want (like plain Oliver Twist) to ask for "more."

Notes in Alt and in Altissimo.

Q. *Where do the notes "in Alt" begin and how far do they go?*—Bertha, Dearborn St., Chicago.

A. The notes "in Alt" begin on the G immediately above the treble stave; the notes "in Altissimo" begin on the G, one octave above that.

Foreign Nomenclature.

Q. *What do the French mean in music by the words "Blanche" and "Noire?"*—N. E. C., Boston, Mass.

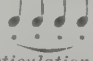
A. "Blanche" (English, white) is used as in English to describe a hard, colorless quality of voice; it also means a half-note, and "noire" (black) a quarter-note. These notes, in English, are termed respectively, minim and crotchet.

Piano Soloist or Accompanist?

Q. *1. Which is harder or more difficult, piano solo playing or accompanying. 2. Which requires greater musical knowledge? 3. In short, who is the better musician, the virtuoso-soloist or the accomplished accompanist?*—S. S., Pennacook, N. H.

A. 1 and 2. Accompanying. 3. The accomplished accompanist, as a general rule. To-day, when the accompaniments to songs and instrumental solos assume symphonic proportions both, in style and development, the role of accompanist requires just as great and polished power of finished technics as any virtuoso. The latter may interpret a composition entirely according to the dictates of his own temperament, subservient only to the composer's indications; whereas the accompanist has to subject his own ideas to the solo performer's ideas and interpretation, to lend his support to these and, by careful nuances, to impart greater significance to the words and literary phrases; all of which shows that, to be efficient, the accompanist should be thoroughly conversant with the language of the particular song of songs—something of which the instrumental soloist is usually ignorant.

Wrist or Finger Movement?

Q. *What is the correct way to render the following:*  *? Should it be played with finger articulation, down and up, or by wrist raising motion? If I try any other kind of touch, I find it becomes too staccato.*—A. M. C. G., Back Bay.

A. The touch should be neither from the raised finger nor from the wrist, but from the arm, which should pull the finger upward in a kind of incipient caress.

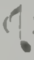
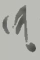
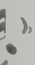
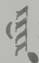
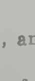
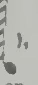
Compositions by Mendelssohn.

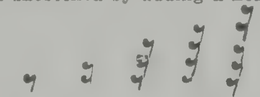
Q. *Are there any compositions for the piano, by Mendelssohn, other than the Lieder, worth while studying? My teacher rather pooh-poohs this composer, saying that he is too antiquated.*—A. C. D., Salt Lake City, Utah.

A. Unfortunately, there are many other teachers in America who propagate the same wrong judgment. No pianists' studies are complete without an intimate acquaintance with the works of Felix Mendelssohn Bartholdy. They supply us with a good knowledge of melodious part writing and give excellent material for obtaining a perfectly sustained, legato, singing touch; requiring at the same time much brilliancy of execution. Compositions which are well worth while studying are, among many others: *Variations sérieuses, op. 54; Andante con Variazione, op. 82; Variationen, op. 83; Scherzo a Capriccio, F♯ minor; Praeludium, E minor; Prelude and Fugue, op. 35, No. 1; Scherzo in E minor, op. 16, No. 2; and many others.*

The Duration of Notes (Time Values).

Q. *After the quarter-note and corresponding rest, what is the order of the time values, in decreasing denomination? What is the shortest note?*—R. A. C., Portland St., London.

A. The 8th (), 16th (), 32nd (), 64th (), 128th (), and even 256th (), The last-named may be found in Dussek, op. 10, No. 2. As the notes are shortened by adding a tail (or crook), so the corresponding rests are shortened by adding a head:



Exaggerated Marks of Expression

Q. *What is the meaning of ppp. and of fff.—are they correct?*—Vaughan K., Providence, R. I.

A. The abbreviations pp. and ff. represent *pianissimo* and *fortissimo*, which are the superlative degrees of *piano* and *forte*, respectively. Logically, there can be nothing beyond superlative—although the divine Bard has given us the well-known line: "This was the most unkindest cut of all." Therefore, more than pp. or ff. is incorrect. Nevertheless, some modern composers throw their ps and fs about broadcast. It is not at all unusual to see pppp. or ffff. Verdi, in his Requiem, has made use of ppppp! probably equivalent to *the very delicatest most extremest softest possible!!!*

Arthur Bird, American Composer and Pianist.

Q. *Is the composer, Arthur Bird, American or English? Can you give me any information about him.*—A. Z., New Jersey.

A. Arthur Bird was born at Cambridge, Mass., July 23, 1856. When about twenty he went to Berlin (Germany), studied piano under Löschhorn, Haupt, and Rohde; composition under Urban. He has made several brief visits to the land of his birth, but has preferred to live in Berlin, where he has gained a good reputation as an American composer in the German style of music. In 1901 he won the Paderewski prize for American composers. He has written a number of successful compositions, including a Ballet, a Comic Opera and a Symphony. He died in Berlin, January 24, 1924.

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The Violinist's Etude

Edited by ROBERT BRAINE

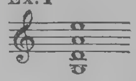
It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Little Helps to Correct Tuning

By Ben Venuto

Few instruction books for the violin give any information about tuning other than the bare statement that the strings are tuned to E, A, D, G.

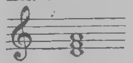
Ex. 1



Many teachers, even, take too much for granted and fail to give the pupil the benefit of the many little details of the task which have come from long habit to be a sort of second nature to themselves. Pupils who have access to a piano are apt, at least at first, to refer to it for the pitch of each one of the four strings. This is a convenient makeshift, but one should outgrow that stage as soon as possible, for two reasons. First, a piano is not everywhere available; second, not every piano is in good tune.

The only note needed is the "A." In a symphony orchestra, this note is given by the oboe, but if one is going to play with a piano, of course it is taken from that instrument. Experience has shown that it is easier to get the correct pitch if, instead of the single note, the chord of D minor

Ex. 2



is sounded.

(There is a scientific reason for this, but the explanation, though well understood, is too long to give here. Suffice it to say, that in this chord, the A is most prominent. In the chord of D major, the D is most prominent, hence that chord would not do as well.)

For tuning in places where there is no piano or other ready-tuned instrument, one should have either a pitch-pipe or a tuning-fork of the correct standard pitch. Be sure when you buy one that it is not the old so-called "concert-pitch," which is now obsolete.

Endeavor as early as possible to learn to tune *while bowing*, although that takes quite a knack with the left hand fingers. Tuning done *pizzicato* is seldom quite correct, because the sound is too brief and dry to impress its pitch perfectly on the ear. It is scarcely necessary to say that the pegs should be well-fitted, in order not to stick or slip. If they are not, that is a job for the violin-repairer, but if needful as a temporary "first aid," one can take out a peg and rub it with chalk, together with a very slight wipe of soap. If these are in the right proportions, it will neither stick nor slip. The strings should wind around the pegs in such a way that as one turns the peg to tighten the string, the little coil of string approaches nearer and nearer to the *handle* of the peg, not the tip. One other mechanical precaution: If you manage to have the last turn of the peg an *upward* turn, the string is more apt to stay in tune. Hence, when a string is slightly above pitch, it is often best to first let it down just below pitch, in order to tune it up instead of down.

(In what comes next, the beginner is in mind: more advanced players are sufficiently familiar with the sound of the proper intervals to proceed more directly.) Having tuned the A to your satisfaction, start on A as *"do"* and sing up the scale *"do, re, mi, fa, sol,"* the *"sol"* being the pitch for the E string. Having tuned the E string, call the A *"sol,"* and sing *down* the scale *"sol, fa, mi, re, do,"* the *"do"* now being the pitch for the D string. Lastly call the D *"sol,"* and sing down the scale *"sol, fa, mi, re, do,"* the *"do"* being the pitch for the G string. If you have a good ear—and only those that have should attempt to play the violin—your violin will now be *nearly* in correct tune. Theoretically, it should already be in *perfect* tune, but practically this is impossible without a slight further correction, which is made while playing the strings together two at a time, listening for what are called "resultant tones" or "differential tones," which were discovered by the great violinist Tartini, early in the eighteenth century.

We will suppose, for instance, that your D and G strings are in almost, but not quite perfect tune. You bow them together, and at the same time turn the G string peg very slowly. As long as there is a slight discord you will hear in addition to the simple sound of each string) a sort of disagreeable vibration which for want of a better word, we may describe as *wow-wow-wow-wow-wow*——(A piano or organ-tuner would call these "beats.") As you get nearer the right pitch, this will gradually slow up, becoming wow—wow—wow——and then wow———wow, until suddenly it ceases, and instead you hear a deep musical tone, faint yet unmistakable, *which is not the tone of either string alone, but is a third tone, exactly an octave below the pitch of the G string.* The same facts hold true in regard to the other strings, sounded two at a time, the resultant tone being an octave below the lower of the two strings. When you hear this tone, stop tuning, as your string is just right.

Bear in mind, however, that your strings *must be very nearly in proper tune* before you begin to listen for the differential tone, because there are other intervals than that used for tuning the violin which give it as well. For instance, suppose your G string was nearer to A than to G—the probability is that you would hear a good differential tone when it was perfectly in tune on A, which of course would be all wrong. Hence you must tune your violin as nearly right as possible before you begin to apply this method for the final finish.

One other hint—if one of your strings is broken, do not attempt to tune your violin until you have put on the new string and have tuned it to pitch. The neck and body of a violin are not absolutely rigid, and the extra pull of one more string will cause the strings which are already in place to flatten slightly. In short—*everything* must be right before *anything* can be right.

The Stand-Still Pupil

By Jean de Horvath

Why is it that the average pupil taught by, shall we say, an average teacher reaches in a short time a certain point of development and there remains in spite of prolonged lessons and at least a certain amount of practice?

Who has not heard, "Oh, I 'took' lessons for six years, but I can't play a thing." This reminds me of a college professor who said of a boy that "he was 'exposed' to Latin but never 'took' it." Perhaps it is the same with music students. It is really a tragedy, at least to the teacher, to find how few pupils honestly use their brains or even a small amount of gray matter in preparing a music lesson. Does the average pupil think that some supernatural power will enable him to hold his violin in position, his hands at the prescribed angles? It almost seems so; and great is the astonishment and disappointment when, after studying several years with a teacher who preferred to let matters drift rather than insist upon accuracy, our young student finds himself totally unable to play anything with any degree of assurance or of pleasure to himself or others.

On the other hand, what a joy a teacher receives from the pupil who comes with each lesson thoroughly prepared, carefully following out the directions as given in the previous lesson, and ready to imbibe new ideas and criticisms. Genuine advance along lines of accuracy and clear thinking has been made by this pupil. That it is a matter of mind training before finger dexterity is obtained is a thought foreign to most students.

Nothing can give a musician more joy than to watch, under his tuition, the development of a new spirit, the gradual but constant building up of a reliable technic, the growth in style, the steadily maturing musicianship.

Pupils, if you want to get the best out of your teachers, "play up" to them and watch them respond. Do not expect to arouse them to really inspirational teaching if the lesson period is spent in constant reiteration of established principles. Give them your best and you will receive a hundredfold of their experience, animation and ambition.

Fake Violin Labels

Labels in violins mean absolutely nothing at this time. Labels of all the old makers have been counterfeited by the million and placed in factory-made fiddles. Countless inferior violins have been made in Germany, Japan and this country, bearing exact reproductions of the labels of Stradivarius, Guarnerius and other makers. The best way to determine the genuineness of any violin is to submit it to the examination of a reputable expert in the nearest musical center. For this reason it is almost a waste of time to write to THE ETUDE for appraisals which we never attempt to give.

The Grown-Up Violin Student

By Sid G. Hedges

It is no unique thing for a man to take up the study of music at the age of twenty and to become eventually a professional player. It is fairly common for a keen amateur to begin at an even much later age and to achieve a fair standard of ability and a highly developed musical appreciation.

The most commonly raised objection, when the chances of the adult music-student are being discussed, is that his muscles have become set and intractable, and consequently the necessary elasticity cannot be imparted to them.

Some measure of truth lies in this assertion—but really it doesn't matter very much, for the amateur. The amateur does not aim at acquiring professional or virtuosic agility. He wants just to be "a fairly good player," able to give some pleasure to himself and to his friends. And this moderate standard does not require any extraordinary technical attainment.

The grown-up student has no thought of ever playing Paganini's *Caprices;* he will be amply satisfied if he can ever do the *Kayser Studies,* and perhaps struggle just inside Kreutzer; for then a vast field of great music will lie before him, and he will not be excluded from at least attempting the majority of the most beautiful melodies written for the violin. Incidentally, he may be barred from playing modern music which seeks to make up in technical difficulty for what it cannot achieve in beauty; but he will not mind that.

The grown-up violin student needs a specially qualified teacher. So many teachers never adjust their curriculum to a pupil, but always a pupil to it.

Now the sort of study that suits a child will not fit an adult. A child cannot grasp reasons for things, an adult can. It is necessary to teach a child correct movements by interminable repetitions; it is sufficient to show an adult why a certain thing is done. Technical matters, points of finger dexterity, may come readily to children but be fearfully difficult for the grown-up. Theoretical matters, which with youngsters need much patience, will for the mature mind present no difficulties. So, it is obvious that a teacher is desirable who is accustomed to teaching grown-ups, or who at any rate can adapt himself.

If the adult student will sit down and think out what exactly is his aim, he will discover that what he most desires is to be able to play any piece of music "straight off." It is this ability, more than any other, which affords pleasure to the amateur. Yet comparatively few students trained in orthodox fashion, ever achieve a decent standard of sight-reading. The value of sight-reading cannot be overestimated and the ability does not come as the result of technical excellence, or theoretical knowledge. It is essentially a practical quality, and one which needs to be cultivated from the very commencement of study. But many teachers know nothing at all of it themselves, and are thoroughly incompetent to teach it. The grown-up student, then, should assure himself at the outset that his teacher is an able and enthusiastic sight-reader, and no teacher should be chosen who does not make sight-reading ability one of the great ends of his tuition.

The adult-student should get the best violin and outfit that he can afford. Exaggerated economy in this original outlay is very foolish, for the possibility of producing good tone is a great incentive to work. No person goes joyfully to his practice when he knows that the best sound he can hope to produce from his in-

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strument is an unpleasant, grating whine, or a spasmodic, piercing scream. But the knowledge that one's violin yields a mellow, rich, sonorous tone attracts its owner at every opportunity, that he may reproduce those delights. Old fiddles, of course, are best, else why does every virtuoso play on one—despite whatever he may say about the excellences of new instruments. Stradivarius and Amati violins are not boomed by advertisements—they do not need to be.

Young men of normal height almost invariably require full-size instruments; young women sometimes find a three-quarter or seven-eighth size more suitable. Of course, when one has finished growing it is not of much use buying an instrument that is too large with the hope that one will "grow into it"—this happens with a child, but rarely with an adult. Small violins are not desirable, unless they are absolutely essential; for fewer such instruments exist and the chance of procuring a really good one is very much less than in the case of ordinary, full-size fiddles.

The adult student should practice regularly and strenuously. Thirty minutes work every day is better than a full hour each alternate day.

There is one great asset possessed by the grown-up student which gives him an immense advantage over the average child—it is the "will to learn." Youngsters study because their parents compel them, and consequently they have to be coaxed along with musical sugar-plums and chocolates. The adult requires no such inducement; he already wants to learn; so all the little encouraging pleasantries which take up so much time and lead nowhere in particular can be eliminated from his lessons and studies. He can be "strictly business," and will thus inevitably show the maximum degree of progress.

There is just one defect which proves an almost insuperable obstacle to some would-be violinists—the fact that they "have no ear." Such a person should not waste his time with the violin; but this misfortune is quite rare.

So, providing the grown-up student is genuinely anxious to learn, is not afraid of work, and is able to procure a practical, efficient teacher, there is every chance that he will one day be able to play the violin well enough to give himself and others considerable enjoyment and satisfaction.

Accompaniments, Accompanists, and Accompanying

By Dan K. Jones

SINCE the days of Stradivarius interest in violin playing and violin music has increased steadily until today the violin stands in the front rank as a solo instrument, and with the exception of the piano there is no other which is more frequently heard in public. However, disregarding the Sonatas of Bach (of one of which the crucial *Chaconne* is a part) and a handful of modern novelties used as encores, the violin is seldom heard absolutely alone. It requires an harmonic background, which must be furnished by orchestra or piano.

When one has reached the point of playing with an orchestra he is generally under competent direction, or knows his art sufficiently to direct the orchestra himself, and hence needs little warning as to the importance of his backing. But for the most of the more modest performers this background is furnished by the ubiquitous piano, and a few remarks on the importance of the part the piano plays in the effect produced may not be amiss.

Someone has said that the function of the accompaniment of an operatic aria is not so much to furnish the basic harmonies as to express the hidden emotions and motives that the characters feel but cannot express in the single lines of melody allotted to them. Somewhat the same condition may be said to obtain in the piano accompaniment to a violin number. In it the composer expresses the hidden thoughts and motives that have caused him to pour out his soul on the solo instrument. It is not necessary that the listener *hear* every fragment that goes to make up this atmosphere, but he must be made to *feel* (insofar as he is capable) each subtlety and nuance, if he is to perceive the composer's message—even as the performer must *feel*, in a hundred-fold greater degree, if he is to convey this message to his audience.

Maude Powell expressed the idea with force and clarity when she said: "To the pianist falls the task of creating poetic atmosphere for the soloist to breathe in, so that he may pour out his artistic soul untrammeled. Wherein it will be seen that one of the first principles of good violin playing is, 'First break in your pianist.'"

If one of the first principles is to train your accompanist one of the next is surely this: Study the accompaniment yourself. European conservatories require students of solo and orchestral instruments to study the piano also, and it is a splendid rule. The violinist who can play over for himself the piano part to his solo is far more apt to sense the innermost meaning of his own part. Lacking that ability, however, he can do the next best thing—study the piano part with the pianist, at the piano and without his own instrument. The profit will be infinite and mutual.

It is said that the modern tendency in writing a song and its accompaniment is to make the whole "a virtuoso piano number, with a modest obbligato for voice." The explanation offered is that instrumental composers suddenly discover, like Schumann, that it is fascinating to write for the voice, but (unlike Schumann) they begin before making a study of the art. They do not seem to find composition for a solo instrument so irresistible, and as a general thing they seem to have laid so firm a foundation that they can lavish the greater part of their loving care on the solo part and put the accompaniment in its proper relation to the whole. Hence, to accompany even a difficult number seldom requires ability much beyond the average, insofar as *technic* is concerned. The difficulty lies in bringing to the task sufficient *musicianly understanding*.

Hence let no student feel that accompanying is beneath his dignity; for a good accompanist is one of the rarest things in music. And let no student decide that he will be an accompanist because he feels he has not technic or training to be a soloist. He may succeed in deceiving himself, for a time, as to the difficulty of his task; but he will never for a moment succeed in deceiving the public as to his fitness for it.

Nor on the other hand, is it always the most brilliant soloist who makes the best accompanist. For the successful accompanist must keep himself always in the musical background—a thing most trained soloists find difficulty in doing. And yet, not all are handicapped by having themselves occupying the center of the stage. Rubinstein toured America with Wieniawski, and his accompaniments for that master violinist were superb; and Liszt's accompaniments for singers are said to have been ravishing.

The good accompanist is the one who can hear and feel not only his own part but

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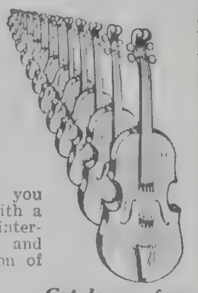

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that of the soloist also. He is the one who can sense the composer's *mood* and recreate it. He is the one who, while listening closely to the soloist, minds his own business so strictly that no marking, no opportunity, no hidden beauty in his own part escape him. He is the one who can make his part subdued where it requires that, and prominent where prominence is necessary, but who can keep it withal perfectly inconspicuous.

And, even as the accompanist can make or mar the efforts of the soloist, the accompaniment can make or mar the solo. The soloist will do well to consider accompaniments somewhat when he is choosing numbers for his repertoire. A violinistic transcription of a folksong, fitted with a modern harmonic background is twice as likely to prove effective as showy fireworks with the monotonous "tum-ta tum-ta" type of accompaniment once popular. If you doubt it just listen to the applause which invariably follows the playing of one of the masterly arrangements of Fritz Kreisler, Leopold Auer or Arthur Hartmann. What is it that makes the work of these men better than that of the myriad "hack" writers? The fact that they cast things so conveniently for the fingers and the bow? In a measure, perhaps, but without the shadow of a doubt much of it depends on the vibrant harmonies with which they have surrounded the grand old tunes. Spoil these and you ruin the number.

Even as harmony is the atmosphere of music, rhythm is the life of it, and it is the accompanist who sets them both. The finest soloist cannot make a success of the most thrilling Spanish Dance if he must work against a sluggish and half-hearted accompanist. And even languor with a distinct rhythm is twice as fascinating as the vaporous sort that seems to wander in and out and 'round about and arrive at no destination at all.

And was it not Beethoven who said that the most effective thing in music is silence? No matter: truer words were never uttered. The dramatic pause, the complete cessation of all sound at some point of climax, is one of the finest devices at the disposal of a composer. To utilize it to the fullest the solo instrument and the accompaniment must stop abruptly, and exactly together, and must begin again simultaneously. And (within reasonable limits, of course) the effectiveness of the pause will be directly proportional to the time it is held.

Perfection in such effects as these, and in fact in just straight playing is achieved only by practice. A soloist is allowed poetic license, as it were, in the matter of tempo; and while no accompanist is required to follow a faulty rhythm he is expected to learn and follow the legitimate fluctuations in the soloist's rhythmic line. Certain string quartets bind their members to play neither as soloists nor in any organization in order that their own ensemble will achieve and retain that perfection for which they are famous. Few indeed are the soloists and accompanists who can afford such an exclusive proceeding; but constant repetition together is all that will enable them to accomplish artistically those variations in tempo and nuance which make up much of the charm of the modern number.

Likewise practice—or perhaps one should say experience—alone will make any accompanist a master of his art. An accompanist is born, not made; but it is necessary that he possess certain inborn qualities: sympathy in really marked degree, modesty, sensitiveness in the best sense of the word, and above all that aforementioned musicianly understanding. It is true that all these qualities must be there to begin with; but only experience—with countless soloists (small and great), numberless styles and types of compositions, and the innumerable difficulties (physical and mental) of public appearance—will bring out these indispensable qualities and make one that rarest of musicians, a good accompanist.

Little Hints

The use of the steel E string is now almost universal. Practically all orchestral violinists, and nearly all of the great concert violinists of the day use it. The best kind of steel E string to buy is the one which has the part of the string which goes around the peg wrapped in silk, thus preventing the wire from cutting into the peg, and the sliding silk bridge protector. The latter is a little woven bit of silk which can be slipped along the string and placed directly over the notch in the bridge where the E string rests. This little silk pad prevents the wire from cutting into the bridge, and also mutes the shrillness of the steel E to a very slight extent, making it sound less "tinny" and more like a gut string. Strings supplied with these attachments can be obtained in any music store, and are well worth the few cents they cost more than the plain steel E without them.

When strings of this kind are used, the peg and bridge are protected, leaving only the nut unprotected. If the little steel E tuner (attached to the tailpiece) is used, however, and the nut is made of good ebony, it will be a long time before the string wears the nut to any appreciable extent.

"Shining" the Violin

M. H. W.—Violinists do not "shine" their violins with oil. They simply wipe off the rosin dust with a clean dry cloth, every day after playing. However if your violin has become very dirty with accumulations of rosin dust, through not being kept clean, it can be cleaned with raw linseed oil to which a very small quantity of powdered pumice stone has been added. Be careful to rub off every bit of the mixture after cleaning. If you wish your violin examined to ascertain its value and whether it is genuine, arrange for an examination by some of the firms of old violin dealers who advertise in the Etude.

Violin Questions Answered by Mr. Braine

An Imitation Strad.

B. D.—According to the labels in your violin, it is an imitation Stradivarius, rebuilt by Anton Aas. The latter was simply the repairer, and quite unknown to fame. The value of your violin depends on how good an imitation it is, and how well it was rebuilt. Get an opinion from a good violin maker or dealer.

A Repertoire.

W. C.—The following are of about the grade you require: *Ballade and Polonaise*, Vieuxtemps; *Faust Fantasia*, by Sarasate; *Seventh Concerto*, De Beriot; *Romance*, Svendsen; *Zigeunerweisen*, Sarasate. These are difficult solo works for the violin, and require an advanced and finished technic to do them justice.

Vuillaume.

G. W. G.—Vuillaume was a famous French violin maker whose workshop was at Paris. He made many copies of the great Cremona instruments, and his workmanship is of a high order. There are many imitation Vuillaumes on the market, so I could not give you any idea of the value of your violin without seeing it, as it may be only a copy.

Berger and Reichert.

A. K.—I cannot trace Robert Berger and Edward Reichert, violin makers. However, obscure violin makers sometimes make good instruments.

Stradivarius Values.

E. G. P.—According to the label in your violin, it was made in 1736, at Cremona, Italy, by Antonius Stradivarius. However, there is only one chance out of hundreds of thousands that this is true, as these labels are mostly counterfeit. You can buy violins for as low as $3 each, wholesale, with this same inscription in them. Some imitation Strads, made by eminent violin makers, are very valuable, notwithstanding the fact that they are only imitations. No one can estimate the value of your violin without seeing it. It might be worth little or nothing; and, again, it might be valuable.

Starting at Sixteen.

H. S.—Your letter shows the spirit which leads to success. I cannot call to mind any *really great* violinists *of the first rank*, who commenced to study the violin as late as sixteen years of age. Almost all such violinists began before ten. However, there have been many who commenced as late as sixteen who became excellent orchestral violinists, violin teachers, and even concert violinists, although not of the first rank.

Unknown Makers.

J. W.—I cannot trace the maker of your violin. However, it may be an excellent instrument, for all that, since there are thousands of obscure violin makers scattered all over the world, who, while unknown to fame, have occasionally made violins of real merit.

Viola and Violin.

F. P. D.—If you have a sensitive, musical ear, and a good natural talent for violin playing, the chances are that you can become a successful orchestral violin player, notwithstanding the fact that your start was made at thirteen years of age. All the studies you name are standard, and if you have studied them thoroughly you ought to have a good foundation. It is a great education of itself to play second violin in a symphony orchestra as you are now doing. Your idea of studying for a second time the studies of Kreutzer, Rode, Fiorillo, is a good one. The great standard studies of violin literature cannot be studied too often. 2. Your viola study will help your violin study if anything. Every violin player should study the viola as well. The study of the viola broadens the violinist's outlook in music.

Ernst—Copyright.

H. G. W.—The compositions of H. W. Ernst are not infrequently heard on modern concert programs, especially his F sharp minor concerto. I remember that a few years ago Kubelik, the well-known violin virtuoso, played this F sharp minor concerto on nearly every one of his programs during an American tour. Ernst's compositions have the reputation, among violinists, of possessing extraordinary difficulties, which they have. However, the best of our present-day virtuosi are able to play any of his compositions. Ernst ranks deservedly high as a virtuoso, in the history of violin playing; but I would hardly rank him musically and technically as being in the same class as Paganini and Wieniawski. 2. Send to the Department of Copyrights at Washington for the book issued by that department telling you how to proceed to obtain a copyright on your compositions. After obtaining your copyright you can submit your mss. to publishers, or publish them yourselves. If you sell outright to a publisher he would attend to getting the copyright.

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New Musical Books

The Fundamentals of Music. By Karl W. Gehrkens. Cloth bound; 211 pages. Published by the Oliver Ditson Company, at $1.50 per copy.

One of the most readable and understandable guides to musical intelligence which has come to our notice. No long-spun-out, dry-as-dust dissertations; but all the essentials to a workable knowledge of the foundational principles of music are laid scintillating before the student or lay lover of the art. Such elusive subjects as Rhythm, Form and Design in music are not only brought within the grasp of the average mind but also this is done in a manner that entices the reader to continue the quest. Numerous musical illustrations add greatly to the interest and value of the text. The small volume should be in the library of every music lover.

The Best Hymns of America—for Sunday School Singing. Compiled under the direction of Anne Faulkner Oberndorfer; harmonized by Mortimer Wilson. Published by J. Fischer & Bro.; at 50 cents per copy.

Sixty of the best hymns—standard, gospel and patriotic—have been selected in an entirely non-sectarian attitude of judgment. These have been skilfully arranged in two-part form for children's voices with accompaniment for piano or organ. A more serviceable and meritorious book of its class could scarcely be imagined.

Modern Music—its aims and tendencies. By Rollo H. Myers. Cloth bound; 89 pages. Published by E. P. Dutton & Co., at $1.25 per copy.

In a concise little book, the author has given us a guide into the spirit of the newer school of composers. In each chapter he has taken up some feature that has influenced the departure of music from the spirit of the old masters. Profuse musical illustrations help greatly toward the understanding of the text.

The Beggar's Opera, Its Predecessors and Successors. By Frank Kidson. Cloth bound; 109 pages. Published by the Macmillan Company, at $1.60 per copy.

Musical history was made by the recent revival of the quaint and melodious "Beggar's Opera." All those interested in the study of the historical development of the world in the matters of musical taste and style will find this little book of the keenest interest. The story of the opera, the sources from which it sprang and incidents connected with its performance are spicily told. The illustrations, and especially the reproductions of Hogarth's satirical conceits, add much to the attractiveness of the work.

The Romantic World of Music. By William Armstrong. Bound in cloth; 239 pages. Published by E. P. Dutton & Company, at $5.00 per copy.

Scarcely any other living writer has had so long or varied experience with notables of the musical world as the author of this work. His style is so alluring that the reader for the moment feels the living presence of the great personages filling roles in the many anecdotes. From the early Patti to the latest triumphs of Jeritza, the whole procession of prima donnas is brought before us, with Paderewski, the primo pianist, dropped in for good measure. Portraits of each, some of them in their stage regalia, add a considerable interest to the volume. The real trial of the reader will be at laying down the book when dinner is called.

Basic Elements of Speech, Song and Melody. By Charles C. Miles. Flexible cloth binding; 137 pages. Published by Charles C. Miles, at $1.50 per copy.

Beginning with the very fundamental elements of the spoken language, the author gives a critical analysis of its principles. In the chapter, "Song Elements," the singer is given many helpful suggestions that will be of the greatest value in aiding towards attaining the greatest effectiveness in her art. Melodies are analyzed as to their characteristics, their construction, their rhythm and melody. A helpful book for both readers and singers.

Musical Groundwork. By F. H. Shera. Published by the Oxford University Press. 84 pages; bound in cloth. Price, $1.20.

A manual for teachers indicating a course in ear training in which the Tonic-sol-fa names, the alphabetical names and the Solfeggio names are used. The book is designed largely for use with British trained teachers, but contains much that is meaty for the American who likes to become familiar with the fine things done in musical education, particularly in this line, in England. One feature of the book is the reference to talking machine records as practical illustrations.

William Byrd. By Sir Henry Hadow. Paper bound; 21 pages. Published by Oxford University Press, American Branch, at thirty-five cents.

A lecture by the eminent English musical scholar and critic. In it the reader is given a brief but interesting survey of the more salient features of the life of this prominent sixteenth-century composer. Quaint touches of musical life and practice, as well as of the customs of the time, sharpen the literary appetite of the reader.

Collective Voice Training. By D. A. Clippinger. Paper bound; fifty-five pages. Published by J. S. Fearis & Bro., at $1.00 per copy.

Out of many years of practical experience the author has produced a small book that is a real mine of precious information for the teacher of music in the public schools, the chorus and choir conductor. The text is in such readable English, the vocal exercises so natural in their development, and the songs so singable, that the one attempting to use the work could scarcely go astray. An examination of the materials makes it obvious that many very practical phases of vocal production may be taught successfully to groups of voices and thus accomplish much that will be of the greatest value in later special study.

Chamber Music for Amateurs. By John D. Hayward. Cloth bound; 81 pages. Published by Charles Scribner's Sons, at $1.75.

An interesting little book on this very interesting subject. Chamber Music has developed so much in popularity in later years that this volume is most timely. Aside from a general discussion of Chamber Music, and of its adaptability to and performance by amateurs, the various chapters which treat of different instrumental combinations give liberal lists of compositions of these types with comments on the dominating qualities of many of them. Everyone interested in an organization for the study of this form of music should have this book.

Studies of Familiar Hymns. Second Series. By Louis F. Benson. Cloth bound; 314 pages. Published by The Westminster Press, at $2.00 per copy.

Here is a book which it is a hardship to lay down. The author has woven historic and romantic data relating to many of our favorite hymns into a fabric as fascinating as a wonderful tapestry of the Renaissance. What infinite care he has devoted to the assembling of those rare bits of information which only the laborer who loves his task will winnow from dusty tomes on unpopular shelves of libraries, from faded manuscripts and a voluminous correspondence! The hymns are treated chronologically, "the story of each plainly showing the close association of religious thought with historical development." The library of no minister, choir leader or religious worker is complete without this book.

Sweet Canada. By Louise Murphy. Board bound; thirty-one pages. Published by Longmans, Green and Company; at one dollar per copy.

Twelve little songs of the birds of Canada, the refrains of which are more or less reproductions of the notes and sounds of the bird under consideration. The collection should be of real interest to teachers and students of bird lore.

The Touch System on the Piano

By Frederick N. Dean

In order to get the best results out of the instrument when playing from memory, one should play with the eyes closed. The reason for making this seemingly strange statement is based upon the fact that it is a scientific imposibility to see the keys under both hands at a single glance, even when scarcely one octave apart. Furthermore the mechanical process is simplified by reducing it to the use of three senses instead of four: namely, think with the brain, feel with the fingers, listen with the ears. This method, carried out, greatly improves concentration and wonderfully trains the ear to listen to one's own playing. It also accustoms the hands to find the keys through the touch perception, rather than the eye; which is so very desirable when executing from notes.

When playing from the notes the eye should never be taken away, but steadily focused on them. The reason for this is very obvious, as there are so many things to watch. Besides, every time one looks away the location on the page, to a more or less extent, is lost. When teaching pupils sight reading it is very helpful to use a heavy cardboard fifteen by forty inches, extended over the keyboard by placing one edge under the fall-board. By so doing the hands are well covered, which greatly helps to overcome the temptation of looking down.

This plan causes the teacher a little additional work, but I am quite sure it is well worth the extra effort, as it develops more masterly musicians.

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Practicing with Paderewski

To The Etude:—

If we cannot have this wonderful pianist as a companion in our practice, at least we can have his spirit in our work.

We are told that Paderewski "thinks out every note of his program" the night before he is to play. Here is a hint that may save much of the drudgery of practice. The mind, soul and body do get so wearied by the endless repetitions so often indulged in when trying to master a difficult study or piece.

Try this plan.

Select a short group of notes or a phrase. Now collect every bit of the mind and concentrate it accurately, positively and definitely first on your ideal as to just how this should sound, and then on the exact motions that will be required to insure this effect. Hear it mentally and feel it nervously and muscularly several times; and then produce this at the keyboard. Repeat the formula. When this group is mastered, try another. Gradually the length of the passage thus treated may be lengthened till several phrases can be done at one time. Thus an immense amount of mental and physical fatigue is saved.

Hoping this may help some other one,
I am cordially yours,
Hulda Kitchell (Arizona).

Getting the Children to Sleep

To The Etude:

One of our neighbors has been telling how his wife "started in" to "read" his little son to sleep; and how, the longer she read, the more awake was the child.

This reminded me of the yesteryear of my two as live wires as ever breezed through a nursery.

When they were tucked away for the night, I used to go to the piano and sing. What? Any of the world-famous arias, such as "Ah, Perfido!", "Ah, fors e lui," "Als in Mitternacht gestunde."

The glory of this music seemed to strike these two little ones much at it did the more sophisticated audience at the opera. The beautiful climax of a song would come; I would feel the silence out in the children's room; I knew they felt with all the world. Oh, it was magnificent! Soon—silence; they had passed on to the dreamless slumber of happy childhood.

What wonderful joy young and old can get from good home music. Mothers, make yourself familiar with the best in the tone art. Begin when the children are two or three years old and let them grow up in an atmosphere filled with good music. Let them breathe the inspirations of the best masters into their young souls so that a taste for them will be their natural heritage.

Mrs. von Tetzel,
Wisconsin.

What I Heard at Vladivostok

To The Etude:

We arrived at semi-modern Vladivostok in the middle of January, 1919. The rather fine railway station was crowded with refugees; and though at such a time one would not expect much artistic activity, there were opportunities for hearing really good music.

One of these was by a Russian choir. An interpreter kindly explained the nature of each selection, previous to its rendition, else we could not have understood in the least. The voices, and especially the basses, were magnificent. There they stood in all kinds of nondescript garments and sang, and their work was beyond praise. One could not but compare them, at first, with the choruses in immaculate evening dress which are seen in our own country; yet all externals were soon forgotten in the enjoyment of the truly fine art which they presented.

It was the music of the Russian Church, of course; and one could not but feel and be impressed by its dignity and solemnity, colored by that unmistakable shade of melancholy which is such an oft-recurring and yet fascinating characteristic of Russian music.

Another entertainment was an orchestral concert given by Austrian prisoners. String and wind sections were well represented, and the instruments were handled with consummate skill. It was like meeting a familiar face in a strange land to hear again the strains of the "Peer Gynt Suite," which was rendered perfectly. One could scarcely realize that here were performers who, but a few days before, had been our active antagonists; though now, as it were, we were sitting at their feet and paying well-deserved homage. What a heartfelt throb of sympathy' music can awaken, even in antipathetic natures in a strange land!

The Russian, and many of the Allied soldiers who frequented the American Y. M. C. A., were very fond of music. To sit at the piano and play for a few minutes meant that one would be quite hidden by the crowd of listeners. Often we could converse only by signs; but a smile and a nod are the same the world over. The Russians and Czecho-Slovaks recognized many such things as the *Military Polonaise*, and would nod, smile and say *"Chopin."* When I, one day, had finished playing, one of the listeners brought something from the canteen for me to drink, to express the feelings he could not put in words.

H. C. Hamilton,
Canada.

Wants an Organization of 'Cellists

To The Etude:

I should like to see all the 'cellists organized into a guild, to make the instrument more popular among the masses. Most people know only the piano or violin. Perhaps one instrumentalist in ten thousand plays the 'cello.

A phonograph is found in almost every home, but in how many homes will you find a 'cello record? A few managers have 'cello artists on their lists, but there is less demand for them because the public in general is not acquainted with the beauties of this instrument that has a tone so near the quality of the human voice.

An organization of 'cellists would raise the standard of playing and create a demand for 'cello artists in the concert field. This would be to the advantage of all—commercially, industrially, artistically and to the publishers.

Nathan H. Alterman,
New York.

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Any of the Study Material On This Page May be Successfully Used in Conjunction With These Successful Teaching Courses

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Publisher's Notes

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NEW WORKS

Advance of Publication Offers

July, 1924

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Album of Scales for the Pianoforte	.30
Awakening, The—Christmas Cantata for Treble Voices—Baines	.25
Basic Principles in Pianoforte Playing—Lhévinne	.30
Cat Concert, The—Gilbert	.35
Fairies' Revelry—Operatic Cantata for Treble Voices—Kieserling	.30
Glee Club Songs for High School and College—Dann and Wood	.40
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Notturno—A Musical Romance—Schmidt	.80
Organ Score Anthem Book, No. 2	.35
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Studies for Violin—Fiorillo	.35
Tunes for Tiny Tots—Williams	.30
Vision of Deborah—Cantata—Kieserling.	.30
What to Play—What to Teach—Harriette Brower	.75

Do You Invest an Hour a Day in Summer Reading?

Someone who makes a specialty of tabulating statistics found out that far more people read in Summer than in Winter. This is particularly true of the temperate zone. In January and February so much of our bodily energy is consumed in just keeping warm that we take little time for reading. But, oh, the joy of a book that we are interested in on one of those Summer days when it is a real pleasure to indulge ourselves. You owe it to yourself to feed your brain and ambitions with good stimulating instructive books one hour a day during the summer. One hour a day in Summer will make you a master of almost any book subject you may elect to take up, if the work is not too advanced for you. If you have longed to study musical history, musical theory, musical interpretation, there are a number of excellent works that thousands of others have used for Summer reading, to be found in this issue. If you don't want to read printed text, read music. Buy a collection of good music albums and play them through daily. Get pieces within your grasp and have a real good time at it.

Etude Cover Design Contest

Every month for years we have striven to have an attractive Etude cover design. The supply of material for good Etude covers is very limited indeed. When you see a cover that you do not care for, please remember the restrictions under which we have to work.

In order to stimulate artists in helping us to make successful covers you will find elsewhere in this issue our Etude Cover Design Contest announcement. The prize is $250.00 and the contest closes Sept. 1st, 1924. Please read the details carefully and do us the favor of informing your friends who have talent in drawing and in designing.

We have had contests of this type before and have secured good covers, often arranging for the purchase of those which have not won the first prize.

A Technical "Brush Up" For Teachers

Many piano teachers take advantage of vacation period to "brush up" their individual technic. For this purpose there are many excellent works, among which we can particularly recommend the following: Isidor Philipp's "Finger Gymnastics," designed for the daily use of moderately advanced players; A. B. Flint's "Hand Culture" for double-finger training, strengthening the weaker fingers and aiding in the mastery of technical difficulties; G. E. Becker's "Exercises for Developing Accuracy," a thoroughly practical work; Isidor Philipp's "Complete School of Technic," the ideal compendium of modern technic and one of the outstanding works of its class, invaluable to teachers and advanced students; many special phases of piano technic are covered in a modern manner in Theo. Lack's "L' Art du Clavier." The entire set of five will be found useful for the teacher as well as for the student.

Summer New Music

The response to our notice offering to send new music (vocal and instrumental) to our patrons during the summer months has been very gratifying; in fact, has exceeded our expectations. To those teachers who have failed to take advantage of this most liberal offer, we still extend the same privileges, and will gladly list their names among those who are now reaping the benefits of this service. This music is sent "on sale" each month during the summer, with the understanding that the teacher may select any material desired and return the balance at the end of the season. Our regular patrons should understand that it will be necessary to notify us if this service is desired. A postal card will start these packages coming to you, a postal card will stop them.

Pedal Studies for Organ By Ernest H. Sheppard

This new set of *Pedal Studies* would make a very good preparation for the more difficult ones by Schneider. These latter are used almost universally, but the student must be pretty well along before they can be taken up. Any student who has completed Whiting's *Beginners' Organ Book*, for instance, or Rogers' *Graded Materials*, or Stainer's *The Organ*, can use to advantage Mr. Sheppard's *Pedal Studies*. Each study is in a different key and is preceded by the pedal scale written out in full and with the correct pedaling given.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Six Study Pieces for the Development of the Wrist By Carl Moter

This work, which will be issued in a short time, has given us great pleasure to accept. It covers a place in the development of every piano student which is neglected to a very large extent at the present time. This is the matter of wrist technic. These studies while they are called wrist studies, are nevertheless in various styles introducing staccato notes, thirds, sixths and a few octaves. They are delightful musically, and are more like pieces than studies. We feel confident that teachers taking advantage of this advance offer will be pleased.

Our advance of publication offer is 25 cents per copy, postpaid.

Self-Help Material for Get-Ahead Students

One of the leading articles in this issue is possibly the best "Self-Help" article we have seen. Anyone with what they used to call "way down East" *gumption* can take this course and make splendid progress. In it is listed a number of the very best things obtainable for self-help. We can supply any of this music and all of the Brunswick and the Victor records listed at the very lowest prices. If you are one of the thousands "who never seem to get ahead,"—if you think that you have come to a place where you have "run up against a stone wall,"—just pick out of this article the material that seems to hit your case best and put in your very best efforts upon it this summer. You may not do as much as you would with a good teacher; on the other hand, by dint of extraordinary efforts, you may be able to do more. In any case, you can put yourself in stronger position for better work when the chance to have a fine teacher does come along.

Glee Club Songs for High School and College By Hollis Dann and W. L. Wood

This is a work which was published some years ago in two volumes. We are bringing out our edition of these works in one volume, thereby eliminating a few of the undesirable numbers The work is suitable for the average chorus of men, and especially so for use in high schools and colleges. Most of the numbers are original and quite a number are arrangements of well-known songs, such as *Drink to Me Only With Thine Eyes, Sweet and Low*, by Barnby, and *Old Folks at Home*, by Foster, arranged by W. L. Wood. The collection all told is a happy one, and we look forward to a long life for this volume. Only one copy will be sent at the special offer. The work will be in advance of publication but a short time as the plates are already made.

Our special introductory price in advance of publication is 40 cents per copy, postpaid.

Tunes for Tiny Tots By John M. Williams

This little book is designed to be used in kindergarten work or to prepare very young students for their first instruction book. It begins in the most elementary manner, and yet at the same time things are presented in such a way as to make study attractive to the young pupil. The book is in oblong form and an extra large note is used throughout, making everything easy to perceive and understand. Each of the little studies or pieces has an appropriate rhyme which aids in appreciation of its rhythmic character. All this is in line with Mr. Williams' own advanced ideas in musical pedagogy.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Organ Score Anthem Book No. 2

This is a collection of anthems for the average choir in the smaller places and for which there is a constant and growing demand. It contains a great variety of church music by the best writers for volunteer choirs. There are about seventy selections in the work, including music for all occasions, Christmas, Easter, Thanksgiving Day and other festivals. These selections have never been published in any other book. They are written in organ score; by this we mean there are two staves for the four voices and in this way there is a great deal of space saved. In most anthem publications each voice has a separate staff besides an organ part, making six staves in all, whereas, in the case of the organ score work there are only two staves. Exceptions are made where solos are used when these have an independent organ part and where parts are independent. The most difficult number in the work is the undying *Gloria* from the *Twelfth Mass*, by Mozart. Nothing better can be found for a volunteer choir.

Our special advance of publication price is 35 cents per copy, postpaid.

Reflections For Music Students By Sidney Silber

Mr. Silber is known to Etude readers by his numerous contributions to this journal. He is the dean of the Sherwood School of Music of Chicago and in his varied musical experience as a pianist and as a teacher he has set down a number of paragraphs designed to help others—particularly students. In the early years of the history of this magazine there was a column of reflections known as "The Wisdom of the Many." These maxims or reflections were eagerly read and there is little doubt that many a one of them has turned the career of the reader successward. We are confident that Mr. Silber's pointed paragraphs will help many. The introductory, advance of publication price of this book is 50 cents, postpaid.

The Promised Child Christmas Cantata For Mixed Voices By R. M. Stults

The story in this cantata is put in a new manner. The "Coming" is the theme and is carefully worked out by the prophecies down through the events immediately before the birth of Christ. The solo "Let Us Now Go Even Unto Bethlehem" is placed next to the last number which is a splendid finale for full chorus. The time required for rendition is about 40 minutes. There are solos for each voice with lovely melodic passages which are so much the gift of Mr. Stults. There are no difficulties in the music to lift it out of the reach of the average choir and yet the charm of it renders it worthy of serious study and preparation. Our advance of publication offer, at which one copy only may be obtained, is 30 cents, postpaid.

The Awakening Christmas Cantata For Treble Voices By William Baines

A cantata for Sopranos and Altos only, no Tenor nor Bass parts. There are some short solos which may be done in unison. The tunefulness of this cantata makes it suitable for adults or girls, and also boys with unchanged voices. The music is very easy but there is sufficient change of tempi and variation in the accompaniment to render the entire work most interesting. Various parts may be omitted if it is considered too long. The splendid success of *The Dawn*, Mr. Baines' Easter Cantata written for the same voices convinces us we have something much desired by our patrons. The time required in rendition is about twenty-five minutes. Our advance of publication offer for one copy only is 25 cents, postpaid.

Rhythms for Young People By Blanche Fox Steenman

This book is first and foremost a manual of musical appreciation. While its original intention is to bring to the mind of young students the various musical rhythms and their classifications, this is done by the aid of the best possible examples in each particular class. The book contains an extraordinary amount of standard material, just the pieces which are heard most and with which the budding music lover should become most familiar.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

The Cat Concert By Russell Snively Gilbert

This is one of the many really good first grade sets of teaching pieces that are being added to our catalog from time to time. It is very convenient to have a number of these short pieces grouped together in one volume, and if they are all on the same subject, so much the better. *The Cat Concert* is a quaint conceit in which the cats march in, the old professor intones a chant, the prize cat fiddles, the black kittens play a trio, the kitties dance and the moonlight glee club obliges; a very attractive set.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New Theory Book
By Preston Ware Orem

This work is a *New Theory Book*, in that it is concerned with the facts underlying musical structure and their practical application. In music the term "Theory" is, in a more general way, applied to all branches of composition. In this book it more particularly applies to "elementary composition" and everything in connection with it. The student who has learned so much of harmony, covering the use of the common chords and the dominant seventh chord, can take up this new theory book at once and go right into practical composition; employing in his work not only all the knowledge so far attained, but also gaining additional harmonic knowledge as it is required in the work that he is doing. In this book the student learns the *whys* and *wherefores* of composition from the ground up.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

What to Play—What to Teach
By Harriette Brower

Miss Brower's experience has been wide and thorough. At one time she was a pupil of von Bulow. Since then she has known a great many famous teachers and pianists and has consulted them upon just the subject of this book. What Miss Brower has done in this work is simply this: She has started at about the third grade and has made out programs for imaginary recitals, picking out the best music for that grade and then describing each piece so that the teacher who desires to extend her list of teaching pieces and the student who desires to extend her repertoire may have the advantage of her advice. The introductory advance price upon this work is 75 cents, postpaid.

Notturno—
A Musical Romance—
By Carl Schmidt

This work will be continued on special offer during the present month. It makes an excellent work for vacation reading. There is a very great dearth of novels on musical themes. Most of the musical novels have a very slight bearing on music but Mr. Schmidt's novel is entirely musical. It is something similar to the *Kreutzer Sonata*. We expect to have this work ready before the summer is over. This work will be bound in cloth and will sell for the usual price of cloth bound volumes.

Our advance of publication price is 80 cents per copy, postpaid.

Basic Principles in Pianoforte Playing
By Josef Lhévinne

This book, which will be issued in a few weeks now at the latest, is not a tome in size but its import is very important to teacher and to student alike. Mr. Lhévinne, in conjunction with a well known educational writer, prepared these chapters with a view to pointing out in the clearest possible terms certain things which are indispensable to musical pianoforte playing. He puts the whole subject in such a simple manner and tells definitely how to accomplish certain results which must inevitably bring beauty and charm to your playing. By purchasing this work you may be able to improve your tone and your technic 100 per cent., if you do not already know its secrets. The advance of publication price is 30 cents, postpaid.

Reverie Album
For the Piano

This is a collection of drawing-room pieces of the quieter and more refined type. It is a book which might be used for Sunday playing or at religious meetings where a piano is used. It will also prove a good book for general use. The list of contents comprises chiefly pieces in the styles of *Songs Without Words, Reveries, Nocturnes, Meditations*, etc. Modern and contemporary writers are represented chiefly. These pieces have not previously appeared in any other volumes.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Little Folks' Music Story Book
By James Francis Cooke

Frankly, this is a history—a history of music for the very "littlest" folks. The illustrations are printed upon separate sheets ready to be cut out by the child and pasted in the book as the lessons are given. Many new and charming features have been introduced. It is one of those things difficult to describe, but of a kind that would make you want to have it at once if you saw it in a store. It has been in preparation for some time, all of the text is now complete and the pictures are being selected. The advance of publication price is 50 cents per copy, postpaid.

Principles of Expression in Pianoforte Playing
By A. F. Christiani

If this book had been called "How to Play the Piano" the title might be more appropriate. It is not a book that teaches technic, but it gives what technic does not give. It tells how to make your playing beautiful by giving you an understanding of the inner meaning of phrasing, accent, rhythm, meter and nuance. This is done by practical example. For instance, in one part a complete Chopin Nocturne is analyzed, note for note, in such a way that you can apply the same principles to any other piece. This book was originally published at $3.50 per copy. We are reprinting it now from the same plates. Until the new edition comes out you may order your copy in advance at $1.50, postpaid, or less than half the original price. Of course this is purely an introductory price and the price will be increased immediately the new edition is out.

Music Writing-Book
By Anna Heuermann Hamilton

This work has been on special offer for some time, but it is now entirely engraved, corrected and re-corrected, and we positively expect it to be on the market before the next issue, so it can be used for the fall teaching. We would advise those not having taken advantage of the advance offer to do so during the present month. This work is the best Writing Book that has ever fallen into our hands, more complete, modern, and containing features found in no other writing book. There is no other book required to go with it, as all the examples can be written out on the blank pages of the work itself. It is the work of one of our most advanced educators, and cannot fail to find a place in the curriculum of studies for musical education.

Our special advance offer is 20 cents per copy, postpaid.

Album of Scales
for the Pianoforte

This new volume in the series "Study Pieces for Special Purposes" is now nearly ready. This volume is devoted to *Scales*, whereas, the first volume of the series was devoted to *Trills*. The book is about the third grade in point of difficulty and it contains a varied assortment of pieces and study pieces, each one based upon passages derived from the scales. Such composers as *Heins, Spindler, Greenwald, Behr, Spaulding, Lichner* and *Wachs* are represented. Such books as these tend to make practice interesting and to bring about technical proficiency without undue labor over dry material.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Holberg-Suite for Piano
By E. Grieg, Op. 40

Our new edition of Grieg's *Holberg Suite* is now on press. This edition has been prepared very carefully, revised and fingered. All of the five numbers constituting this suite are used in teaching and recital work. The *Prelude* is especially valuable. This *Opus* will probably prove to be one of the most enduring of Grieg's efforts in composition. In point of difficulty the various pieces would lie in grade five.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Vision of Deborah—
A Sacred Cantata
By Richard Kieserling

Cantatas for special seasons of the year and for particular occasions are numerous, but it is seldom that one finds a cantata which is suitable for all seasons and yet sufficiently festive in character to be performed at special musical services. *The Vision of Deborah* is dignified in character and in proportions. The story is taken from the well-known episode as told in the *Book of Judges*. There is some splendid chorus work throughout, not too difficult and varied in coloring. There is also plenty of work for a quartet of capable soloists. The work has an effective organ accompaniment.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Jolly Jingles For Little Fingers
By Helen L. Cramm

This little work is very nearly ready but the special offer will be continued during the current month. Young students of to-day are fortunate in the wealth of material which is offered for their instruction and delectation. Instead of the cumbersome instruction book of old, a short and practical beginners' book is used nowadays and is supplemented by all sorts of attractive pieces and sets of pieces. Miss Helen L. Cramm has been especially happy in the preparation of material of this nature and has had many successes. *Jolly Jingles* is her newest book. It is full of melody and character. The pieces are of the first grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Pageant of Flowers
Operetta For Children
By Richard Kountz

Groups of children, singing, talking or dancing, with garlands of flowers swinging and a stage covered with many colored blooms—a pleasing entertainment! The story of a sick child, now recovered and whose many virtues and lovable qualities are expressed by certain flowers gives a strong moral tone to the play.

For a short half-hour the beauty of the picture increases until in the final tableau the scene becomes a riot of color. The staging is very easily done and may be quite inexpensive. The music is distinctly original and good, but the sort children like and so, very quickly memorized. The advance of publication price for one copy is 35 cents, postpaid.

Thirty-six Studies or Caprices for Violin
By F. Fiorillo

These studies have for many years been recognized as among the most important in the development of violin technic, and in keeping with our policy of publishing only the best, we are getting out an excellent new edition of this work. The editing is being done by Otto Meyer, Sevcik's assistant and successor in this country, and we are sure this volume will be a very valuable addition to the Presser Collection. The wideawake teacher who desires the best in teaching material will be sure to take advantage of the special introductory price of 35 cents, postpaid. The regular retail price of the book when published will be $1.00.

Short Term Subscriptions

For the months of June, July and August we are offering to new subscribers a three months introductory subscription to the Etude Music Magazine at the net price of 35 cents. The opportunity for your musical friends to become acquainted with the Etude is presented to them at very little expense and we will appreciate it if you will bring the offer to their attention. If the new subscriber wishes to continue the subscription after having received the three summer months we will be glad to extend the courtesy of a full year's subscription for the additional price of $1.65.

(*Continued on page 504*)

The World of Music

(*Continued from page 441*)

Louis Victor Saar has won the three hundred dollar prize offered by the United Male Choruses of Chicago, for American Folk-songs, in honor of the Diamond Jubilee of the North American Saengerbund.

The Wisconsin Music Teachers' Association held its annual convention at Steven's Point, April 29-May 1. It was an unusual meeting in both attendance and enthusiasm.

Sir Edward Elgar, generally considered the foremost of living English composers, has been appointed to the post of "Master of the King's Music." He is the most distinguished person who, for many years, has been appointed to one of these quasi-sinecures of the royal household.

The Society for the Publication of American Music will receive original compositions by American composers, up till October 15, for consideration for their awards for 1924. Particulars from W. B. Tuthill, 185 Madison Avenue, New York.

The Capetown Orchestra, Mr. Theo. Wendt, conductor, finished a very successful season at Johannesburg on May 13th. Dvořák's "Stabat Mater," Mendelssohn's "Elijah," Beethoven's "Ninth Symphony" and the Afrikanse Mannekoor in Brahm's Rhapsody for alto solo, male chorus and orchestra, were choral works given during this time. A hearty hand to musical South Africa.

A Conservatory for Jewish Music is to be established in Palestine as a memorial to soldiers who lost their lives in the World War.

The Chautauqua Assembly and Movement this year celebrates the fiftieth anniversary of these activities, at Chautauqua Lake, New York, during July and August. The itinerant Chautauqua has furnished a great uplift to American music, especially by the bringing of a better class of this into the smaller communities.

The Theodore Thomas Memorial recently unveiled in Grant Park, Chicago, bears the following inscription written by Paderewski: "Scarcely any man in any land has done so much for the musical education of the people as did Theodore Thomas in this country. The nobility of his ideals—with the magnitude of his achievement—will assure him everlasting glory."

The Norwegian Singers' Association of America held its Sixteenth Biennial Song Festival at St. Paul, on June 27th-29th. A male chorus of fifteen hundred voices, assisted by the St. Paul Symphony Orchestra, was directed by Frederick Wick, of Sioux Falls, Iowa.

The Johnstown (Pa.) Opera Company has given productions of "Cavalleria Rusticano," "Faust," and "Il Trovatore." Here is enterprise for a comparatively small community, which but proves that grand opera need not be confined to metropolitan centers, if only the right spirit is awakened.

The J. Fischer & Bro. music house of New York celebrated its sixtieth birthday on April 4th. It has had an honorable record in musical activities and has been of especial service in the bringing out of organ compositions.

The Annual North Shore Festival was held during the week of May 26th at Evanston, Illinois. Mendelssohn's "Elijah," with a chorus of one thousand voices and the Chicago Symphony Orchestra, was the outstanding feature.

Mme. Eugenie Pappenheim, one of the greatest of the Wagnerian singers in the early efforts to establish that master's works in America, died in Los Angeles early in May.

Pierre Monteux' engagement as conductor of the Boston Symphony Orchestra, has been completed. On every hand he was made to feel general appreciation of his work. At the final concert, of which Beethoven's Fifth Symphony was the leading feature, the members of the orchestra presented to M. Monteux a silver punch bowl.

The British Music Society (National and International) met for its Fifth Annual Congress, at Liverpool, June 24th-28th. Among the questions for consideration were, "The Amateur in Opera," "Necessity for a Musical Adviser in all Education Authorities" and "The Value of Musical Criticism." Sir Hugh P. Allen, Eugene Goosens, Frederick Austin and Herbert Antcliffe were among those to lead in the discussions.

Bulletin of the Presser Home for Retired Music Teachers

On the evening of May 1st the Home members were furnished a unique entertainment by a group of ladies from a near-by Baptist Church, who gave a minstrel performance and play which amused the audience throughout the evening.

On Wednesday evening, May 28th, we had a treat in the form of a musical program under the direction of Mrs. Helen Acroyd-Clare. The artists, from the Philadelphia Music Club, were Augusta Bispham Witherol, soprano; Edith Wells Bly, pianist; Oscar Langerman, violinist; Helen Acroyd-Clare, contralto; and Grace Acroyd-Rowe, accompanist.

Our Club has now adjourned its activities for the summer and wishes at this time to express its appreciation of all who have rendered services in our behalf throughout the year.

The Fairies' Revelry Operatic Cantata

By Richard Kieserling

Three-part choruses for treble voices with a soprano soloist render this a most charming as well as most useful short cantata. It requires about a half an hour in rendition and may be used as a part of any program.

The tonal pictures are so contrasted that the interest never abates. The fact that the Cantata may be acted while it is being sung lends additional value. The acting and staging is very easy and is fully described in the score.

There is a something about the music of Mr. Kieserling which appeals inevitably to the people whom he has in mind and in this cantata he has been truly inspired. Special advance of publication price for one copy only is 30 cents.

Advance of Publication Offers Withdrawn

The advance of publication price is withdrawn on four new works this month. These works are now ready for delivery and teachers have the opportunity of securing them for examination if they so desire. Those who ordered copies in advance of publication will find that they have received exceptionally meritorious works at bargain prices. The works being withdrawn are:

First Year at the Piano, by John M. Williams. This work was offered in advance of publication as the "New Instruction Book." This is a practical instructor utilizing attractive material, one of the features of the book being that it begins at once with both clefs. The retail price of this book is $1.00.

Amateur Musician, by Russell Snively Gilbert: A book of little exercises designed to develop the creative side of musical study. It aids in promoting a good working knowledge of the rudiments, stimulating the musical rather than the technical side of the beginner's work. It may be used as a supplement to any primary instructor. The retail price of this book is 75 cents.

First Lessons in Bach by Walter Carroll: A new and carefully prepared edition of a popular compilation of the easier numbers composed by Bach. This book may be used to precede the *Little Preludes* of Bach, being practically a first beginning in Polyphonic Playing. Teachers will do well in specifying this new edition in the "Presser Collection" when ordering this desirable little compilation of Bach's teaching works. Price, 75 cents.

The Castaways—Operetta for Women's Voices—by Fay Foster: The musical work of this operetta is melodious and charming throughout. The story utilized is interesting and a fine evening's entertainment is provided. It can be staged easily, yet at the same time making a setting and costuming attractive to the eye. Those interested in a work of this character for use next fall would do well to examine "The Castaways" now. The retail price of this operetta is $1.00.

Premium Workers

An exceptionally attractive lot of premiums is offered on the inside back cover of the ETUDE this month. If you have not already engaged in the fascinating game of securing rewards for new ETUDE MUSIC MAGAZINE subscriptions, now is the time to try. It is not difficult to secure a subscription from a music loving friend if you will explain the entertaining and educational features of our publication. The reward is far in excess of the effort involved.

We wish to add below a few additional premiums which are really worth while and for which we did not have space in the regular advertisement:

Dinner Set, 42 pieces. There are various attractive patterns but the most popular set is the Colonial, the same as used by your ancestors. Colonial china is a true reproduction. It is daintily decorated and not too heavy to appear clumsy. We will be glad to ship any one of these sets securely packed from the factory for only 13 new subscriptions.

Prim Lady Art Leather Shopping Bag. It is big and roomy (size 14 x 15 in.), carefully made, strong and durable, lined handsomely with flowered cretonne. Something out of the ordinary. The entire bag reflects good taste and is ideal for shopping, or as an over-night bag. Given for only one new subscription.

Water Proof Rubberized Kitchen Apron, Dainty gingham design. We have offered these to our friends for many months and they have always given perfect satisfaction. If you have never used one, you will wonder how you got along without it. Only one new subscription.

Wizard Closet Garment Hanger Set, 9 in. rack with four folding hangers, open 16 in. but can be closed up to 9 in. and slipped into the handbag. You need this on your vacation trip. It saves wrinkles. Only 2 new subscriptions.

Necklace, Indestructible pearl 24 in. long. Will not peel or discolor. Five new subscriptions.

Amber Bead Necklace, 23 in. long. Two new subscriptions.

Warning

Do not pay any money to strangers on ETUDE subscriptions. There is a gang of criminals working around Pittsburgh at this time and we have had many complaints from our musical friends who have paid out good money and can never hope to recover. Any honest subscription magazine representative will be glad to prove his worthiness to you.

"THE student who goes to a teacher and imagines that the teacher will cast some magic spell about him which will make him a musician, has an unpleasant surprise in store for him."—DE PACHMANN.

Special Bargain Offerings in Magazine Clubs

Special

The most remarkable value ever offered as a club combination.

ETUDE MUSIC MAGAZINE	$2.00	All for only $3.85 Save $1.90
Pictorial Review	1.50	
People's Home Journal	1.25	
Reliable Poultry Journal	1.00	
Regular price	$5.75	
ETUDE MUSIC MAGAZINE	$2.00	All $5.00 Save $1.00
Pictorial Review	1.50	
Youth's Companion	2.50	
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	All $4.00 Save $1.00
McCall's	1.00	
Modern Priscilla	2.00	
Regular price	$5.00	
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Youth's Companion	2.50	
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ETUDE MUSIC MAGAZINE	$2.00	Both $3.50 Save 50c
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Regular price	$4.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.50 Save $1.00
Sunset (the great Pacific Monthly)	2.50	
Regular price	$4.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.00 Save 50c
Designer	1.50	
Regular price	$3.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.25 Save $1.25
Success (the human interest magazine)	2.50	
Regular price	$4.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.00 Save 50c
Youth's Companion	2.50	
Regular price	$4.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.10 Save 90c
Today's Housewife	1.00	
Regular price	$3.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.75 Save 50c
People's Home Journal	1.25	
Regular price	$3.25	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.25 Save 25c
American Magazine	2.50	
Regular price	$4.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.75 Save $1.25
Review of Reviews	4.00	
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $5.25 Save 75c
St. Nicholas	4.00	
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	All $4.65 Save 85c
Christian Herald	2.00	
Pictorial Review	1.50	
Regular price	$5.50	
ETUDE MUSIC MAGAZINE	$2.00	All $5.00 Save $1.00
Woman's Home Companion	1.50	
American Magazine	2.50	
Regular price	$6.00	
ETUDE MUSIC MAGAZINE	$2.00	All $5.75 Save 75c
W man's Home Companion	1.50	
Red Book	3.00	
Regular price	$6.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.90 Save 60c
Pictorial Review	1.50	
Regular price	$3.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.40 Save 60c
Modern Priscilla	2.00	
Regular price	$4.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.50 Save 50c
Pathfinder	1.00	
Regular price	$3.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.25 Save 75c
Christian Herald	2.00	
Regular price	$4.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.35 Save 65c
McCall's	1.00	
Regular price	$3.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.25 Save 25c
Woman's Home Companion	1.50	
Regular price	$3.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.25 Save 75c
Fashionable Dress	3.00	
Regular price	$5.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $2.25 Save 75c
Reliable Poultry Journal	1.00	
Regular price	$3.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $3.75 Save 25c
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Regular price	$4.00	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.00 Save 50c
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Regular price	$4.50	
ETUDE MUSIC MAGAZINE	$2.00	Both $4.00 Save 50c
Beauty	2.50	
Regular price	$4.50	

Above prices do not include Canadian nor foreign postage.

The August Issue of THE ETUDE will be exceedingly interesting!

In it will be discussions by leading authorities upon "THE JAZZ PROBLEM." Large printings of recent issues of THE ETUDE have been exhausted quickly. Those desiring to secure the August issue should place an order early with a dealer or the publishers.

Suggestions for Entertainment Features in Outdoor Affairs

ENTERTAINMENT MATERIAL THAT WILL ENHANCE GARDEN PARTIES—LAWN FETES—CARNIVALS—PLAYGROUND EXHIBITIONS SUMMER SCHOOL AND CAMP ACTIVITIES

MOTHER GOOSE FANTASY
For Soprano Solo and Two-Part Chorus
By Arthur Nevin Price, $1.00

The chorus parts are written for soprano and alto and, while these two-part choruses can be rendered by young people from 8 to 18 years of age, the work is worthy of any first-class young ladies' chorus. Solo dances can be introduced effectively if desired. Orchestral parts may be rented.

FROM THE YELLOWSTONE
A Musical Drama
for Solo Quartette and Chorus
Drama by Chas. O. Roos and Juanita E. Roos
Music by Thurlow Lieurance
Price, 75 cents

The wonders of the great outdoors with all its soul-inspiring beauties, are brought out by the drama and the music.

GHOSTS OF HILO
Hawaiian Operetta for Young Ladies
By Paul Bliss Price, $1.00

Here is a bright, tuneful musical play with a fascinating, mysterious plot. There are three sopranos necessary for the solo parts and there is one other main character, having a speaking part only. The two-part chorus work is not difficult, but is especially beautiful. Orchestral parts may be rented.

It is never difficult to make selections from the Presser Catalog. Liberal examination privileges granted.

THE CRIMSON EYEBROWS
A Musical Comedy in Three Acts
By May Hewes Dodge and John Wilson Dodge
Vocal Score and Dialogue, Price, $1.00
Stage Manager's Guide, Price, $1.00

This is a fantastic romance of old China, the scene being a garden of the royal palace, Peking, China. The chorus can be any number and two sopranos, one alto, one tenor, three baritones are needed for the solo parts. Orchestral parts may be rented.

NEWMAN ALBUM OF CLASSICAL DANCES
Fourteen Beautiful Dances with Music

An attractive volume of considerable value to those desiring material of this kind for use in playgrounds, schools, festivals, carnivals, fetes, etc. Descriptions are accompanied with all the movements, diagrams of all figures and foot positions. **Price, $2.50**

SPECIAL JUVENILE OPERETTAS

A ROSE DREAM
By Mrs. R. R. Forman Price, 60 cents
A sparkling fairy operetta for little folks, requiring about 30 minutes.

A DAY IN FLOWERDOM
By Geo. L. Spaulding Price, 60 cents
Any number of children may be used in this entertaining offering for 35 minutes.

THE GOLDEN WHISTLE
By Mrs. R. R. Forman Price, 60 cents
A clever juvenile operetta that will please.

RAINBOW'S END
By Cynthia Dodge Price, 60 cents
A three scene operetta for children that is decidedly pleasing.

THEO. PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA

Etude Cover Design Contest

$250.00 Prize

THE ETUDE Herewith Announces a Prize Contest Open to All for Cover Designs Suitable for Our Publication.

REGULATIONS

1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible.

   The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home.

   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for music-lovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
7. The ownership of the copyright of the winning design will rest with THE ETUDE.
8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Sept. 1st, 1924

Address all designs to

ETUDE COVER DESIGN CONTEST

1712 Chestnut Street, Philadelphia, Pa.

ETUDE friends everywhere are requested to notify their artist friends of this contest. Big names do not mean anything to us in comparison with effective, attractive, beautiful cover designs. Art Schools and Art Departments of Colleges everywhere are invited to co-operate with us in this contest.

Musical Tempests

By John M. Hargin

It is little short of amazing to note the number of intelligent people who seem to be delighted with the various musical concoctions known as "Storm" written for the organ. Many of these, it is true, are improvised by the performer. We know of one man who made a handsome income for a number of years as a kind of Jupiter Pluvius of music. Every night he drew crowds of people to a huge church to listen to a somewhat ingenious but thoroughly clap-trap performance. Who are we to accuse him of being a musical quack?

The people who heard the "Storm" were delighted by it; some went twice; some went several times. They were of the class of those who "didn't know enough to come in out of the (musical) wet." Why should we make fun of them?

E. M. Bowman, a very fine organist and an able musician, used to play a musical storm at the Baptist Temple in Brooklyn. At the proper moment the electric sign over the organ would flash on and off the words "Glory to God," simulating lightning. I asked him once why the "Storm" was liked so much at the Baptist Temple. He replied with a twinkle, "I guess it's because they are Baptists and believe in water." Bowman used to say that he washed away the wreck of the "Storm" at every performance with the Bach *G Minor Organ Fugue* which he played in really remarkable fashion.

An organist in London has apparently been working the "Storm" game with the customary meteorological musical success. "The Choir" in an editorial says of his performance, "I don't know what Handel would say, I'm sure. I was at the Central Hall, Westminster, one evening when Mr. Meale gave once more his representation of a storm at sea. All the lights in the place were extinguished, and even the player sat in the darkness while the thunder rolled. Somebody on the platform afterwards declared they heard a cry of 'Steward!'

"I should think the popular organist must have given his "Storm" pieces in London a few thousand times. The trouble is that the more ignorant sensation-lover who yells for them seems to have the idea that they are far cleverer than anything else, and I fear he hasn't the foggiest notion as to what constitutes Mr. Meale's best work."

Clothes Bespeak the Wearer

By Judson R. Dowdy

Some time ago the mother of two boys remarked, "You know all children, even boys, admire pretty clothes; and they certainly like to see their teachers look nice. Often my boys will tell me about a new hat, or something that has attracted them about 'teacher's' personal appearance." On another occasion a pupil remarked that a teacher she knew often taught in a dust cap in the mornings because she had not finished her work at teaching time.

Often when we are very busy we do not take quite as much time to attend to our own looks as we should. We think that if we are good teachers small things like the dresses we wear should not matter. They don't most probably—to the parents—but children have to be attracted to the teacher as well as to the music. And we all feel a little pleased if our new dress is commented on by some little pupil.

Another phase worth considering—the well-dressed teacher looks prosperous. People certainly have more confidence in a prosperous-looking person. People certainly have a curious way of wanting their children to study with a prosperous teacher.

We all feel better if we know we are dressed in good taste and look our best. If we feel better we can certainly do much better work. So while a cheerful smile and a pleasant word are a necessary beginning to a good lesson, we owe it to ourselves, our pupils and our pocketbooks to look our best at all times.

Great Masters and Little Actors

By Rena I. Carver

We were sitting in the music room one evening listening to the talking machine. At the end of one of the selections, Cousin Bob asked, "What record was that?"

Before anyone else had time to speak, Betty Ruth, who sat on his knee, gave the correct answer. This so astonished us that we proceeded to investigate. We put on an old record and she shouted the name after hearing but the first phrase. This led to our giving systematic attention to the musical inclinations of our blue-eyed, rosy-cheeked three-year-old.

Living for a time in the same city with a famous prodigy caused us to adopt somewhat the same method in teaching Betty Ruth the biographies of the master musicians. Brother Ben was a genius at building miniature houses and doll furniture, and from pictures and descriptions he evolved a plan and erected a tiny residence for each composer. Then he procured a doll with eyes, hair, figure and features as nearly as possible like each musician and dressed it in the fashion of the period. In some cases it was impossible to obtain the correct facial resemblance and Aunt Lucy, who in girlhood had studied modeling, moulded heads for such, which we tinged. Each day Betty Ruth learned something of the environment and characteristics of a Master, heard some of his music and perhaps hummed a tune from some one of his compositions.

Knowing her delight in dressing up and "pretending," we made a costume and let her play that she was Mozart's sister. One day while she was wearing this costume, she begged to be taught a piece on the piano, so she could play as Nannerl did; and she was given her first piano lesson.

This idea has been expanded into very entertaining and instructive playlets giving the childhood of the great masters. These may be obtained from your publisher. Who ever knew a child that did not like to dress up? We are all actors? And this shows in our childhood more than at any other time.

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There has been a long-felt need for an album of this character, but publication of such an album was not to be undertaken hurriedly, as it was desired to make it something more than a compilation of six-hand piano pieces. The variety of material and the well-balanced parts throughout this collection show the care with which the album was assembled. There are several original compositions by Sartorio, around a half dozen arrangements of melodies by the old masters and the balance of the eighteen numbers are arrangements of excellent numbers by favorite contemporary composers. The numbers are about grades two and three in degrees of difficulty.

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By Richard Kieserling Price, 60 cents

About twenty-five minutes is required to present this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The work is effective, yet can be presented with few rehearsals. Women's Clubs, High School Choruses and other groups requiring choral material of this kind will find *Four Seasons* enjoyable to sing and enjoyable for audiences to hear.

Hymn of Praise

CANTATA FOR THANKSGIVING, FESTIVAL OR GENERAL USE

By Frederick Wick Price, 60 cents

This is a very satisfactory offering for musical praise, the text being selected from the Holy Scriptures and the time required for rendition being but from 30 to 40 minutes. There is grateful solo work for Soprano, Tenor and Baritone and the Choruses for mixed voices are not difficult, yet they are effective and pleasing.

In Foreign Lands

CANTATA FOR TWO-PART TREBLE VOICES

Words and Music by Richard Kieserling

Price, 40 cents

This is virtually a cycle of four delightful two-part choruses. These choruses are entitled *On to Spain, Egyptian Moonlight, A Japanese Tea-Party* and *Romany Life*. Directors of music in college seminaries and schools for girls will find this an attractive work. This work also would make a fine feature number on the program of a women's club.

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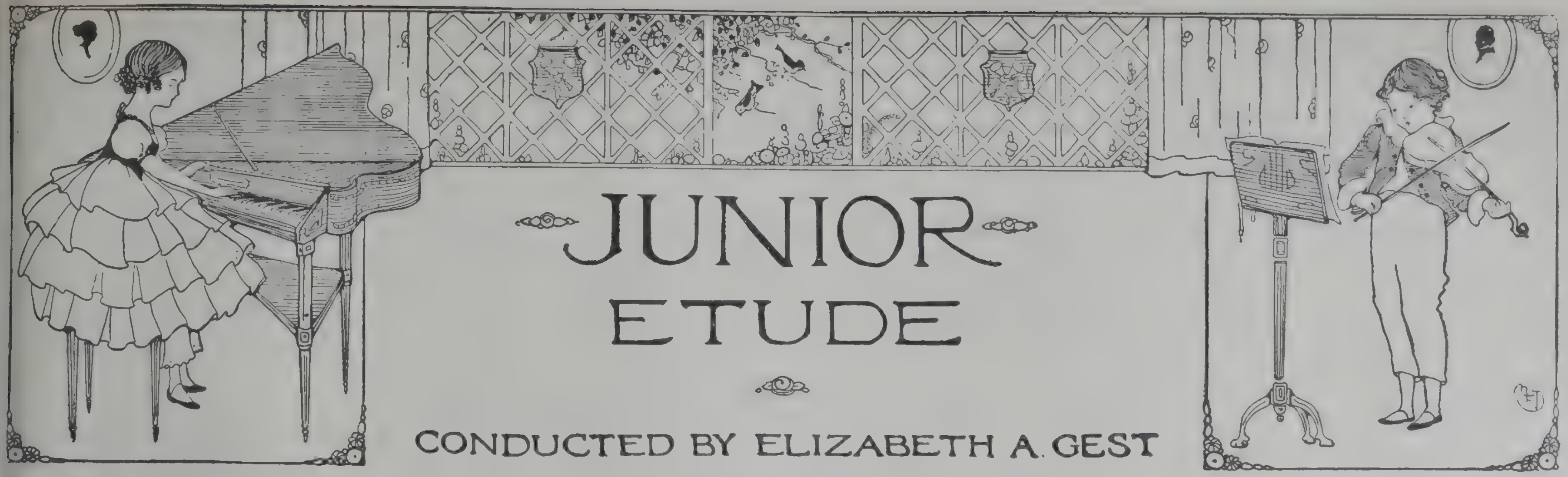
This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two contraltos. The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

List of Musical Terms (No. 7)

THIS list was begun in the January issue.

Largo—a very slow movement.
Leggiero—lightly and delicately.
Lento—a slow movement, but not quite so slow as largo.
L'istesso—same as istesso, see last list.
Leger Lines—short lines placed above and below the staff for the tones that extend beyond the staff.
Legato—in a smooth and connected manner.
Lyric—Melodious music, or poetry, suitable for song.
Ma—but.
Maestoso—in a majestic and dignified manner.
Marcato—well marked or emphasized.
Marcia—as a march.
Madrigal—a secular composition for three or more voices without accompaniment.

??? Which ???

"I think," said a scholar, "that music has come
To be a most queer sort of thing;
Because it's so weird and the chords are so harsh,
It seems that it don't really sing."

"But I don't agree," said a man standing near;
"I think, sir, that you are quite wrong;
The music to-day is more modern, of course,
But it sings a most wonderful song."

"But look at the chords," said man Number One;
"They sound so exceedingly queer;
They seem to be made of all keys played at once.
Just think of the discords we hear!"

"But discords are splendid," said man Number Two;
"Especially when handled with care;
In fact, I prefer that the music should have
Some discords put in here and there."

"I cannot agree, though," said man Number One;
"Your taste is quite different from mine;
I'll listen with you to this weird sounding stuff,
But for the old masters I pine."

Wolfgang Amadeus Mozart

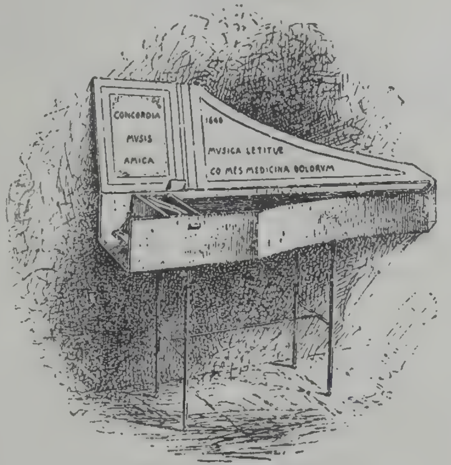
M—ANY a young student has taken Mozart as a model, for when
O—nly three years old he played in public.
Z—ealous was he for success, and worked very hard.
A—t the age of seven he was a composer,
R—anking high in the estimation of his hearers.
T—hus he began at a very early age his brilliant musical career.

That Queer Piano

By Rena Idella Carver

DONALD had been trying his best to practice his next music lesson while shouts of his playmates came clearly through the open window. Finally he grew impatient and exclaimed, "Oh, shoot! I believe pianos are old-fashioned, anyhow. I guess they are awfully old. Even Grandmother Wilson had a piano. It was not like this one, though. It was an old square. So I guess pianos will soon be clear out of date."

He had no more than finished speaking when he felt himself being whirled around and around so fast that he closed his eyes to keep from getting dizzy. At last something seemed to let go and he dropped with a thump upon a chair. When he could get his breath, he opened his eyes and beheld a tiny, triangular-shaped instrument.



HANDEL'S HARPSICHORD

"Why, what a funny old thing! Just look at those keys—only three octaves," he burst out.

Donald heard a great, hearty laugh behind him; and there stood a huge, bulky man, whose long, curly white wig encompassed his fat, red face.

"So you thought a concert grand piano old-fashioned, did you? Now here is a musical instrument that really is old-fashioned. It is a Spinet. Let me show how the string is set in vibration. This is done by *plucking* the string with a quill set in a jack at the end of the key," said he.

"Oh, those little things standing up at the ends of the keys are called quills! Aren't they cute? Just like soldiers standing at attention!" exclaimed the boy, much interested.

The big man smiled and went on explaining. "You see, the action is so arranged that, after the key is released, the jack falls back to its place, while a damper comes against the string, preventing its further vibration."

"And just look! There is only one string to a key. Each key has a separate string. In pianos each key has three strings," Donald declared.

"The Spinet had but one string to each key. A later instrument, however, had three or four strings to a note," commented the man with the wig.

"Please tell me about it," pleaded the boy.

"Yes, that is the way with these youngsters. They are never satisfied with what they have," the man broke out crossly.

Before Donald could realize it, he was whisked away at a terrific pace. Suddenly he was set down.

"Now what do you think of this instrument?" queried his companion.

Donald opened his eyes and gazed at a beautifully carved, elaborately decorated, small grand piano. "Why, it has two keyboards or manuals like an organ," he shouted. "It's very pretty, though."

The boy began to play one of his favorite pieces, but soon stopped with a big frown on his face.

"The tones are all alike. I can't make them loud or soft. Teacher says never to play like that," he complained.

"Well, you will not be able to play in any other manner on this Harpsichord," was the amazing information. "The chief defect, and one which the makers tried in vain to remedy, lay in the fact that the *plucking* of the strings, while producing greater brilliancy, *admitted* of *no variations* in the degrees of *loudness* or *softness*. They experimented a great deal, even inventing various kinds of quills," the immense man answered.

Donald tried the Harpischord again. "Oh, such a crazy old thing as this. No wonder they invented the piano. Gee, I wish I was playing mine right now. I guess it must be quite up-to-date after all," he concluded.

He felt himself being whirled rapidly through the air for what seemed like a long, long time. Then he was dropped with a gentle thud. When he was able to open his eyes, he was seated before his own big piano in the music-room.

Ambition

I sometimes think I'd like to be
A very famous man;
And, if I do my practicing,
Why then perhaps I can.

I'll practice just as teacher says,
And learn my lessons well;
And then some day you'll come to hear
My concerts. Who can tell?

Summer Time

How are you planning to spend your summer? So many have the feeling that summer is a time of utter do-nothingness. They seem to think that they are being imposed upon if they are expected to do anything at all during the summer months. But surely no JUNIOR ETUDE readers feel this way about summer time; because the junior readers are all earnest music students, and they all realize that if music lessons stop it is only to give their poor teachers a vacation; and the time must not be wasted by never going near the piano. Much practice can be done during vacation and many old pieces reviewed, so that when the lessons begin again your teacher will not be discouraged at your lack of accomplishments!

Give yourselves a certain amount of work to do during vacation. Take a pencil and piece of paper and write out the list now. At the top of the page put the date and your name to show that you are really in earnest. Then put the length of time you will practice each day. For some it may not be as much as regular winter practice, and for others it may be a good deal more, as there will be no school work or other things to interfere.

Then make a little schedule, dividing the time between exercises, studies, scales, and pieces, new ones, old ones, memorizing, and so on.

Give particular attention to old pieces. Try to review, or rather, "renew" all the pieces you had last year and even the year before, and have them all perfectly memorized.

During the regular season there is not always time to go back over some of the old pieces, as there are so many new ones to learn; but in the summer time they should all be put carefully on the little shelves of your memory, and labeled, so that at any moment you can bring them out through your fingers and play them for your own pleasure and for your friends. DO IT NOW.

??? Question Box ???

DEAR JUNIOR ETUDE:

I have often been puzzled by some of the terms in music. For instance, why do diminished chords and this mark > have the same name?—M. F. (Age 15), Ohio.

Answer.—The term "diminish" means, when applied to music, just what it means when applied to anything else, and that is "to make less." Therefore the sign > means to make less tone, or, to get softer, as it is often expressed. A diminished chord or diminished interval is one which has been made less, or smaller. For instance, C-G is a perfect fifth; but if you diminish that interval by a half step (subtract a half-step from it) the interval becomes C-G flat, and is spoken of as a diminished interval. A diminished chord is a chord which contains this kind of an interval.

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Theo. Presser Co. - Phila., Pa.
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Junior Etude—Continued

Star Light, Star Bright

By Edna M. Schroeer

"Star Light, Star Bright, First star I've seen tonight, I wish...."

"What do you wish, my little sister?" asked the beautiful star.

"I wish," said the little girl, thoughtlessly, "that I did not have to practice any more and would never hear music again."

The beautiful star sighed, for it knew that that was a terrible wish but it granted the wish, nevertheless.

The little girl ran into the house. She thought she was singing for joy but she soon discovered that she was not making a sound. She laughed, thinking it was a joke, but there was no mirth-music in her laughter. Her mother was singing baby to sleep, but it sounded monotonous and made her cross. Then before going to bed, the family gathered around the piano and she tried to play, but there was no music in her heart, and she had to give it up.

"Why what is the matter, Doris dear, you played so well last night?"

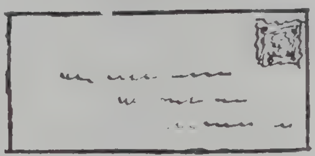
"Oh it is dreadful, Mother. I really do love music. Realy I do. Oh why did I ever make such a horrible wish. Do you think that Star Bright will ever take back my wish?"

So Doris went to bed, but as soon as her mother thought she was asleep she tiptoed to the window and looked up in the sky.

"Star Light, Star Bright, First Star I've seen tonight. I wish....Oh please take back my horrible wish. Please!"

So Star Bright took back the horrible wish and Doris practiced every day and soon grew to be a very good musician.

Letter Box



Dear Junior Etude:

My older brother has taken The Etude for some time and I find it very interesting. I have been reading it and saw the letters in the Junior Etude, and thought I would write one, too.

I am ten years old and we have no music teacher in our village, but my brother teaches me a little, and we practice duets together. I certainly would like to take music lessons, but The Etude helps me a good deal. A few of my friends and I gather at each others' houses and play our pieces that we have learned.

I have never tried the Junior contests, but intend to try them every month.

From your friend,
Isabel Oberle (Age 10),
Fermosa, Ontario, Canada

N. B.—How would some of the Junior Etude readers like to change places with Isabel and live where there is no music teacher?

The next time you go to your lessons, say to yourself, "Well, I certainly am glad that I have a music teacher, and intend to do very good work, too, while I have the opportunity."

Dear Junior Etude:

I do not take you myself, but I read my cousin's Etudes. I live in Honolulu in the Hawaiian Islands and go to a fine big school like the children on the mainland.

From your friend,
Jean Little (Age 14),
1731 Keenamokeu Street,
Honolulu, Hawaii.

Dear Junior Etude:

I am only seven years old and have just started taking piano lessons. We have a music club and we meet every Saturday and each answers to the roll with the name of a musician. Last week my mother took me to a concert. Our teacher has a lovely studio, and when it was all fixed up and ready to use my teacher invited every one to come to see it, and some of the older girls played. Some of the girls made candy and sold it, and we are going to buy a music stand for the studio with the money.

From your friend,
Alice West Pierce (Age 7),
Indiana.

Dear Junior Etude:

Our music class has a club which we have named the Crescendo Music Club. We have thirty-six members and meet monthly with our teacher. At these meetings we answer the roll call with musical items and have musical programs. We receive musical "Prize cards" for highest averages. We are graded on our lessons; and when we have especially good points gold stars are placed on our books.

From your friend,
Kathleen Ellis (Age 12),
North Carolina.

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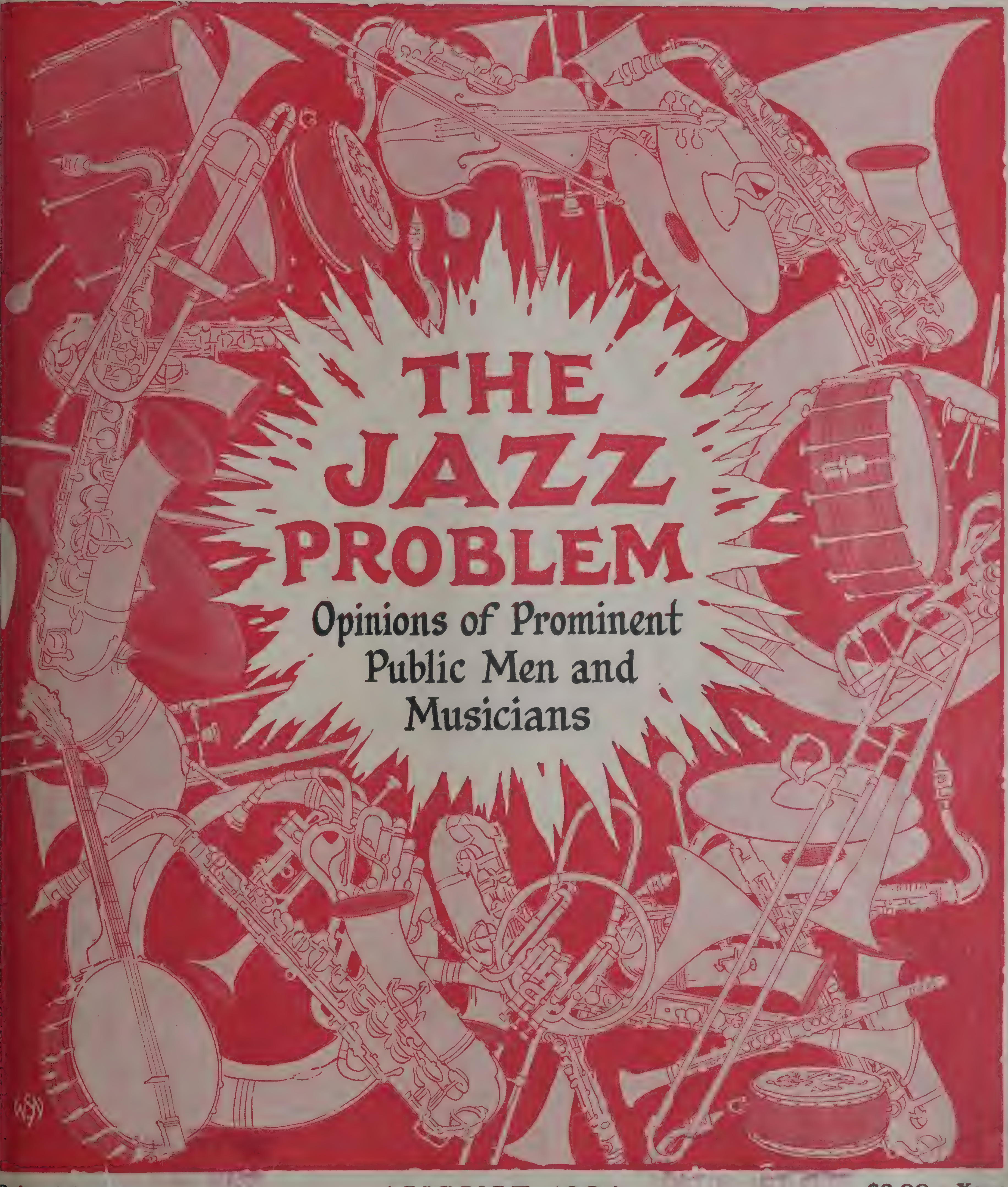

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

A Tribute to American Music and American Musicians is contemplated by the American Society of Composers, Authors and Publishers. At present the plans call for a four-million-dollar building in the heart of New York's theatrical district, dedicated to American music and other arts.

Roberto Moranzoni, formerly with the Boston Opera Company, and later with the Metropolitan Opera Company of New York, is reported to have been engaged to fill the place on the conductor's staff of the Chicago Civic Opera Company left vacant by Ettore Panizza, who has returned to the La Scala of Milan.

Theodore Dubois, the eminent French organist and composer, died in Paris on June 11, in his eighty-eighth year. In 1861 he won the *Prix de Rome* with his cantata "Atala." He became professor of harmony at the Conservatoire in 1871; and in 1877 succeeded Saint-Saëns as organist of the Madeleine. At Gounod's death in 1894, Dubois was elected to his chair in the Académie. At the death of Ambroise Thomas in 1896, Dubois became head of the Conservatoire, which position he resigned in 1905. His published works include operas, ballets, oratorios, symphonic poems, many songs and chamber compositions and numerous organ works.

The Lydian Singers of America is the name of a fraternal association of musical artists, a brotherhood of songsters intended to be national in its scope, which has had its inception among the music lovers of Jacksonville, Florida.

An American Opera Each Year, with an American cast and American director—a truly American production—is the new enterprise launched by the National Federation of Music Clubs. "Castle Agrazant," by Ralph Lyford, of Cincinnati, is to have the honor of inaugurating the movement this coming fall.

European Music Festivals are gradually being resuscitated. The "Smetana Festival" at Prague is in progress as we go to press; July 22 will witness the revival of the "Bayreuth Festival," after a lapse of ten years; a "Mozard Festival" is being held at Baden-Baden throughout June, July and August; and in August the usual "Mozart Festival" will be conducted at Salzburg.

The Du Brouq Stradivarius, pronounced by experts to be one of the finest specimens of that master, and used for the last eighteen years by Efrem Zimbalist, has lately been sold by a Boston dealer to D. H. Walton, of Brookline, Massachusetts, at a price reported to be near twenty thousand dollars.

A "Boy Scout Band" of two hundred and seventy-five pieces, the largest Boy Scout band in the world, is the pride of Springfield, Missouri. They have toured successfully in concerts as far as the Pacific coast.

Charles Martin Loeffler's orchestral work, "Memories of Childhood—Life in a Russian Village," was awarded the $1,000 prize by the Chicago North Shore Festival Association and received its first performance there on May 29. In the same contest Edward Collins won honorable mention with his "Tragic Overture," which award carries with it the privilege of performance by the Chicago Symphony Orchestra at a regular pair of concerts during the 1924-1925 season.

The "La Scala" Season at Milan closed on May 21. One hundred and thirty-five performances, of thirty-five different operas, were given. "La Traviata" led in popularity with fourteen hearings to its credit; "Nerone," Boito's spectacular opera, which had its world premiere there this year, had nine performances, and has been chosen to open the new season on November 15.

"The Star-Spangled Banner" will become the authorized national anthem of the United States, if a bill now before Congress becomes a law. This bill also provides for punishment for disrespect towards the song.

Marcel Dupre has resigned his position as organist of Notre Dame Cathedral, Paris, to devote his entire time to concert work.

A $1200 Fellowship and free transportation to and from Italy are offered by the Caruso American Memorial Foundation. Candidates for this year are limited to sopranos and tenors, must be American citizens between twenty and twenty-seven years of age, and should be able to sing entire rôles of three or more standard operas. Particulars may be had from the Caruso American Memorial Foundation, Room 216, Produce Exchange Building, New York.

Mme. Rosa Sucher, in her prime internationally famous as a Wagnerian singer, and especially in the rôles of *Isolde* and *Brunnhilde*, is reported to be lying crippled and bedridden, without the ordinary comforts (because of the fall of the mark) at a small inn near Aix-la-Chapelle.

Members of College Musical Clubs do not have a conspicuously lower standing than their fellow students, according to a statement of President Hibben, of Princeton University, in *Musical America*.

The Caruso Bust, by Cifariello, orginally intended for the lobby of the Metropolitan Opera House of New York, has been sold to the Luxembourg Museum of Paris, according to a report from Venice.

Walter Damrosch, eminent American conductor, has been elected by the French Government to the "Legion of Honor" in recognition of his great services to music.

Edward Baxter Perry, widely known pianist and composer, passed away at his home, in Camden, Maine, on June 13. He was born at Haverhill, Massachusetts, February 14, 1855; was educated in Boston and in Europe where he studied with Kullak, Pruckner, Clara Schumann and Liszt. His famous lecture-recitals, of which he had given more than three thousand, took him into every State of the Union. Many compositions for piano and for string quartet, articles for leading magazines, and several valuable volumes of analyses of piano compositions, came from his pen. The news of Mr. Perry's death coming just as we are going to press prevents our giving the more extended notice we would wish.

The Danish Harmonien Singing Society, of Chicago, consisting of one hundred and ten Danish-Americans, has gone for a tour of Denmark, where the itinerary includes fourteen charity concerts before they return to America in September.

The New "Art Center" of New York, which will cost $15,000,000 or more, is to be located facing Central Park. Its space will be somewhat equally divided between Music and Industrial Art; and it will contain four auditoriums, one each for Opera, Chamber Music, Drama, and Intimate Theatrical Productions. Practice Rooms and Studios for Musicians and Exhibition Rooms for Art Students, will be provided.

Purcell's "Dido and Aeneas" had open-air performances in Hyde Park (London) on July 5, 12 and 19, under the auspices of The League of Arts. About five hundred singers and instrumentalists took part in the event, recruited largely from the amateur ranks.

The late Sir Frederick Bridge, so long organist of Westminster Abbey, left a small fortune of £10,545, with a considerable collection of silver which had been presented at various important periods of his career.

A One-Thousand-Dollar Prize is again offered by the North Shore Festival, of Evanston, Illinois, for the best orchestral composition submitted before January 1, 1925. Contestants must be American by birth or naturalization.

The First and Only Colored Band in the United States Navy, according to a report, is that stationed in the Virgin Islands, the latest possession of the United States. From bandmaster to bass-drummer the personnel is native to the Islands.

The Hartford (Connecticut) Philharmonic Society, after a quarter of a century of useful service in the development of the musical tastes of that city, has been disbanded for want of patronage. Mrs. Charles Dudley Warner, wife of the famous author and editor, was its founder.

The Worcester Musical Festival, under the management of the Worcester County Musical Association, the oldest musical organization of its nature in America, will have its annual program in October, with Henry Hadley as conductor. Mr. Hadley has been elected to take the place left vacant by the late Nelson P. Coffin.

A Monster Military Band of one thousand members, selected from every regiment of the British Army, was a feature of "Empire Day" festivities at the Wembley (England) stadium early in May.

Mirza Hussein Kahn Alai, Persian Minister to the United States, is not only a talented and highly trained musician, but also is one of the greatest authorities on the music of his native country.

"La Perle de Chicago" (The Pearl of Chicago), an operetta by M. Maurice Dekorba, with music by M. Sylabell-Demars, is a late success in Paris.

A Bruckner Symphony, till now unknown, has been discovered and will be performed at Vienna in the coming September, on the occasion of the centenary of the master.

The Estey Organ Company Scholarship to the Fontainebleau School of Music (France) has been awarded to Miss Leah Mynderse, a native of Albany, New York, who has for six years been organist of the Morningside Presbyterian Church of New York City. Her education has heretofore been received entirely in America.

President Coolidge addressed the National Music Industries Convention. which met in New York early in June. Again the Tonal Art is fortunate in having in the White House friends of its muse.

Theodore Morse, one of the most popular song writers of America, whose "Blue Bell" was the super-hit of the Spanish War times, passed away in New York, on May 25.

Verdi's "Manzoni Requiem" was presented at the Crystal Palace (London) on June 21 by the Handel Festival Choir and Orchestra of twenty-five hundred members, with noted soloists. Ill-health detaining Sir Frederick Cowen, the regular conductor of these events, his place was filled by Sir Henry Wood. The performance was in the nature of a semi-centennial celebration of the first production of the work at St. Mark's Church, Milan, on May 22, 1874.

The State Concerts at Buckingham Palace, which lapsed with the passing of the good Queen Victoria, are to be revived in cognizance of the appointment of Sir Edward Elgar to the Mastership of the King's Music. In "the good old days" appearance at these concerts was a plume in the bonnet of the musical artist courting public favor.

The Fostoria (Ohio) High School Band, which last year won the national championship in the contest held at Chicago, won the state championship of Ohio at a contest which closed at Fostoria on June 7. J. W. Wainwright is the director of the winning band. Taylor Branson, Second Director of the United States Marine Band, of Washington, D. C.; H. S. Warren, Director of Instrumental Music at Gary, Indiana; J. W. Fay, Director of Instrumental Music at Rochester, New York, and chairman of the National Band Contest, were the judges of the musical tournament.

A Mozart Symphony in C Major, till now unknown, has been found by research students from the Musical Historical Institute of the University of Vienna, in the Benedictine Convent of Lamback, Austria. Experts place it among the Vienna symphonies of 1767-1768. Among other manuscripts of the archives which the students are classifying are fifteen symphonies by Mozart's father.

A Musical Typewriter is reported to have been invented by Fortoni, a musical director. At a demonstration a portion of a Tschaikowsky work was transcribed in a few minutes and then transposed into another key with equal rapidity. The machine has forty keys, each with six symbols.

The "Birthplace of Yankee Doodle," old Fort Cralo, Riverside Avenue, Renssalaer, New York, has been given as an historical museum to the State by Mrs. Susan Delancey Van Renssalaer Strong, of Philadelphia, who was born there. It was in this fort that some British genius wrote the poem, "Yankee Doodle," in 1758, in derision of the American soldiers.

(Continued on page 574)

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THE ETUDE

AUGUST, 1924 Single Copies 25 Cents VOL. XLII, No. 8

Where the Etude Stands on Jazz

The Etude has no illusions on Jazz. We hold a very definite and distinct opinion of the origin, the position and the future of Jazz.

The Etude reflects action in the music world. It is a mirror of contemporary musical educational effort. We, therefore, do most emphatically *not endorse* Jazz, merely by *discussing* it.

Jazz, like much of the thematic material glorified by the great masters of the past, has come largely from the humblest origin.

In its original form it has no place in musical education and deserves none. It will have to be transmogrified many times before it can present its credentials for the Walhalla of music.

In musical education Jazz has been an accursed annoyance to teachers for years. Possibly the teachers are, themselves, somewhat to blame for this. Young people demand interesting, inspiriting music. Many of the Jazz pieces they have played are infinitely more difficult to execute than the sober music their teachers have given them. If the teacher had recognized the wholesome appetite of youth for fun and had given interesting, sprightly music instead of preaching against the evils of Jazz, the nuisance might have been averted.

As it is, the young pupil who attempts to play much of the "raw" jazz of the day wastes time with common, cheap, trite tunes badly arranged. The pupil plays carelessly and "sloppily." These traits, once rooted, are very difficult to pull out. This is the chief evil of Jazz in musical education.

On the other hand, the melodic and rhythmic inventive skill of many of the composers of Jazz, such men as Berlin, Confrey, Gershwin and Cohan, is extraordinary. Passing through the skilled hands of such orchestral leaders of high-class Jazz orchestras conducted by Paul Whiteman, Isham Jones, Waring and others, the effects have been such that serious musicians such as John Alden Carpenter, Percy Grainger and Leopold Stokowski, have predicted that Jazz will have an immense influence upon musical composition, not only of America, but also of the world.

Because The Etude knows that its very large audience of wideawake readers desires to keep informed upon all sides of leading musical questions, it presents in this midsummer issue the most important opinions upon the subject yet published. We have thus taken up the "Jazzmania" and dismiss it with this issue. But who knows, the weeds of Jazz may be Burbanked into orchestral symphonies by leading American composers in another decade?

We do desire, however, to call our readers' attention to the remarkable improvement that has come in the manufacture of wind instruments of all kinds and to the opportunities which are presented for teaching these instruments. Jazz called the attention of the public to many of these instruments, but their higher possibilities are unlimited, and thousands of students are now studying wind instruments who only a few years ago would never have thought of them.

Hats Off!

We want to emulate, in one detail at least, another editor of a musical periodical whom we can never hope to even imitate in other ways. When Robert Schumann first encountered the works of Chopin he wrote a laudatory editorial headed, "Hats off, gentlemen! A genius!" We have never seen Shura Cherkassky, the little eleven-year-old pianoforte virtuoso of Russian birth who has lived in America awhile. We have merely heard the excellent talking machine records of his playing that are now upon the market. They indicate maturity, taste, technic, touch and style that come only with real genius. One of his recent records is that of one of his own compositions entitled *Prelude Pathetique.* If this child can do this at eleven, what may he do when he reaches manhood. Certainly Mozart or Mendelssohn never gave any more sensational demonstrations of musical talent. We strongly advise our teacher friends to hear some of these astonishing records—perhaps to keep them in their studios to incite their own pupils to higher efforts.

What Self-Help Really Means

The only thing that really counts in great achievement is what you do yourself with your own talents.

This applies to the student who attends a university or a conservatory as well as to the one who, never having had such advantages, manages to reach up to the zenith over the kinds of things that the world calls insurmountable obstacles.

Mussorgsky never went to a conservatory. Elgar never went to a conservatory. Wagner never went to a conservatory. Thousands and thousands of students who had the most thorough kind of conservatory training have never even approached the accomplishments of these masters.

The conservatory and the university are time-saving, systematic means of securing the right ground-work. They offer the same advantages to all who desire to attend. Fortunate is the student who can have these advantages. He will begin his career with a more thorough understanding and better digital preparation. There, however, the whole process stops; and the "graduate" of a conservatory must realize that he stands a glorious chance of joining the ranks of the failures of the world unless he employs that thing which is the one key to larger success—self-help.

Self-help is *the* thing which will enable you to stand out among men as an individual—not as a cog.

Most students get into a state of academic petrifaction. They are like stone statues waiting for some educational Pygmalion to bring them to life. They never make a move until some one tells them to move. Then, they want to have every step directed. They never accept anything until some teacher or leader brings it to them. They never dream of doing any original thinking for themselves. When they do move they need someone to prod them and lash them ahead like slaves. Slaves indeed they are, slaves of convention and their own lack of initiative.

The Etude presented in the July issue a "Self-Help Course" by means of which any understanding student needing such a course can unquestionably advance very remarkably during two months' intensive work. It requires merely the determination to do the work, and do it well. The expense of the purchase of a little sheet music and a few records will at the most amount to only a few dollars. How many will have the initiative and application to take advantage of this plan instead of deploring the lack of money to go to some Summer School? Of course the average student would do more at a Summer School with fine teachers in person, a systematic course, and the inspiration of fellow students. On the other hand, there will be some eager, earnest students, with the self-help spirit of Wagner, Mussorgsky and Elgar, who will take this course and fit it into their own needs, and at the end of two months they will have accomplished more than many of those who had the superior advantages of the Summer School.

After all, your own success depends about ninety per cent upon YOU.

What Musical Chance Does Your Race Give You?

Is it written in the stars that you are to be a great pianist? Rudolf Breihaupt, eminent European specialist in piano technic, thinks that race is the determining factor. In the July issue we reprinted his article which appeared in *Die Musik* some time ago. This was simply the opinion of a highly intelligent man who has evidently done some little looking about in anthropology. The article was very interesting, and Etude readers found profit and fun in reading it. We agree with Breithaupt only in part. We believe that a good poet is made as well as born. We believe that the whole matter of racial descent and heredity is so involved that in music as in other things it is a matter of individualism and environment as much as race. To read Breithaupt's article it would appear that unless one possesses a share of Slavic, Latin or Jewish blood you are unlikely to become a fine pianist. This is out of alignment with the tenets of modern anthropology, which does not admit these divisions but sets apart the European races into the three general classes: Nordic, the long-headed, blue-eyed blondes that have literally conquered the world; the Alpines, the round-headed plodders of middle Europe, sometimes Slavs, sometimes Germans, often French and even Italian; the Mediterraneans, the intense brunette people in the south. We do agree with Breithaupt in his conclusion that the cross breed often produces the finest results. This gives us hope for the musical future of America, with its many cross breeds but with a main trunk which for centuries will remain Anglo-Saxon in spirit, culture and power.

What One Man Did

When you look at a great electric locomotive tearing across the country at a terrific speed you rarely think of the source of the power, the giant dynamos miles and miles away.

One of the greatest human dynamos of the past one hundred years shut down in March.

This was Orison Swett Marden—all honor to his name!

Marden did not stop his life work until he had stored his force in many powerful books which have had a world-wide circulation.

Marden climbed to his own success by the methods he urged upon others. No mountain was too great to stop him. He failed miserably at one time. The world laughed at him. Marden smiled confidently, found out his mistakes, and came back splendidly.

Marden's books on self-help won him the highest praise from many of the greatest men of his time. His books were translated into many tongues and were as popular in Japan as in America.

Years ago the editor of the Etude was a contributor to Marden's magazine, *Success.* Through correspondence he learned that one of Marden's secrets was that purely material success was really failure; but that success which contributed to the betterment of man was the only kind really worth working for.

Solely by comparison can we estimate the value to the state of the work of a man like Marden. Luther Burbank took ordinary vegetables and flowers and made them magnificent. Marden took the souls and talents and ambitions of men and women and increased their forces a thousandfold, enabling them to achieve things which they hardly dreamed were within their power. Without depreciating the great achievements of the wizard of Santa Rosa, we have an idea that Marden did something of very much greater significance for the men and women of his time.

What Marden accomplished is hard to express in any form of power units. Thousands of prominent men the world over would gladly testify to the great help and inspiration they received from the strong, commonsense optimism of his inspiring mind. Indirectly he added enormously to the wealth and happiness of the world.

We humbly and gratefully lay this little wreath of editorial laurel upon the memory of a great man. May we be permitted to continue through these columns some of the force and power that he generated in the world.

Requiescat in Pace.

What Do You Want to Know?

For forty years The Etude has been the means of communicating expert information upon musical problems to its readers.

It is our ambition to make The Etude as genuinely helpful as possible. In fact, it not infrequently happens that The Etude gives through articles expert information that would cost the individual reader a great many times the price of annual subscription to secure in person.

You have helped us immensely in the past by telling us through thousands of letters what you want to know.

Often we have to tax our editorial imagination to endeavor to divine what you really do want to know.

Why not send us some titles for articles upon subjects about which you desire expert information.

If these titles are those in which we believe a great number of the readers may be interested, we will gladly employ experts to write articles upon them.

Please send us a few of the titles of articles that you would like to see in The Etude. We are running The Etude for *your* personal assistance, *not* to gratify our own whims or theories.

Just sit down to-day and write a letter to the editor, marking it "Etude Title Suggestions," and we will be very grateful to you. Incidentally, you may be helping a great many other Etude readers.

A Word From the White House

"It would be exceedingly difficult to overestimate the important part that teachers take in the development of the life of the nation. They exercise their art not on the materials of this world, which pass away, but upon the human soul, where it will remain through all eternity. It is the teacher that makes the school, that sets its standards, and determines its success or failure. . . . It is not too much to say that the need of civilization is the need of teachers. The contribution which they make to human welfare is beyond estimation."

—Calvin Coolidge.

The Showdown

All photographs are likenesses—more or less. Some photographs are very poor likenesses. Some people photograph exceedingly well. The moving picture operators know this better than anyone.

The same is true to a certain extent of the phonograph. Some voices record exceptionally well; others are less effective.

The musical art of the performer, the nuances, the rhythm, the mood, the character, the phrasing, all are wonderfully preserved. This has become a significant fact to great artists who permit their performances to be recorded. With the player piano records it is possible, by means of careful editing and cutting, to change a roll so that it comes nearer the player's ideal interpretation. Very often artists do this most successfully. With the phonograph, however, the record must stand unchanged.

The musical public can thereby ascertain how much of the appeal of the artist may be due to the artist's personal ability, his "magnetism," the dim lights, the enthusiasm of excited admirers; and how much to the real music itself. Sometimes the comparison, the "showdown," is a brutal revelation of the truth. We know of the instance of two pianists, one of international fame, the other far less known and less honored, who played for the same recording company the same composition of a great master. The interpretation of the lesser-known pianist outpoints that of the man of great fame in many, many details. It indicates a loftier conception and higher degree of musicianship. Which, then, is the greater artist? The gentleman with the glamour or the gentleman with the proof of his ability?

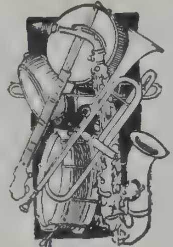
J. A. CARPENTER

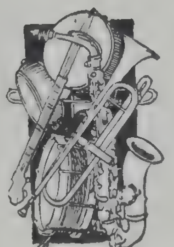
GEORGE ADE

Lt. Com. JOHN PHILIP SOUSA

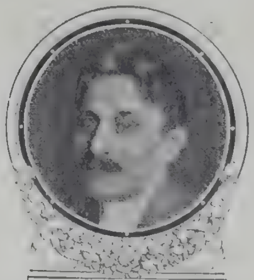
RABBI S. WISE

L. STOKOWSKI





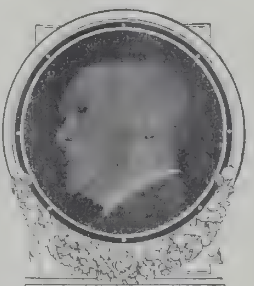
MRS. H. H. A. BEACH


J. L. LONG

FRANK DAMROSCH

C. W. CADMAN

FELIX BOROWSKI


ARTHUR FOOTE

H. F. GILBERT

WILL EARHART

R. M. STULTS

FRANZ DRDLA

Where Is Jazz Leading America?

Opinions of Famous Men and Women in and out of Music

GEORGE ADE

American Humorist and Satirist

The cruder form of "jazz," a collection of squeals and squawks and wails against a concealed back-structure of melody, became unbearable to me soon after I began to hear it. Good syncopation is legitimate and probably enjoyed to the limit by many people who are slow to admit the fact It has been evolved naturally from negro songs and dance tunes and is the characteristic American music, if we have such a thing. For a long time I applauded syncopation and frowned on "jazz" but now I am free to admit that some of our arrangers and directors have been so clever in producing harmony while flirting with discord that I am almost converted to certain kinds of "jazz."

It can be a dreadful disturbance to the atmosphere when perpetrated by a cluster of small-town blacksmiths and sheet metal workers but it becomes inspiriting and almost uplifting under the magical treatment of Paul Whiteman, and some of his confreres.. If the Paul Whiteman boys play "jazz" then I am in favor of that particular variety of "jazz" but, at the same time, I suggest that every rag-time artist should be compelled to take an examination and secure a license before he is permitted to fool with a saxophone.

MRS. H. H. A BEACH

Renowned American Composer-Pianist

In reply to your letter asking my opinion of jazz and its influence on the country, I can only say that my knowledge of it is very limited and I do not feel competent to pronounce judgment on it. Working as hard as I do in my own way, either in concert-playing or composition, I have few opportunities to attend theaters or concerts, to my great regret. When such rare pleasures come my way I naturally choose something that will give me the greatest possible uplift in a few hours, or even minutes; something that will inspire and strenghten me, not only in music but also help me to face life and its problems in a sweeter and braver spirit. From the little that I have heard of jazz, I should hardly class it among such influences for good. If it is merely a question of interesting new rhythms, accompanied by weird harmonies and suggested by lilting melodies, no one could appreciate the charm of such combinations more fully than I, provided that the work is good throughout. Taken, however, in association with some of the modern dancing and the sentiment of the verses on which many of the "jazz" songs are founded, it would be difficult to find a combination more vulgar or debasing. After all, perhaps, it may be like many other things in life; that, used in moderation can do no harm or may even do positive good, used to excess their influence may be only pernicious to the last degree. The future will determine the exact place in music, to be occupied by jazz, whether it is merely a joke or a force that can be utilized in a legitimate way for the glory of art.

Shall we be content to flavor our food with pepper, or is our future diet to consist entirely of Tabasco sauce?

FELIX BOROWSKI

Well-Known Composer and Educator

I do not see anything particularly pernicious in "Jazz." It would seem that the disapproval which has been bestowed upon it has been the result of the dancing which has accompanied jazz rather than the music itself. Evil

VINCENT LOPEZ AND HIS PENNSYLVANIA HOTEL ORCHESTRA

communications corrupt good music; and in its own special department jazz is often as "good" as a waltz by Strauss. For, after all, the highest office of really fine dance music is the incitement to dance. That the bizarre *movements* which pass for dancing now-a-days are more suggestive of suggestiveness than anything else is, of course, deplorable; but jazz is only indirectly to blame for such conditions. I find in this form of music something peculiarly American—our restlessness, for instance. Whether jazz could or should be used in what are generally considered serious compositions depends largely upon the composition and upon the person who writes it. Tschaikowsky, Borodin, Glazounow and others used Russian dances in their symphonies and chamber music; there is no reason why an American composer should not employ his own dances—if only he does it well.

CHARLES WAKEFIELD CADMAN

Noted American Composer

Candidly, I think too much importance has been placed upon this question of Jazz; too much worry has been given it. It is as silly to stir oneself up over the matter of jazz as it is to get into a fever heat over modern Christianity and Fundamentalism. Attacking jazz can do no good. Championing jazz only makes one ridiculous. I feel the best way to meet this problem is to meet it with the open mind. By that I do not think it is necessary to do any straddling.

Simply recognize the fact that jazz is an exotic expression of our present national life. The very fact of its form changing every year shows its impermanence. Its very rhythms and its fantastic effects, which are not without cleverness (because a good musician is usually called in to orchestrate the rather crude piano scores) somehow reflect the restless energy that pulses through the "spirit of the day," a restlessness that has become most patent since the World War. Jazz makes a more popular appeal at this moment than it would make at a more quiescent period of history. It is the craving for excitement on the part of those who can understand only the more popular forms of music, in other words, those who fancy the savage in music because it brings them a "kick."

It is true, indeed, that there are many who never get beyond the appreciation of jazz, but I am inclined to think that there are thousands who grow tired of the ever-recurring agitated forms and soon search for music with a deeper significance. Jazz is not peace-bringing; jazz is not spiritual, nor is jazz very uplifting. Its very lack of thoughtfulness (save in the rhythmic patterns it employs) and a lack of repose, make it *exotic*. Yet, do not let us overlook the fact that many classic tunes which have been pilfered bodily or even in a fragmentary manner and treated jazzily, have led to the understanding and appreciation of the original versions on the part of the most ardent jazzites. I have seen this to be true in cases under my consideration. The fact that the quality of jazz has improved greatly the past few years and that well-trained musicians are able to listen and smile and enjoy the cleverest of it, leads me to feel that we have nothing to be afraid of, and that the problem will take care of itself through natural evolution. Let us accept any "color effects" it has brought us and leave the pathological and psychological aspects to be worked out through the aforesaid evolution, which has ever and *shall* ever, find *new* expressions and forms in each succeeding day and generation.

JOHN ALDEN CARPENTER

Distinguished American Composer

Replying to yours of the 2nd, I am afraid that I shall not have time to do justice to the theme; but I should like to be allowed to go on record as deprecating the tendency to drag social problems into a discussion or contemporary popular American music.

All music that has significance must necessarily be the product of its time; and, whether we believe that the world of to-day is headed toward Heaven or Elsewhere, there is no profit in any attempt to induce the creative musician to alter his spontaneous mode of expression in order that he may thus affect the contemporary social conditions. Nor shall we make any better progress by attempting to legislate contemporary American music out of popularity by resolution of clubs or civic bodies.

I am convinced that our contemporary popular music (please note that I avoid labeling it "jazz") is by far the most spontaneous, the most personal, the most characteristic, and, by virtue of these qualities, the most important musical expression that America has achieved.

I am strongly inclined to believe that the musical historian of the year two thousand will find the birthday of American music and that of Irving Berlin to have been the same.

DR. FRANK DAMROSCH

Director of the Institute of Musical Art

Jazz is to real music what the caricature is to the portrait. The caricature may be clever, but it aims at distortion of line and feature in order to make its point; similarly, jazz may be clever but its effects are made by exaggeration, distortion and vulgarisms.

If jazz originated in the dance rhythms of the negro, it was at least interesting as the self-expression of a primitive race. When jazz was adopted by the "highly civilized" white race, it tended to degenerate it towards primitivity.

When a savage distorts his features and paints his face so as to produce startling effects, we smile at his childishness; but when a civilized man imitates him, not as a joke but in all seriousness, we turn away in disgust.

Attempts have been made to "elevate" jazz by stealing phrases from the classic composers and vulgarizing them by the rhythms and devices used in jazz. This is not only an outrage on beautiful music, but also a confession of poverty, of inability to compose music of any value on the part of the jazz writers.

We are living in a state of unrest, of social evolution, of transition from a condition of established order to a new objective as yet but dimly visualized. This is reflected in the jazz fad. We can only hope that sanity and the love of the beautiful will help to set the world right again and that music will resume its proper mission of beautifying life instead of burlesquing it.

FRANZ DRDLA

Violinist and Composer of the Famous Souvenir

(Drdla, the well-known Checo-Slovak composer and violinist has recently toured America as a star artist in the Keith circuit. Naturally he heard a great deal of Jazz. Since he has appeared repeatedly in Europe with many of greatest musicians of his time, including Johannes Brahms, his opinions upon Jazz given to the Etude at this time are most interesting. Mr. Drdla is best known as the composer of the immensely popular *Souvenir*. He has just taken out his first papers as an American citizen).

Every time and every age has its characteristic music precisely as it has its characteristic dress. In the Days of the Madrigal, the very character of the words and the text reflect the architecture and the attire of the times. Jazz is the characteristic folk music of modernity and because America is the most modern country of the world. It is, however, an expression of the times and it is not surprising that Jazz should rapidly circulate around the globe like the American dollar.

Folk music of this type (if you want to call the artificialities of Jazz folk music) seems to spring into existence after times of great deprivation such as those that accompany great wars. The Waltz, for instance, seemed to spring into international currency just after the French Revolution, as a kind of irrepressible expression of joy and liberty from restriction. Later on came the polka; then, after the Franco Prussian War, seemed to be an outburst of the hilarious *can can* in Paris. The world was putting aside its tragedy for a spree.

At the end of the great war, American ragtime simply went wild and that was Jazz. Like many things it proved very infectious and soon the whole world was inoculated. European nations should not condemn American Jazz as long as its perpetrators seem to enjoy it even more at times that the native Americans.

Much of the Jazz I have heard seems to be in two-four rhythm. It rarely appears in the three-four rhythm. This in itself, with some of the very monotonous background rhythmic figures, makes Jazz very boring at times. It lacks variety in rhythm and metre although it tries to make up for this by introducing all sorts of instrumental color from every imaginable instrument that can be scraped, plucked, blown or pounded.

ARTHUR FOOTE

Famous American Composer

I have unluckily no acquaintance with "Jazz" in its finer and more refined form. It does seem a thing that easily turns in the direction of commonness and that can have a bad influence in music. The Ampico and other instruments that reproduce music by means of mechanism, I am sure do lead their hearers to better appreciation of good music—in fact constitute a very important part of such influences. It seems doubtful if "Jazz" can be counted on for anything of the sort. The truth may be that it is becoming increasingly difficult to find melodies and harmonies that are fresh (not to say new), that this interest in "Jazz" means exploration of new and striking rhythmical dances—odd, but after centuries of musical development we should be returning to the primitive.

HENRY F. GILBERT

Distinguished American Composer

[Mr. Gilbert, in response to an Etude inquiry, suggests the following quotation from an article he wrote for *The New Music Review* upon this subject.]

"Concerning Jazz":

"Is Jazz a new kind of music? Has it anything to contribute to the art? I find that almost all pieces of so-called Jazz music, when stripped of their instrumentation (*i. e.*, the instruments upon which they are played: saxophones, muted trombones, etc.), have almost nothing new to offer in the way of strictly musical interest. And this is so, even when we consider jazz from a strictly 'popular' standpoint.

"The amount of purely musical value, and the amount of differentiation of this music from other 'popular' music, can be noted by playing a piece of jazz music on the piano. It is true that for several years the rhythmic element in popular music has been growing more insistent and nervous, and it may have reached its culmination in jazz. I rather think it has. So, as far as simple rhythmic forcefulness and iteration are concerned, jazz can claim the proud distinction of being the 'worst yet.' Technically speaking, however, it must be granted that the popular music of to-day is far richer in contrapuntal devices, in harmony, and in figuration than popular music formerly, in which the interest rested *alone* in the melody.

"Another point by which jazz may be distinguished from the popular music of the olden time—say ten years ago—is the large number of cat-calls, clarinet-couacs, smears, glides, trombone-glissandos, and agonizing saxophonic contortions which occur in it. But these things are largely rendered possible by the instruments upon which jazz music is played. Take away these instruments and you take away the jazz quality almost entirely. In fact this jazz quality, far from residing in the music itself, is almost wholly a matter of tone-color, and this tone-color is given to it by the instruments—unusual instruments—and not only unusual instruments but also unusal combinations of instruments. For instance who ever thought of writing for a combination of saxophones, banjos, and muted trombones before? Yet in this, and similar combinations, lies most of the jazz effect in my opinion. Take many a piece of classical music—like some of Grieg's pieces, Dvorak's Slavonic Dances, or even some of Mozart's or Beethoven's compositions—and let a good jazz arranger arrange them for the usual jazz orchestra, with all its freak combinations of instruments—and let the arranger not change the original music more than is ordinarily done in transcribing a piano piece for an ordinary orchestra—and I would bet ten to one that it would be received by the majority as a new and authentic piece of jazz music.

In the unusual instruments—their unusual combination—the manner of playing them—the grotesque and burlesque effects which are obtained; in all this lies, for me, the interest in the phenomenon of jazz—*not* in the music. A great deal of my interest in it is purely humorous. By means of these above listed grotesque effects jazz 'takes off' or 'makes fun of' certain well-known phrases or legitimate methods of procedure in the respectable and established art of music. Jazz rings true in its Americanism in that it insists on laughing and making fun of even the most serious and beautiful things. It is a kind of musical rowdy, and occupies the same relation to the Art of Music that 'Burlesque' (on the stage) does to the 'Legitimate Drama.' It can certainly be very funny, and I for one, and I believe many more, have thoroughly appreciated the wit and skill of certain 'take-offs.' A little musical nonsense now and then is relished by the best of musicians. One night at Ziegfeld's midnight frolic—but the mere recollection of the way the saxophone caricatured a coloratura opera-singer is enough to make me laugh 'fit to split,' as the saying is.

(A word about the saxophone. This instrument may be said to be the principal instrument in the jazz orchestra. It is so much in evidence here, and so little in evidence in the regular symphony orchestra, as to give many persons the idea that it is a special development of jazz. But the saxophone was invented by Adolph Sax, in Paris, about 1840. Meyerbeer, Massenet, Bizet, Thomas, and many others have written for it. Bizet has written for this instrument a naive and pastoral melody of much beauty, in his music to Daudet's drama, "L'Arlesienne." However, it has never become an integral part of the standard symphony orchestra. It has always remained a special instrument, used on occasion to impart its rich and expressive tone-color to certain isolated phrases or melodies. It has remained for jazz to exploit it. And this has been done in a way to make the angels weep (with laughter). Originally [illegible] instrument having a richly pathetic and lyrical tone quality, it has been made to perform all sorts of ridiculous stunts, amounting to an indecent exposure, of all its worst qualities. It is as if a grave and dignified person were forced to play the part of clown at the circus).

"Nevertheless, all these grotesque and burlesque 'effects' on the saxophone, trombone, clarinet, and other instruments; the unusual combination of tone-qualities; and,

(Continued on page 520)

Learning to Memorize

A Pianoforte Lesson

By F. CORDER

Professor of Composition, Royal Academy of Music, London, England

(*A pupil comes for her first lesson with the new teacher and sidles into the room in the usual awkward fashion.*)

T. Miss A—, is it not? Well, what are you going to play me?

P. Oh, I haven't brought my music; I thought—— (*pauses.*)

T. Never mind; play me anything you can remember; it doesn't matter what.

P. Oh, I can't remember anything; I never could memorize.

T. Have you ever tried?

P. Oh, no; but I'm sure I couldn't. It's no use trying.

T. How can you be sure if you never tried? I heard you recite a long poem the other day. You remembered that perfectly.

P. Oh, poetry is quite a different thing; anybody can remember poetry.

T. Well, what is the difference? I should have thought it harder. You have no fingers to help you.

P. Oh, well; one knows what it is about at all?

T. And don't you know what your music is about? Don't you know anything about music?

P. Oh, no. (*Vaguely.*) I'm very fond of music.

T. I should have thought you would find it rather a dull business if you don't understand it. But never mind, we will try to improve, won't we?

P. (*Evasively.*) Oh, hadn't I better get my music?

T. It will perhaps save time if we try this. (*Opens a volume at random, as it would seem.*) Suppose you try to play——.

P. (*Alarmed.*) Oh, I can't read. (*Sees the title.*) Oh! Beethoven's "Moonlight Sonata!" I know that!

T. Yes, I Sherlock-Holmesed that. (*Mentally quotes, "You know my methods, Watson."*)

P. (*Not in the least comprehending.*) Oh!—(*timidly.*) Shall I——?

T. Yes, please. You won't mind if I stop you unexpectedly?

(*Pupil plays the opening measures of the first movement. Just at the last group in the fourth measure the Teacher grasps her right hand and prevents her playing the last two notes.*)

P. Oh! What did I——?

T. You didn't, but you were just going to. What note was your middle finger about to play?

P. Oh! (*Stares at the copy.*) Why, B.

T. Yes. Would that have been right?

P. Oh, wouldn't it?

T. What key is this piece in?

P. Oh, four sharps.

T. E major or C sharp minor?

P. (*Turns over leaf and looks at last bass note.*) Oh, C sharp minor.

T. Yes, but was it necessary to look at the ending to tell that?

P. Oh, why—that's the way I was taught.

T. Quite right as far as it goes; but if you do not know until it is all over whether you were in E major or C sharp minor, you will probably have played plenty of wrong notes. Now, listen! (*Plays the fourth measure, as pupil was doing, with B natural.*)

P. Oh, that sounds wrong!

T. Yes, you notice it when I play it; but why do you fail to notice it when you play it yourself?

P. Oh, because I was careless, I suppose.

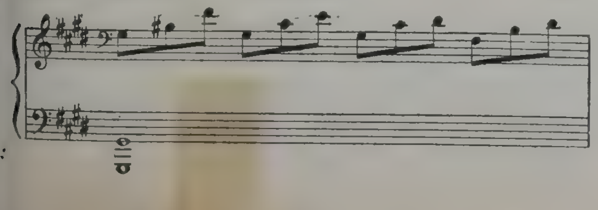
T. No, I don't think that was the reason. In the key of C sharp minor what is the note next below the key-note?

P. (*Looking at the keyboard.*) Oh—er—C natural.

T. (*Groans inwardly.*) B sharp. (*Has great difficulty in not adding, "You noodle."*) Have you never learned the names of the notes?

P. Oh, yes. I remember; I learned my Rudiments, but I have forgotten them.

T. I have no doubt of it. One only remembers what one *wants* to remember. Now, listen again, and play this. (*Shuts up book and plays.*)



P. (*Plays it quite correctly.*)

T. So you perceive that you can memorize.

P. Oh, just that little bit, that is nothing.

T. But clearly, if you can memorize one measure you can memorize a whole piece. (*Reopens the volume.*) Now, if you don't mind we will try again.

P. (*Plays the four measures again, with her eyes intently fixed upon the copy. On coming to the fourth measure she plays B natural.*) Oh, I believe I played B natural. I am so sorry.

T. Are you sure that you played B natural? Did you hear it?

P. Oh, I am not *sure.* Didn't I?

T. You did, but doesn't it strike you as strange that you didn't hear what you played?

P. Oh, I am afraid I often don't.

T. But why?

P. Oh, I don't know. Inattention, I suppose.

T. You cannot think you were inattentive; you were staring hard at the copy all the time. Tell me, to which of our senses does music address itself?

P. Oh, to the ear, of course.

T. And I suppose you are not aware that it is extremely difficult to use any two of our five senses at once.

P. (*Astonished.*) Oh! Is it?

T. This is proved by the fact that when you had no copy before you you played that note quite correctly, but when you were intent upon looking at the page you could only *see* and not *hear,* as you admitted; consequently your finger made the mistake which I am sure it has made ever since you first played the piece.

P. Oh, surely not?

T. And what makes me think that is so?

P. Oh, because the accidental isn't marked in, you mean. I wish they would call it C natural, and have done with it.

T. That would do no good; you would only transfer the difficulty from one note to another. Of course you would make the piece much easier to *read* if you marked in the ♯ to the B yourself, but don't you perceive that music is not intended to be read afresh every time it is played, but learned by heart?

P. Oh, I thought I knew that movement by heart. I've played it often enough.

T. You may read it all the days of your life, without knowing a single note of it. What about the *sound* of it? You admit, yourself, that you don't hear what you play. Why not give yourself a chance and dispense with having to gaze at the copy in that agonized way?

P. Oh, indeed, I couldn't memorize three whole pages, not if I tried for weeks.

T. You have shown that you can memorize one measure and, if one, then, as I say, why not sixty? Besides, what you take to be three pages is really nothing of the kind. If you took sufficient interest in music to find out how it is made, how and why certain portions have to be repeated, what the pattern of the accompaniment is, and so on, you would find memorizing both easy and delightful. At present, not knowing these, memorizing will have to be mechanical, but you cannot have played any music without noticing plenty of repetitions. That helps.

P. Oh, yes! But, I really couldn't.

T. Well, let us struggle along, then. (*Pupil plays, with more or less success, down to the end of the first page. As the Teacher does not turn over she stops dead in the middle of an arpeggio.*) Couldn't you finish that passage unless I turned over?

P. Oh, no! But I generally have someone to turn over when I play.

T. And if that person is also unable to use her eye and ear together and makes a mess of it—?

P. Oh, then I have to stop and do it myself.

T. Which gives you away to the audience. Don't you see here the advantage which memory would give you?

P. Oh, yes; but it's of no use; you don't know.

T. But they told me you were quite a clever girl.

P. (*Simpering.*) Oh, perhaps in other things I am not so bad, but I have no musical memory; never had.

T. (*Driven to his last resource.*) But you can't think how silly you look, staring at the music with your mouth open and your eyes ready to drop out under the strain.

P. (*Horrified.*) Oh! You don't really mean that?

T. (*Rubbing it in, maliciously.*) It does seem a pity, doesn't it, when one is really intelligent and—and interesting, to sit there looking like an id— (*checks himself*) well, like nothing earthly, and all for what? You can hardly read at all, you say, so all the staring in the world won't even help you to play the right notes, much less render the music. It is pure habit; pernicious habit, that prevents you from hearing and thinking. Won't you try to substitute for it a different habit; the habit of playing by ear, so that you will at least always be able to hear mistakes. And then you will look your normal self.

A girl ought to look her best when playing the piano. Remember what the poet says:

> "Sweet maid, be clever; let who will be good.
> What though the finger fail, the music halt,
> Letting 'I dare not' wait upon 'I would.'
> Look nice, the audience then will find no fault."

P. (*Earnestly.*) Oh, indeed—indeed I will try. But how shall I begin?

T. The same way as you learn your poetry. Not trying to learn it all at once, but taking a few measures at a time, noticing where there comes a partial or complete stop—this is where your knowledge of Rudiments would help you if you hadn't forgotten it.

P. Oh, I'll learn it again. I will, indeed. I must, I will learn to memorize.

T. It is, as I say, a habit; consequently you will find it easier and easier as you proceed. It cannot be so very difficult if even little children manage to do it. Besides, when did you ever see a pianist of any pretensions at all, play with her music?

P. Oh, I know, of course. Will it do if I bring you that movement really memorized by next week?

T. Well, try, at any rate. And so "here endeth the first lesson!"

P. (*Shocked.*) Oh!

* * * * *

A week later. Pupil comes in with a smiling and confident air.

T. Well; so you have succeeded in memorizing those three pages?

P. (*Innocently.*) Oh, how did you know?

T. I hope the result will prove as satisfying as you think it will.

(*Pupil sits down and endeavors to play the first movement of the "Moonlight Sonata." Beginning quite correctly she gradually increases the pace, until after about four lines it gets so fast that she stumbles and comes to grief.*)

P. (*Vexed.*) Oh, bother! And indeed I played it through without a mistake just before you came.

T. Well, what caused the break-down then?

P. Oh, I suppose I wasn't thinking.

T. That I can't say; but you were not *listening.* Surely you didn't want to scurry along like that. Funny sort of moonlight, what?

P. Oh, did I hurry? My fingers ran away with me.

T. As they always will do if you allow them. Surely it is for you to set the pace and make the music. Fingers have no sense; they only want to hustle along and get through. So long as you listen you simply can't help playing nicely; cease using your ears and there is no music any longer, only noise.

(*Pupil tries again, and after several attempts succeeds.*)

Now because you have learned that easy movement you must not suppose that you can always play it. Whenever you fail to control your fingers, whenever you allow them to play automatically, all the mistakes you have ever made will creep back and you will play like a pig instead of a little christian. Listen, *listen,* LISTEN, all the time.

P. Oh, there is something I want to ask you, professor. I still find it so difficult, memorizing; how can I learn more quickly?

T. Well, I can tell you one simple trick which is more helpful than you would believe. Place the copy on the top of the piano so that you have to rise from your seat every time your memory fails you. The trouble of doing this is so vexatious that you put your utmost constraint upon your mental powers, with excellent results.

P. Oh, what a good idea!

Where Is Jazz Leading America?

(Continued from page 518)

the invention thereby of new and unheard-of effects; I consider to be the most distinctive feature of the phenomenon called jazz. While this is not a specifically musical distinction, it is, considering the worldwide success of this music, and the remarkable quality of some of these 'effects' pregnant with suggestion for the serious American composer."

JOHN LUTHER LONG

Eminent Author Dramatist

The uncompromising radical is always wrong—especially in matters of art—and most especially in an art which must be delicately adjusted to our times, environment, and emotions. However, the radical justifies his existence by usually "starting something" which saner intelligences fashion into something else—less radical, more beautiful, yet still novel, and characteristic of the times and manners of now—in a more approachable manner than static music. This seems to be precisely what is taking place in the Jazz of now—as witness such distinguished prophets of the new order as Dr. Stokowski, John Philip Sousa, and Paul Whiteman. In fact the process seems to be one of evolution and then revolution. For, we have had always some form of "Jazz." (The typewriter can only recall at the moment a certain jazzy lullaby whose name it does not mention because it has forgotten it, but which it still whistles sometimes—stealthily—when the neighbors are all surely asleep.) So that if I happen to be correct (as I sometimes am) the present overweening Jazz has been envolved out of such inchoate jazzeries as I have (not) mentioned tentatively and, being found artistically imperfect, is now being revolved back to the happy middle which is always sound. One thing is certain: The world loves and will practice Joy; and in Jazz there is Joy! Whether we shall have it in its most unfettered, ribald form, the African Ho-Down, or in the sophisticated form of that same medium, chastened by humor, tragedy, tenderness or beauty is the issue now trying.

VINCENT LOPEZ

Mr. Lopez is at the head of the famous orchestra at the Hotel Pennsylvania in New York. The reported action of French authorities in prohibiting Jazz, and thereby making it impossible for certain American players to perform in Paris, has incited Mr. Lopez to wire urgent messages to Secretary of State Hughes, and to Senator Copeland, suggesting that as a reciprocal measure America cut short its hospitality to non-American musicians.

"I have been for a long time making a study both of the word 'jazz' and of the kind of music which it represents. The origin of the colloquial word jazz is shrouded in mystery. The story of its beginning that is most frequently told and most generally believed among musicians has to do with a corruption of the name 'Charles.' In Vicksburg, Miss., during the period when rag-time was at the height of its popularity and 'blues' were gaining favor, there was a colored drummer of rather unique ability named 'Chas. Washington.' As is a very common custom in certain parts of the South he was called 'Chaz.' 'Chaz.' could not read music, but he had a gift for 'faking' and a marvelous sense of syncopated rhythm. It was a practice to repeat the trio or chorus of popular numbers, and because of the catchiness of 'Chaz's' drumming he was called on to do his best on the repeats. At the end of the first chorus the leader would say:

"Now, Chaz!"

"From this small beginning it soon became a widespread habit to distinguish any form of exaggerated syncopation as 'Chaz.' It was immensely popular from the start, for it had appeal to the physical emotions unobtainable from any other sort of music. 'Chaz' himself had learned the effectiveness of this manner of drumming through following the lead of country fiddlers in their spirited playing of 'Natchez Under the Hill,' 'Arkansaw Traveler,' 'Cotton-Eye'd Joe,' and the numerous other similar tunes so dear to the hearts of quadrille dancers.

"In my endeavors to place a finger on the exact spot in music that we can 'jazz,' I found a process of elimination very convenient. There are many movements in the greatest symphonies that are syncopated; yet by no stretch of the imagination can we call them 'jazz.' The weird music of the North American Indians, based on sing-song vocal melodies with tom-tom accompaniment, is bizarre enough; but it is not 'jazz.' The Oriental whine of the musette, as used for the dances of the whirling Dervishes, cannot be called 'jazz.' The languid airs of Hawaiian origin are not in that category. A Strauss waltz, a Sousa march, the gayest tune of a Gilbert and Sullivan light opera, an Argentine tango, a minuet, polka, quadrille, bolero, none of these are jazz;' and yet any or all of them can be made into 'jazz' by the simple expedient of accentuating that beat which the natural laws of rhythm require to be unaccented.

"The whole universe is founded on order and rhythm, on regularity and steady tempo. The music of the spheres rushing through space is undoubtedly in strict time; the seasons change on schedule; all astronomical calculations are possible because of the methodical regularity of recurrent events. It is entirely contrary to natural laws to syncopate, and only man does it. The music student has difficulty in acquiring this faculty, for he feels that it is inherently wrong. No wild animal gives a long-drawn cry but that it is in time. When a baby does not cry rhythmically a doctor or a mother immediately realizes that something is seriously the matter with the child. When the wrong beat is accented there is an actual physical effect on the hearer, for a law is being broken.

"At the very beginning 'jazz' meant 'without music' or 'contrary to music,' but a great change has taken place in it. The 'jazz' of war times has very definitely departed, although leaving its indelible mark on music as a whole, it fitted a hysterical period when the times were out of joint and a frenzied world sought surcease from mental agony in a mad outbreak of physical gymnastics. There was a time not long ago when anything odd and fantastical in music was labeled 'jazz.' The musicians became affected with the glamor of syncopation. The different instrumentalists began to imitate the antics of the drummer. It became a clamor, an uproar. The clarinet whined and whistled; the trombone guffawed grotesquely; the trumpets buzzed and fluttered; the pianist gyrated.

"It developed into a contest to attract individual attention. The violinist caught the germ and debased his instrument through the most flagrant musical indecencies. We had orchestras a bunch of acrobatic maniacs to whom music was entirely secondary and mummery was the word. The cowbell reigned supreme. And that was 'jazz.'

"It is certainly a misdemeanor to call my orchestra, or any other good dance organization, a 'jazz band,' if taken in the sense of what a 'jazz band' used to be. Present day dance music is as different from 'jazz' as day from night. Yet the word remains with us; and we do stress syncopation, but we do it musically. It is now combined with the finest arrangements money can buy, the richest chords and modulations that gifted musical minds can conceive and the total elimination of all instruments and effects not of proven musical worth.

"Ragtime music was the direct forerunner of 'jazz.' It was so nicely adapted to a simplified form of dancing that it had an almost universal appeal. It was merely syncopation without any particular emphasis. As the emphasis was added it became 'jazz.' It is, therefore, sufficiently explicit, so far as the music is concerned, to define 'jazz' as emphasized syncopation; but there is another phase of it that includes the dancing in combination with emphasized syncopation.

"Because there seems to be something animal-like in the emotional effects of 'jazz,' we have turned to animal movements to get a name for it. We have had the 'turkey trot,' the 'elephant glide' the 'camel walk' and countless other designations; but at last and apparently accepted permanently the 'fox trot.' Perfection of lithesome, graceful bodily action in faultless rhythm can hardly be better pictured than by the harmonious movement of a fox as he trots. There is an almost imperceptible hesitation as each foot is placed, a perfect timing that is exact balance and the very acme of equilibrium. The name fits both the dance and the music."

WILL EARHART

Director of Music, Pittsburgh, Pa.

I rather welcome the opportunity to express myself on the subject of "Jazz" although nobody believes what anybody else says about it. I don't like "Jazz" and don't approve of it. My reason for not liking it is that it does not come pleasingly to my ears. Mozart said somewhere—I think in a letter to his father—something to the effect that even in the most terrible situations in opera, music should never cease to be pleasing to the ear. I am willing to concede a place for rough sounds in opera—*Alberich's* cry is drama if it isn't music—but when music is standing for nothing but sounds and patterns of sounds, I prefer the sounds to be pleasing rather than exciting.

I do not approve of "jazz" because it represents, in its convulsive, twitching, hiccoughing rhythms, the abdication of control by the central nervous system—the brain. This "letting ourselves go" is always a more or less enticing act. Formerly we indulged it in going on an alcoholic spree; but now we indulge it by going (through "jazz") on a neural spree. Just now, the world does not know where to look for some stable principles to cling to, has lost its confidence in the value of ends that it formerly believed in, has been greatly excited, and consequently is not in position to exert the poise and purposeful control that mark the man or the nation that has steadfast ideals, believes in its destiny, and firmly advances toward it. Restlessness, indecision and excitement are characteristic of the interim before we again find compelling aims. "Jazz" is symptomatic of this state.

Since it is a symptom, I am not very much worried about it. It will disappear like all things that are not sound and fundamental always have disappeared, and always will. It is a little irritating—when it is not amusing—to hear it justified because it is dynamic, forceful, energetic. A man in an epileptic fit certainly loosens a large amount of energy; but it is ludicrously foggy thinking to appraise such energy as strength. Energy or force has no value except as it is well controlled and purposefully directed. "Jazz" certainly proves that Americans possess nervous energy. It does not prove that they are safe with it. We have made the mistake before of assuming that fussy, uncontrolled energy meant strength, and we are making it again now.

"Jazz" is defended sometimes because, in its later manifestations, well trained musicians have put some real interest of musical thought and design into it. Such bright spots of the kind that I have noticed are merely intermittent. They usually appear as oases with a desert of drivel before and another following. Their effect, to me, is that of a voo-doo dancer suddenly shouting out some witty epigram and then relapsing to his primitive nature.

Perhaps everything must be judged by the company it keeps—and attracts. Bach fugues, Beethoven symphonies, works by Debussy and Ravel are heard in certain places and received by a certain clientele gathered there. They seem to be appropriate to the places in which they are heard, and to the people who gather to hear them. So does "Jazz."

LT. COM. JOHN PHILIP SOUSA, U. S. N. Rt.

Famous Composer—Conductor

"Jazz, like the poor, are ever with us."

I heard a gentlemen remark, "Jazz is an excellent tonic but a poor dominant."

It is unfortunate that the newness of the term has not allowed lexicographers time to define it properly. My Standard Dictionary gives forth, "Jazz:—Ragtime music in discordant tones or the notes for it."

This is a most misleading meaning and far from the truth and is as much out of place as defining a symphony when murdered by an inadequate and poor orchestra, "as a combination of sounds largely abhorrent to the ear."

Jazz can be as simple in construction and as innocent of discord as a happy child's musings, or can be of a tonal quality as complex as the most futuristic composition. Many jazz pieces suffer through ridiculous performances, owing to the desire of a performer wishing to create a laugh by any means possible. Sometimes it has as little to do with the composition as the blast of a trombone, or the shrieking of a clarinet in "Traumerei" has to do with the beauties of that composition; it simply makes it vulgar through no fault of its own. Jazz, as far as my observation goes, is simply another word for "Pep" and has a counterpoint in the written drama of "hokum" although that word has not been honored with a line of explanation or definition in either my standard or my slang dictionary.

There is no reason, with its exhilarating rhythm, its melodic ingenuities, why it should not become one of the accepted forms of composition. It lends itself to as many melodic changes as any other musical form. Forms go by cycles. There was a time when the saraband and the minuet occupied the center of the stage, and to-day the fox trot, alias jazz, does, and like the little maiden:—

"When she was good she was very, very good
And when she was bad she was horrid."

More About The Jazz Problem

Please don't imagine that The Etude has gone "Jazz-Mad." We are merely discussing the problem because it has become a vital question all over the world. The Etude will continue true to its lofty ideals and "up-to-date" enterprise. In the next issue we shall conclude the Jazz Problem with a remarkable discussion of the subject by the famous pianist-composer, Percy Grainger. Also short noteworthy opinions by Geoffrey O'Hara, Prof. Walter R. Spalding of Harvard, Clay Smith who tells in fearless words the real truth about the odious origin of Jazz, Fred Stone, famous comedian, Paul Specht and Meyer Davis well known orchestra leaders, Robert M. Stults, composer of a song that has sold 3,000,000 copies, Dr. Leopold Stokowski, Booth Tarkington, Rabbi Stephen Wise and others.

The Story of the Trill, or Shake

By ORLANDO A. MANSFIELD, Mus. Doc.

You Will Play All Trills With Greater Interest After Reading This Instructive Article

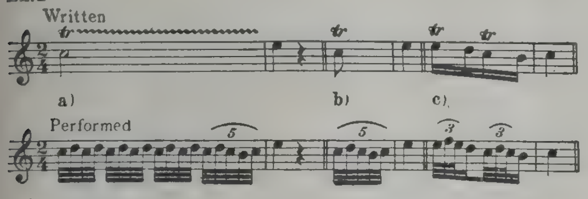
THE Trill, or Shake, is defined as "A rapid repetition of the Principal (written) Note and the Upper Auxiliary (note above) Note, and is denoted by the sign *tr.* placed above the note to be trilled, and followed by a wavy line to indicate the duration of the ornament. When followed by an accented note the trill generally ends with a turn.

(a) Over a short note the wavy line is omitted and the trill consists of a turn.

(b) Or it may be merely a triplet.

(c) A trill must always ends on the principal note and must occupy the full time of the latter.

Ex.1



An ornament which has been described by the late Dr. Hugo Riemann (1849-1919) as "the chief and most frequent" of all musical embellishments, may reasonably be expected to have a somewhat interesting history. In this respect at least the records of musical progress and notation do not altogether disappoint us. Indeed the early history of this ornament is bound up with that of the establishment of the opera and the oratorio. One of the most distinguished names associated with the former was that of Giulio Caccini, *circa* 1558-1599, a Roman in the service of the Grand Duke of Tuscany. To Caccini, in conjunction with Jacopo Peri (1561-1633), we owe the composition of the first operas,—Dafne, in 1594; and Euridice, in 1600. Although properly remembered to-day by his operatic enterprises or discoveries, in his own day Caccini was equally great as a singer. He was a pupil of the celebrated Scipione della Palla, who is reputed to have been the author of a treatise on the Italian method or manner of vocal production at that period. This treatise was quoted by John Playford (1623-1686), the renowned Restoration publisher, theorist and composer, in the latter's celebrated work entitled "Introduction to the Skill of Music," first published in London in 1655. Playford states that della Palla's method of producing a trill was by beating or shaking with the fingers on the throat "in singing a plain song of six notes up and six down." Concerning this Mr. Franklin Taylor (1843-1919), the recently deceased English pianist, pedagog, editor, and didactic writer, says: "It seems clear that the original intention of a trill was to produce a trembling effect." In this case it would be more or less synonymous with the modern *tremolo*, and we shall not be much amiss in concluding that with this crude and immature form of trill Caccini must have been more or less familiar. It is also fairly probable that he both sang and wrote the grace he had first learned from his master della Palla. Almost equally certain it is that he handed on the invention or innovation to his daughter, Francesca, who was one of the most celebrated female singers of that time of musical renaissance. Still more certain it is that Caccini was one of the first to use the word *trillo* to indicate this ornament. In his "Nuove Musiche," published in Florence in 1601, he alludes to the *trillo* as indicating a pulsation or rapid repetition of a *single* sound sung upon a single vowel,—an effect which in modern musical parlance would be described as the "Vibrato." But an ornament closely resembling the modern trill Caccini describes under the name of *Gruppo*, a term which is used to-day to indicate "a turn-like group of four notes." This *Gruppo* or *Groppo* of Caccini is really what is described by later English theorists as a Beat, that is to say, a trill performed not by an alternation of the written note and the next degree above (or upper auxiliary), but by the alternation of a given note and that a semitone below.

The Trill an Evolution

But in common with all other inventions and improvements of an artistic character, the trill was more of an evolution than a creation. As a natural consequence of this there is more than one claimant for the credit of its introduction into musical theory and practice. Several historians are of opinion that the originator of the ornament was Emilio del Cavalieri, "a Roman gentleman of good family," who flourished from about 1550 to 1600. Cavalieri, as is well known, was a member of the so-called Florentine Academy, an association of Italian musicans and *litterati* who met regularly at the house of Count Bardi, at Florence, during the latter part of the 16th century. Their primary object was to restore the glories of the old Greek drama, or to produce new works along similar lines. In this direction, largely owing to the paucity of ancient records, their efforts were a decided failure; but they finally succeeded in establishing the homophonic form of musical composition,—the idea of an independent melody with a chordal accompaniment, —and thus prepared the way for the establishment of the recitative and the oratorio by Carissimi (1604-1674), and the opera by Monteverdi (1567-1643), in the earlier years of the century immediately following.

In this "goodly fellowship" of the Florentine Academy were found Peri and Caccini, already mentioned, also Rinuccini, the poet, the librettist of the early operas; Vincenzo Galileo, the father of the astronomer, and last, but not least, Cavalieri, who will be remembered as one of the reputed inventors of figured bass and the composer of the first oratorio—a kind of allegory set to music with stage scenery and action and known in musical history as "La Rappresentazione dell' Anima e del Corpo" (The Exhibition, or Representation, of the Mind and the Body), which was produced in 1600. One of his biographers says that Cavalieri was "among the earliest employers of vocal ornaments." But the same writer admits that the *trillo* used by Cavalieri instead of being a rapid oscillation between two tones or semitones was, in all probability, a certain vibratory production of the voice, probably considered an elegance in early times, but now more fitly estimated as a fault common among bad singers, and known as the tremolo.

The Florentine Masters

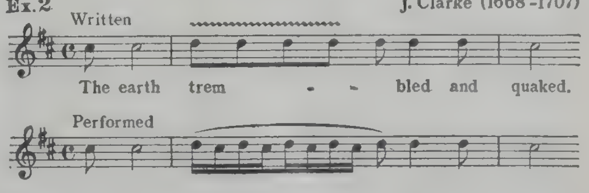
From the foregoing it is now fairly evident that to whomsoever, if to any particular personage, the so-called invention of the trill is to be attributed, the first men to systematically use it and to definitely describe it were the founders of the "musica nuova," the members of the world-famed Florentine Academy; also that it is to Italy, the land of song, that we are indebted for the origin of this most beautiful and important ornament, one of the very few of the ancient graces which have survived. At first essentially a vocal ornament, it was not long before its fame and practice spread to other lands. As might be expected, the trill, being a concomitant of the newly-developed opera, would accompany the introduction of that musical innovation into different countries. Accordingly we hear of its first use in France being placed to the credit of Robert Cambert (1628-1677), "the originator of French opera," to the performance or perpetration of which he was prompted by the Abbé Perrin, who, having heard Peri and Caccini's "Euridice" at Florence, in 1600, suggested to Cambert the composition of similar works, Perrin himself supplying the libretti. The subsequent success of these efforts is a matter of history, as is also the story of the fall of Cambert and of his coadjutor, owing to the intrigues of Jean Baptiste Lulli, the departure of Cambert to England, his entry into the service of Charles II as "Master of the King's Music," and his death in London in 1677. Perhaps Cambert did something to popularize the trill in England, but as a matter of fact it was already there in executive reality if not in actual name. For while it is true that no mention is made of the ornament in the works of Thomas Morley or any other writer of Elizabethan or Jacobean times, the early English virginal music, according to Henry Davey, abounded in ornaments many of which closely resembled the modern trill.

But the employment of this grace as a keyboard embellishment was largely due, in France, to Jacques Chambonières, Harpsichordist to Louis XIX, and the third of a race of distinguished keyboard executants and court organists. The use made of the trill by this celebrated artist is illustrated in his two volumes of harpsichord music published in Paris, in 1670. How the trill became popular in Germany is doubtful. It may have been conveyed from Italy by the composer of the first German opera and of the first Passion music, Heinrich Schütz (1585-1672), the pupil of that great Venetian, Giovanni Gabrieli. More probably, however, the credit is largely due to Georg Muffat (1645-1704), sometime organist of Strasburg Cathedral, a German musician of Scotch extraction, who studied for six years in Paris and there acquired some knowledge of the French graces of that period. But at any rate it is perfectly well proven that the trill as an embellishment of keyboard execution was well known to, and practiced by, the North German organists such as Reinken and Buxtehude—the men who preceded Bach and exercised so great an influence upon him.

The Trill in England

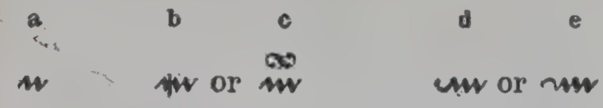
Turning our attention once more to England we note that more than a century after the publication of Playford's "Introduction," in 1769, to be exact, there appeared in London a work by one John Arnold (1715-1792)—"Philo Musicae," as he loved to call himself—entitled, "The Compleat Psalmodist or the Organist's, Parish Clerk's and Psalm Singer's Companion." To this work, which consisted of psalm tunes, anthems, and some crude settings of the Canticles, Arnold wrote a prefatory epitome of the rudiments of vocal music, in the course of which he says, speaking of ornaments, "The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance of either a whole Tone or a Semitone, always beginning with the Note or half Note above." We quote this passage to show that England of that day, in common with her Continental neighbors, was commencing her trills upon the upper auxiliary rather than upon the principal note. Nearly half a century later, Dr. Thomas Busby (1755-1838), a pupil of Batishill, and a noted English theorist, compiled a Grammar of Music in which he describes an open trill as a trill having its upper auxiliary a whole tone above the principal note; A close trill, one with the upper auxiliary a semitone above; a turned trill as one ending with a turn in the modern manner; and he also speaks of the prolonged and the passing trills, all of which names deserve more respect and permanent use than they have ever received or are ever likely to receive in these giddy-paced times. Meanwhile, other English theorists —such as Dr. Callcott (1766-1821), the celebrated glee composer, in his "Musical Grammar" (1817)—were describing as a beat "the trill without the turn, and made generally at the distance of the Semitone below." Last of all we have Dr. W. A. Barrett (1834-1891), who, in his "Chorister's Guide," and now entirely out of print, says, "A beat is like the trill only the motions are less rapid, and the alternate note is below the note over which the sign ≐ is placed. It is rarely used in vocal music, and is sometimes thus indicated:—

Ex.2 J. Clarke (1668-1707)



With reference to the history of the interpretation of the trill it only remains for us to say that while, in pre-classical times, the trill usually commenced upon the upper auxiliary—unless for melodic reasons, or because it was preceded by another note on the next degree above—at the beginning of and immediately preceding the nineteenth century this method of execution was gradually changed. The nature of the innovation is best described in the words of Johann Nepomuk Hummel (1778-1837), perhaps the greatest pianist of his time, who, in his Pianoforte School, of 1827, laid down the rule that "in general every trill should begin with the note itself, over which it stands, and not with the subsidiary note above, unless the contrary be expressly indicated." Of course to this rule there were and are many exceptions which we cannot discuss here and now, as we are writing on the history of the trill rather than upon its mastery.

Concerning the sign for the trill, that too has varied during the centuries. Denoted at first by the *Trillo* and *Gruppo* or *Groppo*, of Caccini and Cavalieri, in the earlier harpsichord music its use or introduction was indicated by a cross (+) placed over or under the note to be ornamented. Later on it became known by a sign similar to that used for the double mordent, as in "a" below.



Then a hook from above or below indicated a trill preceded by a direct or inverted turn, see "d" and "e" above. A hook at the end denoted that the trill was to end with either a direct or an inverted turn in accordance with the turning of the hook up or down. Other indications of turned trills were as at "b" and "c" above. The use of the abbreviation *tr.*—of course an abbreviation of the Italian *trillo*—is at once logical and elegant, while the undulating line is an invaluable indication of the duration of the embellishment.

Such then, in brief, is the history of this most popular and useful ornament. Perhaps not so graceful as the turn, its employment in modern music is much more frequent, while its practice, says Mr. Ernest Fowles, in his "Studies in Musical Graces," is "in the highest degree beneficial, its complete command being often synonymous with high technical attainments." That this can be said of an ornament now more than three centuries old, speaks volumes for its vitality. What the future developments of the trill may be we cannot pretend to foretell.

Making Exercises Interesting

By Dr. Annie W. Patterson, B.A

AFTER the daily drill of the Scales—which, it is assumed, all serious instrumentalists realize as essential to the well-being of the fingers—the Exercise or Study needs special attention. Doubtless this mechanical side of the executive artist's preparation occupied a more prominent place in his customary round of practice some years ago than it does today. Now, the tendency is in the opposite direction. The idea is to "get there" as quickly as possible, and with the least possible exertion; so any of the preliminaries that can be cut out are lightheartedly omitted on the plea that only what is actually needful may occupy the student years. Be this as it may, and precious time, no doubt, is to be saved whenever feasible, yet that part of one's study which goes to perfect technic and to build up style must always deserve the musician's careful attention. No skimping of the details that lead to success are confessed by leading *virtuosi.* Invariably these bear witness to hard work and plenty of it, believing certainly that Genius is the faculty for taking infinite pains.

We do not, however, hear so much in these days of "speed at any cost" of the long series of Czerny and Clementi, and similar *etudes,* over which it was the fate of our parents and grandparents to toil and often weep. More modern nourishment for weak digitals and wrists have, it is certain, taken their place, and the "Hundred and One" and "Etude de la Velocity"—excellent in their way—are now considered old-fashioned by a great many "modern" professors. Yet there was much of interest and even beauty in these, for those who had ears to hear. Nowadays, nevertheless, it is more usual to base tests of skill on the "educational" piece of all kinds, whether this comes under the heading of classicality or ultramodernism. There is much to be said in favor of this procedure. The question really is: How correctly and effectively do we make use of these means to an end? It is not enough to play through even to the point of note or time perfection. The inner meaning of the required drill should be made clear to the pupil. Thus, if a particular item can be used to illustrate such points as finger staccato, "loose" wrist, or the correct manipulation of chords, either as a whole or in arpeggio, these matters should be pointed out and lucidly explained by the teacher during the lesson. Some preceptors have a happy knack in choosing just those selections for a student's practice that will strengthen some individual weakness, such as "dirty" or "sloppy" playing, weak attack, deficiencies in tone and time senses, and so forth. Such a tutor is well worth the fee he may charge. He has the psychological as well as the pedagogic instinct, which is so useful to the budding mind, no matter what be the nature of the task which is set before it.

We might easily quote many examples of "pieces" which lend themselves to "exercise" work, and this—from the fact that they may also serve as means of future display—should be full of interest to ambitious scholars. The Classics, however, furnish abundant instances of these, and one has only to think of J. S. Bach's clavier work, the various movements of the sonatas of Beethoven, the tone-pictures of Schumann, and even the much neglected shorter pieces of Schubert and Mendelssohn, to have an extensive educational program ready made. Chopin, Liszt, Grieg and the moderns—to the last degree of Modernity or Sonority—may supplement the list at discretion. If, from such a plethora of riches, one takes any selection, a good working advice is that—for "study" purposes—the two hands should always be taken separately. The advantage of this is two-fold. It helps in developing the particular phase of technic required, and it also immensely adds to the ultimate clear grasp, and wholly familiar acquaintance which the tyro will have with the work in question. It is, in short, the perfecting of the whole by the completion of its component parts.

Legato—Plus Ears

By Ruth L. Barnett

IF THERE is one defect more glaring than any other in the playing of pianoforte students it is their indifferent performance of legato passages. Too many rest upon the supposition that whatever is not consciously made staccato is legato, and the teacher's admonition to play more smoothly or to connect the notes is of no avail since most pupils are not absolutely sure whether they are playing legato or not.

It is a point that should be emphasized during the very first lessons. Many teachers feel that correct notes, time and fingering are all they can demand from a beginner. No child old enough to sit at the piano for a music lesson is unable to grasp the meaning of legato and to detect a break in the smoothness of a simple phrase, after ten minutes of careful listening. And right here begins the cultivation of the musician's most helpful habit, that of listening to his own playing.

It is possible to secure a perfect legato by the mechanical process of releasing one key exactly as another is put down; but fingers, however well trained, are faulty at times; and, unless the ear is taught to warn them, their faults may become very noticeable. The more one is concerned with watching finger motions, the less will he listen to the sounds he is producing.

Get at the root of the trouble. Send your pupil away from the piano. Explain to him that by legato playing is meant that each note must sing without ceasing until another is sounded; yet the tones must not overlap, but fit together exactly. Then play a few notes very slowly, with one noticeable break in the smoothness See if your pupil can detect the flaw. Try several times until he can tell instantly when your playing is not perfectly legato. When he can do this an occasional suggestion from you will be sufficient.

Looking Ahead to ETUDE Features

The Etude looks forward with genuine pleasure to a number of features which we know are sure to delight our readers by giving the kind of information and instruction which may prove priceless to them in their life work. Among these will be a series of analytical printed lessons by famous pianists including Katharine Goodson and others. These lessons have proved invaluable to thousands in enabling them to play great masterpieces more artistically. Similar "lessons" have been sold individually in various editions at rates far above the subscription price for The Etude for a year. Another notable feature of our coming season will be a series of very practical and interesting articles by the great pianist Mark Hambourg. In the October issue of The Etude there will be an excellent conference with Mme. Marcella Sembrich, revealing some most interesting educational points in Voice Culture. Albert Spalding, most famous of American violinists, has just completed a fine article upon violin transcriptions which will be published shortly.

Is the Triangle a Musical Instrument?

By Francesco Berger

Is the triangle a musical instrument? The correct answer to this question is a serious matter.

If the triangle is a musical instrument, it has as much right to a place in our orchestra as the flute, the violin, or the trumpet; and its inclusion in their scores by many distinguished composers proves that they have thought it worthy of such distinction. On the other hand, if it is not a musical instrument, it must have crept in under false pretences, and in spite of those composers, out it should henceforth go,—out into the limbo of forgotten things, with a few symphonies, a concerto or two, and not a little pianoforte music that you and I wot of.

The question hinges upon what constitutes a musical instrument, and what is merely a sound emitting article. Probably the difference between Sound and Music could be explained by scientists as depending upon "vibrations," and other learned expressions. But we are not here seeking for scientific information—we are simply concerned with every-day definitions.

Distant Church Bells

Poets and novelists with vivid imaginations often rave about "the music" of distant church bells. I maintain that if these bells emit only *one* sound, there is precious little "music" in them. What these romantic people detect as musical can only be caused by *variety*. Two bells producing *one* identical sound do *not* produce music; though two bells, producing sounds that differ from one another, will produce a *first step* towards it.

The first step (though a crude one) towards Music is created when any *one* sound we add some *other*. The human ear then travels from sound of a certain pitch to sound of a different one, realizes the distance, small or great, that separates the two, and recognizes a first step in music. Mere repetition of the *same* sound, even with the addition of varied rhythms, will not yield "Music." Anyone living within ear-shot of a bell, whether of church, or school, or factory, will endorse this from his own painful experience. It is the absence of *diversity* of sound which debars jangling glasses, rumbling wheels, clanging bells, or howling babies from being admitted as "musical."

According to this theory, the triangle being incapable of producing more than *one* sound, cannot be considered a musical instrument. But if you happen to have a brother or friend who plays it in an orchestra, pray do not tell him I say so, for he might not be pleased. Under reversed conditions I don't think I should be.

In the scores of some of our best composers we occasionally find excellent use made of the triangle's peculiar tone-quality. A sudden transition, say in an Overture, from heavy to light music, from *fortissimo* to *pianissimo,* from *pesante* to *leggiero* affords the judicious master of instrumentation a fitting opportunity for its introduction, and it must be addmitted that a sprinkle of it in an entire movement gives the same piquancy that ginger gives to a pudding, or the shallot gives to a stewed steak. Something, therefore, must be conceded in its favor.

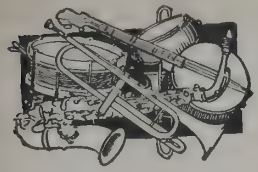
Triangoloni

As the modern composer is no longer satisfied with the pair of timpani that sufficed for his predecessors, but demands three or even four, so some futurist in the next generation may require three or four triangles, and will, of course, want them of different pitch. This will have to be met by making triangles of different sizes, and will introduce us to *triangolinas* and *triangoloni.* And we shall have to admit the justice of his demand. For he will point to the three oboi here, and the three clarinets there, and the tuba everywhere, and will cry, "If they, why not I?" The millennium of the triangle will have arrived. After all, in comparison with other items of "kitchen furniture" which the concert-goer of today has to submit to, it is but a harmless thing.

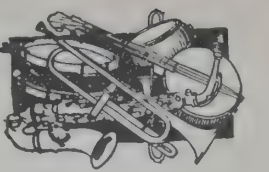
Not long ago I purchased, at a second-hand bookstall in the city, a book on instrumentation. It was handsomely bound, and was in excellent state of preservation, except that its title-page was missing, so that I have no clue to its author or publisher. It certainly is not Berlioz, nor Marx, nor Prout. Oddly enough, the only pages that had been well thumbed by its original owner were those devoted to the triangle. And its paragraphs contained the following lines, which I consider sufficiently amusing to be transcribed here:

Tinkle soft, TrianguLAAR,
Mark the rhythm, bar by bar;
Like the ray from distant star
Send out thy tintinnabular jar.

From *The Monthly Musical Record* (London.)



What is Jazz Doing to American Music?



A Conference Secured Expressly for THE ETUDE with The Millionaire Emperor of Super-Jazz

PAUL WHITEMAN

[EDITOR'S NOTE: *Paul Whiteman was born in Denver, Colorado, where his father, Wilberforce James Whiteman, has been the superintendent of music of the Public Schools for over half a century. The elder Whiteman is said to have inaugurated the first orchestra of size in any American public school. He also conducted several amateur orchestras and employed orchestras in large choral concerts which he presented. His son was thus brought up in an atmosphere of music. Because viola players were hard to find, he started playing viola in one of his father's orchestras. He then joined the Denver Symphony Orchestra, conducted by Rafael Cavallo. He continued his musical education under a pupil of Henry Schradieck, and also with Max Bendix. For a time he played with the Russian Symphony Orchestra, and at the time of the San Francisco Fair joined the San Francisco Symphony Orchestra. He also played with the Minetti String Quartet.*]

"THERE seems to come a time in the career of every man who does any thinking whatever about his future when he realizes that he must do something very radical or he will never advance one inch beyond his present position. He must pull up his tent posts and move on to other and newer fields in order to succeed. That was the condition in which I found myself in San Francisco in the year 1915. I realized that I had worked and studied very hard all my life. I realized that I had played in large symphony orchestras for years; that I knew the classical literature of the orchestra from the viola desk; that I was working from morn to night in the orchestra, in the quartet and also in a hotel orchestra, and that all I was getting for this experience and this hard labor was $125 a week. There was no future ahead and I was ambitious.

"Just then jazz was commencing to draw the attention of the American people. At that time jazz was so outrageous that most musicians were nauseated at the very thought. Jazz meant then any group of nondescript instruments, aided and abetted by a strong-armed drummer who was a veritable percussion virtuoso on all of the implements of the kitchen. He was also supposed to be a humorist and demonstrated his humor by juggling with his drum sticks. The leader, whether he played the violin or the saxophone, often introduced a lot of clowning that never failed to entertain the audience.

New Characteristic Instruments

"Yet here was something that was breaking down certain conventions long considered sacred in that outrageous dance combination of piano, violin and cornet. Here came the banjo with its distinctive character; here came the muted wind instruments, and, more than this, extremely clever performers upon these instruments who could produce new and striking effects. Enter the saxophone family. The saxophone was invented in Paris by Adolphe Sax (himself an exceptionally fine flutist and clarinetist). At first Sax set out to improve the clarinet; but in 1842 he invented the conical-bore, metal wind instrument with one reed, which bears his name. He went from his native Belgium to Paris to show the instrument with its new and distinctive tone, to Berlioz. Berlioz, with his ear for tonal color, went into raptures over it. His instruments were adopted in French bands and in some bands in other countries. Sousa uses them in large quantity in his remarkable organization. The saxophone has also been demanded at times by composers for the symphony orchestra. It was not, however, until the introduction of the jazz band that this instrument with its peculiar mellow, appealing character, as well as its humorous possibilities, came into its own. Now it is the *Caruso of the Jazz Orchestra*.

At no other time and in no other country could such an amazing career have been inaugurated as that of Paul Whiteman and his famous orchestras. Because he has brought a new meaning to American Jazz, because his work in its field has commanded the interested attention of serious musicians here and abroad, and because he himself is a trained musician with years of routine work in large symphony orchestras to his credit, THE ETUDE has selected him to be the exponent of "super-jazz" in this issue.

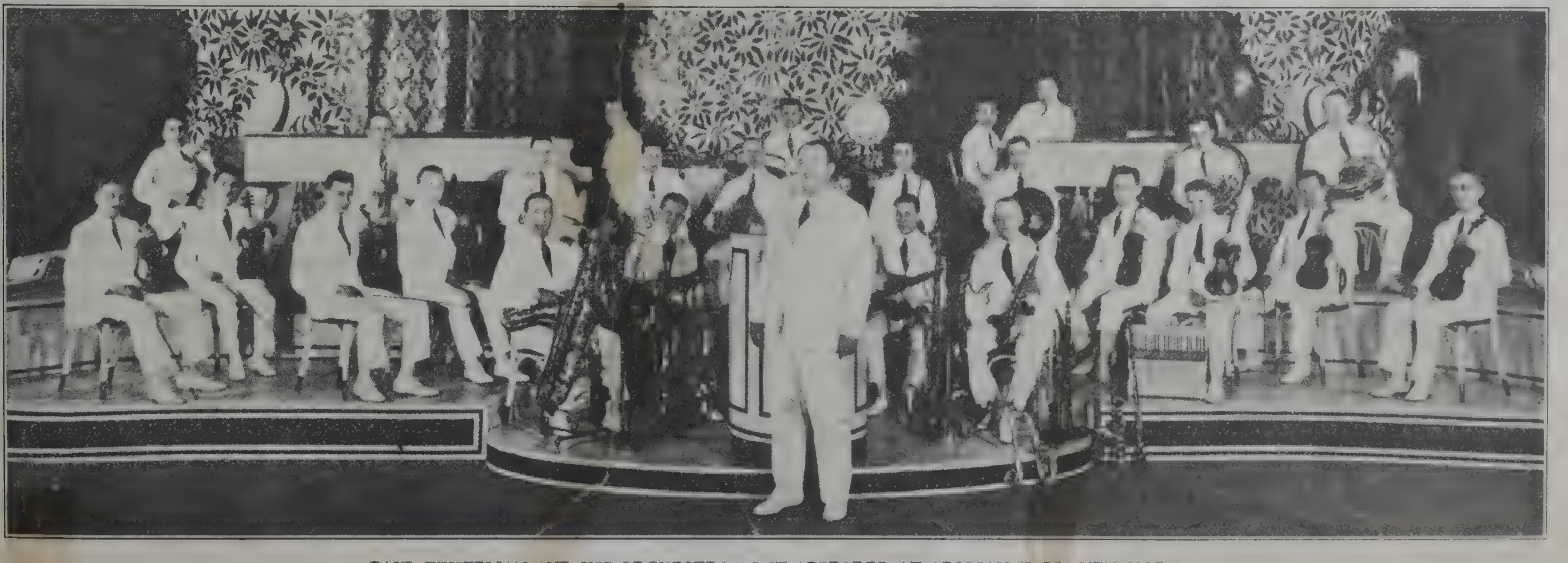
Definite Scores

"The possibilities of the musical combinations of these instruments intrigued me. At that time literally everybody who played in a jazz band 'faked' or 'vamped,' or, in the best English, improvised. There was nothing intelligently and beautifully scored for these unique groups. I realized the immense possibilities of the thing, and was the first to arrange for definite accurate scores of popular themes done with the same detailed care with which the symphony instrumentation is prepared. Many of my early scores were written by Ferdy Graffe, who had a genius for characterizing the instruments and filling in intermediate parts so that there would be no thinness. More than this, the compositions could be played every time with the same effect, which was impossible in the old-fashioned jazz band in which each player felt it his duty literally to compose the piece with each performance.

"At first I realized that the jazz orchestra required most of all an insistent background of rhythm. For this I employed the banjo, using it largely as a percussion rather than a melodic instrument. Then I realized that there was a great deal of horrible blare and noise about the old-fashioned jazz orchestra that was wholly unnecessary and would soon disappear before more musical effects. Musical effects do not come from poorly trained or unmusical players. In order to get the best results I must get the best players. Naturally, the best come to the top and demand more money. It is, like in everything else, a matter of supply and demand. Really very fine jazz players are quite rare. The leading player in my best orchestra will earn about $600 a week through the year. Most of the other players in the leading orchestra will average $300 a week. But this is an exceptional orchestra at the Palais Royal, and has played on both sides of the Atlantic with great success. The men are picked for their personalities, their musicianship and their versatility. They must make a good appearance at all times. The leading player in my Palais Royal orchestra plays fourteen different instruments, and often uses all of them in one program. At present there are over four hundred men employed in the fifty-two Paul Whiteman Orchestras located all over the United States and in Paris, London, Havana and Mexico. All these orchestras receive careful supervision and training, and play according to specific directions which I have personally prepared.

Sousa's Definition

"I am often asked, 'What is jazz?' I know of no better definition than that given by Lieut. Comm. John Philip Sousa, U. S. N. R. F. He derives the word from 'Jazzbo,' the term used in the old-fashioned minstrel show when the performers 'cut loose' and improvised upon or 'Jazzboed' the tune. The trombone guffawed, the cornet shrieked and the clarinet wailed to the banging of the drums. The effect was a breakdown of the worst kind. From this wild din, however, has come the jazz which is commanding the attention of serious musicians everywhere. When I was in Paris with my orchestra this year I met many distinguished musicians who came with eager curiosity to hear some of the new tonal combinations. I found that they were only mildly interested in the magnificent works of such American composers as MacDowell, Carpenter, Chadwick, Cadman and others. 'We know all that,' they said, 'but jazz is a new note—something different, some-



PAUL WHITEMAN AND HIS ORCHESTRA AS IT APPEARED AT AEOLIAN HALL, NEW YORK thing peculiarly American, like the Sousa March. We want to know about jazz.' Here was the recognition of this new American note that I had identified in the old-fashioned jazz of a decade ago. This encouraged me to give a concert in Aeolian Hall with my leading orchestra—several members of which, by the way, have played in leading symphony orchestras. The concert was attended by foremost musicians, such as Damrosch, Wagner, Rachmaninoff, Mengelberg, and others who have been most enthusiastic over the possibilities of this new tonal combination. This was a combination of twenty-two men, thus:

8 First Violins
3 Saxophones
2 Trumpets
2 Trombones
2 Horns
2 Pianos
Drums
Banjos.

Note, however, how such a combination might work with the kind of players I employ at the Palais Royal. Could such a versatile group, capable of changing the instrumental registrations at instant notice, be found elsewhere in the world? Here are the names of the players, with the number of instruments they may employ in our regular programs.

Gorman: E-flat saxophone, B-flat saxophone, E-flat alto saxophone, oboe, hecklophone, B-flat clarinet, E-flat clarinet, alto clarinet, bass clarinet, octavin.

Strickaden: B-flat soprano saxophone, E-flat alto saxophone, B-flat tenor saxophone, E-flat baritone saxophone, oboe, clarinet.

Byers: Flute, B-flat soprano saxophone, B-flat tenor saxophone, C soprano saxophone, E-flat baritone.

Busse: Trumpet, flügelhorn.

Seigrist: Trumpet, flügelhorn.

Maxom: Trombone, euphonium, trumpet.

Cassidy: Bass trombone, euphonium.

Arnen: Tuba, string bass.

Lang: Piano, harp, celeste.

Puigatue: Banjo, drums and kindred instruments.

The Violin as Obligato

"To this group I add the violin which is employed as an obligato instrument most of the time and not as a solo instrument. Thus, you see, twelve men have a range of forty instruments, and have opportunities for variety in tone color, prescribed by our scorings, which is, to say the least, unusual. Some of the phonograph records of this group have been sold by the million, and have been heard around the world. This orchestra was the first of its type to tour as a 'straight' orchestra, that is, without clowning or absurd action upon the part of the members. It was the first to be employed in a big Broadway musical show in a special scene set for it. It was the first to give a jazz concert in a foremost concert hall.

"Often I am asked the secret of my success in this field. One secret is that I do not attempt to go out of the field. I know that it is something distinct. I do not attempt to compete with the symphony orchestra; and no one knows our limitations better that I. Whether we are playing the simple, suave theme of a pathetic Negro 'blues,' or the sharp, saucy, pepful rhythm of the jazz tune, we strive to make the effect as thoroughly musical as possible; but we never forget that we are distinctly a jazz orchestra with a new and delightful message to restless America—the America still imbued with the pioneer spirit and never content to be permanently satisfied with the conventions handed to it by Europe. We can not expect the man in the street, with a *Police Gazette* in his hands, to pay a large price to see Ibsen's 'Ghosts.' He must be educated up to 'Ghosts.' He will be fascinated by jazz, and use it as a suspension bridge to better things. I have seen this happen a score of times. It is musical education in its practical form.

Leading Composers Influenced

"That the leading composers of the world will be influenced by jazz goes without saying. One might assert that they have already been influenced, if some of the recent scores of Strauss, Grainger and Carpenter are examined. American jazz has circumvented the globe. Teachers of piano may not realize that the American child craves these exhilarating rhythms, and that they may be written by able composers so that there is no taint of cheap or vulgar music about them. When I played the famous jazz arrangement of Rimsky-Korsakoff's 'Song of India,' I was maligned by many for lowering a great masterpiece. I have rather a sneaking idea that Rimsky-Korsakoff himself would have been delighted with some of the tonal effects, and that he would have been amazed to find the whole American public whistling a tune that he could hardly have intended for more than a comparatively few grand opera devotees. The theft of tunes without credit to the composer is unpardonable; but if jazz will put a great masterpiece into currency, all honor to jazz."

Strike Once, Not Twice

By E. F. Marks

Concentration, concentration. How our eyes weary at the sight of the word, and our ears revolt at the sound of it, we see and hear it so often. Yet how essentially necessary it becomes to thoroughly understand and possess it; especially when a gross lack of it is encountered among the best of pupils. Is this inability to focus one's mind or undivided attention on a single item of a subject the result of dilatory teaching, or is it hereditary? Some of the brightest children at the day school will exhibit non-concentration in music lessons—not once or twice, but for months; and it is only by the most careful and persevering endeavors of the teacher that the child's mind can be brought to the right attitude on the subject.

In such a simple exercise as the scale, some pupils persist in striking a key twice, notwithstanding the fact that it was struck correctly at the first attempt. Now this fault—repeating a tone when called for only once—in many cases is not due to nervousness (an inherited defect) but obviously to a lack of concentration on the one key in question. The pupil allows his mind to wander helter-skelter; the fingers are not controlled by it, but move mechanically without thought; hence they repeat the last movement automatically without the control of a well-regulated mind.

PAUL WHITEMAN

A pupil of good standing in her daily classes possessed this error of key-repetition. Notwithstanding many admonitions to be careful to strike the key but once, she still clung to the fault tenaciously. Finally we decided to try slowness and accuracy of touch. The pupil was required to practice at home in the following manner: To strike the keynote of the scale; to count four slowly; while doing so, to prepare the next finger for the second tone by lifting the finger high above the second key. Strike this key, at the same time releasing the first one; count four slowly, making preparation of the next finger to take the next key. Proceed in this slow manner; striking, counting with immediate preparation for the next key, throughout the entire scale exercise.

After a few lessons with the scale practiced in this way, the counting was reduced to three counts to each tone; later to two, and finally to one. The fault was conquered through this method of procedure, and the pupil was so elated with the spontaneity of the thought control that we were forced to restrain her speed. Besides, through this slow practice her legato touch improved.

Lincoln Sets Students An Example

W. F. Gates

"How is your music coming on?" we asked a promising student, lately.

"Oh, I am discouraged. I guess I will have to give it up. I don't seem to make the progress I ought to."

"What is the trouble?"

"Well, I work just as hard as Madge does, but people do not seem to like my play as much. She gets a number of engagements but I get none. It all seems useless."

There are times when we all see things through dark blue spectacles. There are times when fate seems to be quite against us. There are times when everything goes wrong. But these are just the times when we are to show whether we deserve to succeed or not. It is not how happy we are when successful that counts—it is how energetic and resourceful we are when things fail.

Take an example out of American history. We know that Abraham Lincoln was one of the greatest of American presidents. We know his tenacity to right when he was in office. We know his affectional hold on the American people—in fact on the whole civilized world—but do we know that back of this towering personality was a series of failures, none of which dimmed his energy or his enthusiasm for what he deemed right?

Look at this list: Abraham Lincoln a young man, ran for the Legislature in Illinois, and was badly defeated.

Next he entered business, failed, and spent many years of his life squaring up the debts contracted by his partner.

He loved a beautiful young woman, became engaged to her—then she died.

He then ran for Congress, and was badly beaten.

He tried for an appointment to the U. S. Land Office, but failed.

Later, he became a candidate for U. S. Senate, and was badly swamped.

In 1856, he ran as a candidate for Vice-President, and again met defeat.

In 1858, as a candidate, he was defeated by Douglas:

"But I am not a Lincoln," comes the answer.

True, you are not—not even a musical Lincoln. But just inasmuch as you have the Lincolnian perseverance, good sense and love for the right, just in that proportion will you succeed.

Things to Teach My Pupils Every Day

By W. L. Clark

1. That adequate practice is a great essential to musical accomplishment.
2. That accurate, intelligent playing is far superior to slovenly execution of material.
3. That there must be expression as well as note reading and key manipulation.
4. That a splendid musical inheritance, or ease of learning, does not accomplish anything unless considerable effort is applied to the assignments.
5. That each one should have a standard of playing as a definite aim—that standard to be the best within the individual's ability.
6. That the musical profession offers rewards to those who have the ability to compose, as well as to great players.
7. That the enjoyment that comes from a knowledge of music is greater than the effort required to attain that knowledge.
8. That music is not a separate and distinct art; it is rather an outgrowth of many conditions of many centuries.
9. That musical ability is given to the poor, as well as to the rich, and to the rich as well as to the poor.
10. That a great many people have a greater musical ability than they themselves realize, because they have never taken the effort to develop their talent.

"All that a composer has to do is to feel and to convey his sensations in music. It is not for him to theorize nor to speculate on the function of life. He has only to live. Art is subject to the same laws as life. Life is effort, movement, progress. For the mind as for the body, to cease struggling is to begin to die."

—Edgar Varèse.

Drillmaster—or Music Teacher?

By CONSTANTIN VON STERNBERG

This article was written by Mr. Von Sternberg just before his death

JOSEF HOFMANN said once: "A pianist without technic is like a pleasure traveler without money." The indisspensableness of technic could scarcely be better illustrated; and yet, have we not met pleasure travelers that had money galore, but no appreciation of what they saw? Travelers that sought pleasure without finding it; for all churches, all galleries, all landscapes looked alike to them, because the esthetic side of their lives was undeveloped, dormant, blunt. And by the same token, have we not heard enough pianists that had technic galore and were utterly devoid of spirituality; who boiled their Bach, their Beethoven and their Chopin all in the same pot and made them sound all alike?

On the other hand, have we not had glorious, world-renowned pianists whose technic was by no means always infallible and whose playing has nevertheless enchanted their audiences and roused their enthusiasm to the highest degree? We need, in this connection, but to think of Rubenstein who had, of course, a wonderful technic; but whenever a higher purpose demanded it, he threw his technic to the winds and rose above and beyond it.

Americans Love Technic

Now, as a matter of fact, which should be frankly recognized, as facts always should, we are in America much given to admiring technic for its own sake. It may have something to do with our love of sport, of bulk, of size, of rapidity, of anything supernormal, whether there is a reason or not for it to be so. Our climate may have something to do with this tendency. This might in a measure explain and extenuate it, but it would not alter the *fact*.

Yet, when in spite of this lamentable fact we observe how earnest, how sincere, are the efforts of musically influential people to transmute this predilection for mere keyboard acrobatics into a love of music; when we reflect that, after all, we have some pianists who conceal their technic so well under higher attributes that it never attracts special notice; and when we, then, remember that these very pianists are the ones, who are regarded as the greatest by the critics, by the substantial public and by the box offices; then it seems indeed timely to bring *this* fact to the attention of a certain class of piano teachers and particularly to the "rudimentary" teachers and the "technic specialists."

Our Debt to Rudimentary Teachers

Personally, I owe a great deal of gratitude to rudimentary and technic teachers; for they certainly have saved me much drudgery, much unlovable labor, much poorly disguised yawning, and not for anything in the world would I belittle their estimable work. However, I can not fail to recognize that on the other hand they have frequently made it extremely difficult for me to make their pupils, when they sent them to me, recognize and understand that their fingers were altogether too far ahead of their musical minds and ears—so far ahead, indeed, as to demand a return to pieces which made but very moderate claims, if any, upon their needlessly superabundant technic—to make them grasp the idea that music-making is done for "listeners," not for "spectators."

The faults of many rudimentary teachers, faults, to which all my sincere admiration of their merits cannot blind me, are twofold: *overreaching themselves and teaching the obvious.*

Blinded Pupils

By "overreaching" I mean the deplorable habit of many technic teachers of allowing their pupils to play pieces for which they are mentally altogether unequipped. That the ability to execute the difficult passages in a piece does not constitute an artistic (nor even a merely intelligible) interpretation of it, is a fact to which many of the teachers I have in mind are either blind or they blind their pupils to it. Their own blindness may not be pretended and the deceiving of their pupils may be done unconsciously (not in spite of knowing better); they may act in perfectly good faith, but in either case the mischief is caused by the regrettable circumstance that, by nature or education or both, these teachers are wanting in musical feeling and knowledge. To boot, they often let their pupils play pieces which the teachers, themselves, could not master with any amount of practicing, not even technically.

The Teachers' Course

Some of these teachers have gone through a so-called "teachers' course" in which they learned the *mechanical* principles of piano playing and they instill into their pupils' minds these very excellent principles—but nothing else. Not a word on the matter of melodic curves, of rhythmic charm, of dynamics, form, character and characteristics of the pieces, of suspensions and their resolutions, of pivotal notes in modulations, in short, of anything beyond the mere notes—and these not always right, especially in the case of an occasional misprint, which, alas, they have no means to recognize as such. And as to the pedal—that poor abused Cinderella—it acts like a coalbin to a freshly washed white poodle-dog. It seems to be strongly prejudiced against clean harmonies. It makes of all chords a Bedlam that makes everything sound like Stravinsky. Even Kuhlau Sonatinas!

Still, sometimes these teachers have a lurking suspicion that there may be something lacking in the playing of this or that pupil. In such cases they send that pupil to a so-called "interpretation teacher," to engage one or two lessons "to get some points." That interpretation teacher has his job cut out for him! He is supposed to supply a soul for an artificially made skeleton, in one or two half-hour lessons, and these a whole week apart!

Teaching the Obvious

The want of musical training is also the cause of the other fault I mentioned—the "teaching of the obvious." It stands to reason that the pieces used in the first and second grades cannot contain sublime thoughts and complex devices in counterpoint, rhythm and harmonization; but in the *third grade* a beginning ought surely to be made to stir up the pupil's *thinking,* instead of allowing him to dwell always upon commonplaces which scarcely require anything from the teacher but the correcting of occasional false notes, in self-protection. This stimulating of the pupils' minds is very seldom done by technic teachers. They prefer the use of pieces for which the pupils should really need no teacher at all if they had been accustomed to a little thinking. But the technic teachers still use Kuhlau or Clementi Sonatinas (or their equally inane equivalents by more recent writers), because a better type of music would oblige the teacher to do a good deal of explaining with every piece of actual "teaching." For this they are either too comfortable or perhaps too unequipped in their own knowledge (or rather the lack of it); and thus they keep on letting their pupils use their fingers while their brains remain inactive and their ears grow more and more callous, unsusceptible to the most horrifying discords and mixtures of tones.

Surely, this ought not to be! We had in the past, and we have in the present, a perfect treasure trove of highly meritorious third-grade pieces that are technically quite within the average pupil's range; but they are not used because they require for their proper rendition a little more than the mere notes; for they are apt to sound queer or even ugly if they are played without a "musical" understanding.

The Self-Supporting Student

Let me, by way of a brief digression, recognize that circumstances sometimes compel a girl or boy to earn money for a living and, therefore, to begin teaching as soon as possible. But circumstances that would compel anyone to *concentrate* upon money-getting alone and *at the expense of his own further development;* such circumstances *do not exist,* except in extremely rare and abnormal cases. I maintain, therefore, that hand in hand with their *teaching* they ought to keep on *learning;* they should take "music" lessons from a recognized "musician"; and if they should have no time to practice difficult pieces they should, with the aid of their teacher, go over those pieces which they intend to assign to their pupils and ask their own teacher for instruction on the strictly musical, non-technical matters in them.

This would cure not only the two evils already referred to, but it would at the same time go far toward preventing what is known as "epidemical compositions," pieces which everybody plays and which all pupils play—and play equally bad.

Having spoken of compositions written by masters of the past, let me briefly refer to the great lover of children, Robert Schumann, whose wonderful opus 68 is scarcely known to the average young pupil. The first five pieces of it may belong to the second grade. Numbers 13, 15, 17, 27, 28, 32, 33, 34 and 41 may be reserved for the fourth and fifth grade, but this still leaves *twenty-six* perfect gems which a pupil of the third grade can very well master, provided his mind and ears are opened to their melodic, harmonic and constructive beauties and his imagination is awakened. There are also Nos. 4, 5, 6, 17 and some others in the same master's opus 124, equally unknown to young students. I referred to Schumann merely to cite an example of the past.

Good American Compositions

Of more recent writers, like Dallier and other American composers who wrote for young people, it is no longer open to dispute that a great deal of excellent music for the third grade is written in this country. Of course, the inane kind is, unfortunately, also as well represented as it is in other lands; it is supplied by those who have learned to "make" melodies instead of taking them out of the heart and imagination. Selective action will be necessary there; but the output, ready for selection, is really very large and contains far too many things of sterling merit to be neglected.

But how is the rudimentary teacher to make a proper selection if he is *not* a good musician, as so few of them are—unfortunately? This brings me back to the starting point: those who teach the rudiments of music must not be what Oliver Wendell Holmes called "one-story people," but they should be able to encompass the *musical* contents of such pieces as they assign to their pupils and as they may not have time and technic enough to play themselves.

Slogans or Catchwords

Of the slogans and catchwords that are in more or less general use there is one which seems to have been coined for especial use in musical matters: "Everybody is doing it." It really does not apply to music with an alarming degree of exactness, insofar as ninety-nine per cent. of all music making in our country is, so far, purely imitative. People play only what someone else has played; what they have heard; not what they have found out for themselves on the staffed paper; and if their model happened to be bad, as it usually is under such conditions, what can the copy of it be?

Now, shall it remain so? Shall the sacred mission of music, which cannot be served by imitation any more than gentility by sham jewelry, shall it be relegated to a meaningless ear tickle, to a mere sportive display of digital dexterousness, without any appeal to our higher qualities? If not, if we are to become a musically cultured nation, it will not be achieved by turning the responsive confidant of all the greatest masters in music—the keyboard—into a racing ground; nor will the hothouse methods—now all too frequently employed, and often for ulterior purposes—succeed in it. We must begin with those whom the Nazarene Teacher invited; we must begin with the children; and, to prepare for this, we must begin with the rudimentary teachers by demanding that they be musicians and not mere finger drillmasters.

* *

Self-Test Questions on Mr. Sternberg's Article

(1) Has infallible technic produced the greatest of pianists?

(2) What are the most valuable services the rudimentary teacher may render?

(3) How can we best stimulate the pupil's mind?

Give Your Favorite Exercise a Rest

By Rena I. Carver

THIS suggestion may be of special service to the advanced student working alone or the teacher striving to keep up her own practice.

Having but few moments to devote to planning your study, you will naturally turn to those old standbys that have proved their worth. Change your schedule three or four times a year. If the time comes when the thought of practice is burdensome, rest a few days to get back your zest for exercises. Sleep all you can and search your musical magazines for new ways of attaining your goal. Avoid staleness!

Sparks From the Musical Anvil

Comments of Contemporary Music Lovers

"The young singer must practice to inhale a great amount of breath quickly and then to release it steadily in a sustained pin-point of air."—Joseph Schwartz.

* * *

"The Anglo-Saxon is popular in most parts of Europe at present; and, as this is a matter of natural liking rather than of racial propaganda, the bias on the part of the public manifests itself strongly in such an instinctive thing as the art of music."—Percy Grainger.

"The average American views a concert much as he does a baseball game or the movies. It is a stimulus for his tired senses, with the 'high note' as the home run or climax."

—Emilio de Gogorza.

"Indian music may be the basic American music, except from an historic point of view; but it is undeniably fascinating folk music."

—Alberto Bimboni.

"There is no money in piano sonatas or chamber works. One composes them because he loves to do it; one feels within the urge to create. Hurt as it may not to have a beautiful work of art really appreciated, the true musician and artist always writes music as he feels it and in the forms that best express his ideas."

—Charles Wakefield Cadman.

A Musical Nation

By Sidné Taiz

Just when a nation achieves the happy state where it may be said to be among the elect that are called "musical" is perhaps not capable of a quite definite decision. Perhaps it is a matter of music becoming a part of the people's daily life rather than that the country shall produce either great composers or eminent interpreters.

With this latter proposition in mind, has America reached the time when she may be credited among the "Musical Nations?" What country is engaged in more musical activity? Musical clubs, community choruses, bands and orchestras, thrive in city and hamlet, even out in the rural community.

Other countries have produced and are giving the world more composers, more originality in composition; but are they doing more to keep the spirit of music alive among the people? Have we not become a nation of "music absorbers?" We are furnishing audiences—appreciative audiences—to the musical interpreters of the world. Does not this signify a "Musical America?"

Children as Imitators

By S. M. C.

It is a strange fact that there is often a striking resemblance between the handwriting of a class of school children and that of their teacher. This handwriting, moreover, changes from year to year, and becomes good, bad, or indifferent, as the children progress from grade to grade and imitate the models set before them. A teacher who habitually uses flourishes or indulges in queer and unusual letter formations will soon find his pupil doing the same.

In view of this fact, experienced teachers strive to keep near the "copy-book" model whenever writing on the board or exhibiting their penmanship in any other way.

The music teacher may well take a lesson from this when playing for his pupils. He may be skilled in the use of rubato, or indulge in other peculiarities of rhythm, technic or expression; but these should be barred when playing for young children who are not yet well grounded in rhythm and are, as a rule, only too eager to do as teacher does.

When playing a child's piece let it be in a reasonable tempo and simple manner, such as it can readily grasp and follow. A dazzling exhibition of superior skill, which the child can in his present stage of progress by no means imitate, will only cause him to reproduce a crude, distorted and unrecognizable conglomeration of sounds.

"Since the personality of a performer seems obviously to stand in the way of the composer's message, a course in the timely suppression of too much ego might profitably be added to the curriculum of a conscientious conservatory of music."—Carlos Salzedo.

American Dance Music Is Not Jazz

By Isham Jones

Where Popular Songs Come From

Jazz music. What is jazz? What is there in favor of jazz music? Those questions have been asked many times, and I am appreciative of the opportunity to express through The Etude a few of my own thoughts regarding this interesting topic.

What is jazz? Considering that all popular music is more or less termed jazz, I would briefly describe it as modern emotional music. It is expressive of the happy dance; it is rhythm that is simple and yet inspiring. It is music that is irresistible to the feet and at the same time appealing to the heart and head. It has been said that all music, whether classical or popular, must appeal to one or more of those parts of the body. I believe, judging from the popularity of certain numbers, that most of the popular songs of to-day appeal to all three.

Read the lyrics—the chorus of a popular song. You will note that an appeal has been made to the heart through the sentiment expressed. You will also note the appeal to the head, because each word easily inserts itself into the mind. Now this same lyric, set to music especially composed for it and then played in a dance tempo, immediately appeals to the feet. Therefore, it can be readily appreciated, composers of popular music are always striving to make an appeal to each of those factors.

ISHAM JONES
Noted Conductor of American Dance Music Orchestras

It is now quite generally admitted that practically every popular hit of the day is based upon some music of the past, some work of a famous composer, or, in many instances, old folk-songs. This is not always deliberate, but, instead, is often quite accidental. I have known of some popular songs with parts of the melody almost identical with certain parts of an old classic, and yet the composer had never heard that particular classic. This imitation is almost certain, when it is considered that there are actually only twelve different tones in the scale as it is played on the piano. The old masters had a virgin field when they were composing. The popular composer to-day uses only parts of those twelve tones, and yet it is immediately duplication. It only takes two notes to make a tune, and some of the most popular songs in recent years have been based on a two-note combination. And I also know as a fact that the composer was unconscious of the fact that the same combination was used by the great composers.

Sigmund Spaeth, the noted music critic, one of the few real authorities on music who has made an honest study of popular songs, has found considerable merit for which he commends the composer. This critic and author, in his recent book "The Common Sense of Music," says: "If writers use the same plots, characters and literary forms over and over again, why should not the composers of music have the same privilege?"

The successful popular composer of to-day, who is being given credit for the so-called jazz music, is sincere. He is always striving for that wide appeal, and I am confident that in the future he will be given more credit for his endeavors. Many of the recent song hits were composed with no thought whatsoever of jazz as the term is used by musicians; instead, he had in mind a song with a melody that would appeal to the heart—lyrics that would appeal to the mind, and with a rhythm to appeal to the feet. Because the song is successful and played by practically every dance orchestra, it is called jazz; but that is not my idea of jazz.

Jazz music, to a musician, means music that appeals strictly to the feet and without much thought of melody, and is usually considered by them as the "down South negro type" of blues.

The most popular songs of to-day are of the ballad type, and usually the result of untiring work on the part of the composer; and it is a great injustice to the composer, as well as to the song, to term it jazz. Many musicians themselves are partly to blame for the misconceived thought as pertaining to the word jazz. Careful enough attention in the past was not paid to the melody of popular songs, with the result that they were so syncopated and such radical effects used that the appeal to the heart and to the mind was entirely lost. With many orchestras playing this style all over the country, it would only be natural that the general term of jazz would be applied to all of the popular music.

However, I am glad to notice such a vast improvement in orchestras throughout the entire country. It has been my good fortune recently to hear many "local" dance orchestras, and the improvement is a great credit to the earnest endeavors of the musicians. There is no doubt but that phonograph records by the leading orchestras have been a source of inspiration to these different dance organizations, and all with the result of better music for dancers everywhere.

If, years ago, when dance music first began to be so very popular, it had been possible to have records of the leading dance orchestras, I believe that the term of jazz would only be applied to its rightful type of music, and that the dance music as played to-day would be known as *American Dance Music.*

What Gottschalk Said to Carreno

By Whitelaw Saunders

Perhaps this advice from a famous pianist to a nervous pupil, a pupil who was destined to be known as the world's greatest woman pianiste, Madame Teresa Carreno may bring its soothing comfort to some students of the present day who are to play for others.

The anecdote concerns Louis M. Gottschalk, and is from a letter written by Madame Carreno shortly before her death.

"At one of my lessons with my great teacher, L. M. Gottschalk, when a child of nine years, and owing to my having been ill and not having been able to practice as I should have done had I been well (not that I was eager to practice much, at that time, but my dear father took care that I should do the necessary practicing without over-tiring myself), my father explained to Gottschalk why I had not been able to do the necessary amount of pianistical work and be better prepared for my lesson with him and felt very nervous as a consequence.

"Gottschalk, thereupon, took me by the two hands and made me stand before him and, looking at me in his kind but serious manner, said to me: 'My dear little Teresita, *never* feel nervous when you play before a true artist and a great pianist. The true artist, the great pianist, only listens to what you play *which is good* and pays no attention to any shortcomings.'

"Great words and a great truth spoken by a great, great pianist."

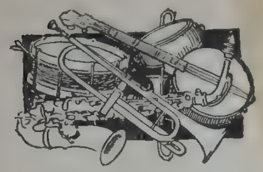
Yours sincerely,
Teresa Carreno.

"Stop, Look and Listen!"

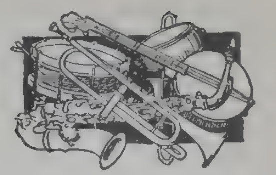
By Harold Alphons Thomas

A Musician who disregards the tempo of a piece is like a motorist who disregards the speed limit of a city through which he is traveling. They "plunge on" regardless of the "speed limit," but sooner or later "get caught."

Observe the "time" of the compositions you play, and it will more than pay. Many a good selection is ruined by a musician who disregards this.



Jazz—Lowbrow and Highbrow



By the Famous Critic and Author

HENRY T. FINCK

Mr. Henry T. Finck, after forty-three years of remarkable service as critic of the New York EVENING POST, *has resigned to devote himself exclusively to writing. Many of his books have been exceptionally successful. Mr. Finck will reside in the Riviera and in Switzerland. Future musical articles from his pen will appear in* THE ETUDE. *His discussion of the jazz problem is particularly interesting.*

IF you ask fifty-seven different musicians for a definition of Jazz you get fifty-seven different answers.

Does this mean that there really *are* fifty-seven kinds of Jazz? Not necessarily, although I was almost convinced there must be at least that number when I came across the following advertisement in a magazine:

"Piano Jazz"

"By note or ear. With or without music. Short course. Adult beginners taught by mail. No teacher required. Self-instruction course for advanced pianists. Learn 67 styles of bass, 180 syncopated effects, blue harmony, Oriental, chimes, movie and cafe Jazz, trick endings, clever breaks, space fillers, saxophone slurs, triple bass, tricked harmony, blue obbligato and 247 other subjects, including ear playing and musical invention. One hundred and ten pages of REAL jazz. 25,000 words. A postal brings our FREE Special Offer."

If *that* isn't American—as American as Barnum—I'd like to know what is. Yes, ladies and gentlemen, we have given the world a bran' new branch of music. You bet! Hooraa!

The Word is African

But hold on—isn't this new branch of music really African?

Well, the *word* may be, but what's in a word? Probably the following, which appeared some years ago in the New York *Sun,* comes as near the truth as we can get:

"The word jazz is African in origin. It is common on the Gold Coast and in the hinterland of Cape Coast Castle. In his studies of the Creole patois and idioms in New Orleans, Lafcadio Hearn reported that the word jazz, meaning to speed things up, to make excitement, was common among the blacks of the South, and had been adopted by the Creoles as a term to be applied to music of a rudimentary, syncopated type. In the old plantation days when the slaves were having one of their rare holidays and the fun languished, some West Coast African would cry out: 'Jazz 'er up!' and this would be the cue for fast and furious fun."

Just so in vaudeville, "jazz her up" means "put in pep and ginger." Not necessarily speed, for "an exceedingly popular jazz is the slow drag."

But if the word is African, how about the thing itself? Is jazz African, Afro-American, American, European, Chinese, or what?

Answer: All of these things combined. It is a *mixtum compositum,* an *e pluribus unum* like the United States themselves.

Partly, no doubt, jazz—lowbrow jazz—is African. To our ears, indeed, there would be something decidedly jazzy about most of the musical performances of wild African tribes as described by explorers and missionaries. What with their drums and gongs and rattles and an endless variety of instruments unknown to us, we would feel like calling them musical orgies rather than performances.

And yet I am sure Percy Grainger is only one of thousands of highbrow musicians who would, like myself, be hugely delighted if they could listen now and then to some of these musical orgies in place of the dismally "civilized" entertainments usually given in our concert halls.

Boisterous and Barbaric

We must, however, be on our guard not to assign a Negro origin to everything we hear that is boisterous and barbaric. The other day I read in a newspaper that the Parisians still like the Negro style of jazz, in which the players indulge not only in musical horseplay, but also, in gestures and antics of the same style. But it was in a description of a performance of a white jazz band that I read about a banjo player who tossed his instrument in the air; also of a piccolo player who, when drunk, indulged in "wild, barbaric, lawless sounds;" and also, concerning another player, "when he put his tomato can on the end of his cornet it seemed as though the music, with its strange quivering pulsations, came from another world (one guess as to which world)."

Banjo, Saxophones and Slide Trombones

The banjo is an African instrument, yet it was at a concert by Paul Whiteman's orchestra of white men that I heard the most amazing stunts ever performed on it—a whirlwind of sound that took one's breath away.

The saxophone is an essential ingredient of a jazz band, but the saxophone is not African. It was invented by a Belgian called Sax, and thousands of American boys play it at home, in school and in processions. The French army adopted it many decades ago.

The late Victor Herbert's attitude toward saxophones was amusing.

"I can write for them," he said, "but I never could conduct them. They make me nervous."

The trombone, too, is not African, and what would jazz be without the trombone?

It is significant that the first trombonist of the Boston Symphony Orchestra, Fortunato Sordillo, four years ago wrote a book entitled "Art of Jazzing for the Trombone," in which he says that the term jazz as used in his book "is practically synonymous to glissando." "For humorous effects," he adds, "the jazz trombonist burlesques his glissando by smearing the tones." He refers to Ravel's "Rhapsodie Espagnole," in the fourth movement of which there is a passage where the first violins play an ascending chromatic glissando and at the same time the cornets and trombones have glissando passages; the whole effect being a sort of glorified jazz. Yet this was not played by dance hall performers, but by the Boston Symphony Orchestra.

There is another jazz book on the trombone. Its author is Henry Fillmore, who says: "The jazz effect in music is supplied by the humorous qualities of instruments. In the brass family the slide trombone, because of its slurring possibilities, may be called the premier jazz producer." It is with this slurring (jazzing) characteristics of the slide trombone that his book deals. But that is only one of the many (fifty-seven?) aspects of jazz.

Ragtime not the same as Jazz

In the minds of many persons, jazz is foolishly mixed up with ragtime and syncopation. These, also, are often attributed to Negro influences; but, as Nicholas G. Taylor wrote to the *Musical Courier* from Sierra Leone, South Africa, "there is more syncopation in Bach's *Well-tempered Clavichord* than has ever been used in the whole realm of jazz music, which is more closely associated with the fox trot, the one-step and other steps."

A good snapshot of jazz playing has been penned by Gamewell Valentine: "Syncopated music is almost explained in its name. In this kind of music the accent is shifted from a regular strong beat to a weak or unaccented beat, making the time seem ragged. But jazz music is syncopated music that has become demoralized by harsh and superfluous embellishments. The more complex the embellishments and the greater the variety of brutish noises, the more perfect the music approaches jazz as a limit. All sustained tones are repugnantly colored. All pauses and rests are substituted for sharp and repulsive additions. Jazz music is saturated and concentrated to its ultimate capacity. When made by an orchestra, the unharmonious, simultaneous jazzing of the cornet, violin, trombone, saxophone, drums and xylophone converges into a tuneless medley; time, not rhythm, only remains."

"The Grandpapa of Jazz"

Such musical pandemonium, such "fast and furious fun" is clear above all things to lovers of jazz. But it is far from being a new thing under the sun. Savages, barbarians, ancient civilized nations, in their orgies, had it. So, perhaps, the scholarly Carl Engel, chief of the music division of the Library of Congress, has bestowed too much honor on Philippe Musard in calling him "the grandpapa of jazz."

Musard lived in Paris, 1793-1859. His orchestra of 70 at the Bals de l'Opéra included fourteen cornets and twelve trombones. "At some phrenetic climax of a quadrille the tonal volume of these instruments would be increased with the racket produced by the breaking of chairs or the firing of pistol shots. The dancing multitude howled."

Symphonic and Operatic Jazz

Now let us change the scene from ball room to concert hall. "After a long pause begins the third part with the rugged *Frère Jacques.* It sounds like a grotesque funeral march à la Callot. A muted double-bass begins, a bassoon and cello follow, then bass tuba and a deep clarinet. An oboe bleats and squeaks thereto in the upper register. Four flutes with the cornet drag the orchestra along with them; the shrill E-flat clarinet quacks; over a counterpoint in the trumpets the oboes are tooting a vulgar street song; two E-flat clarinets, with bassoon and flutes, parodistically pipe wretched stuff, accompanied by an m-ta, m-ta in the percussion."

No, gentle reader, the above is not a description of a novelty played by a Lopez or Whiteman jazz band. It was written by Paul Stefan about the first symphony of Mahler, whom Willem Mengelberg regards as the equal of Beethoven, if not the superior.

To be sure, the bark in this case is worse than the bite; in other words, Stefan's description is rather more jazzy than the music he describes. But Mahler liked jazzy effects in music, as when he doubled the piccolos, whistling shrilly through the storm-bent ship's masts in Wagner's *Flying Dutchman* overture.

Richard Strauss was fond of jazzy effects. His best-known efforts in this direction are in *Till Eulenspiegel's Merry Pranks, Don Quixote* and *Salome.*

The jazz writers and players of our day make a specialty of muted instruments, especially brasses. Strauss anticipated them so far as the tuba is concerned. A muted tuba is heard for the first time, with other muted brasses, in the sheep episode of *Don Quixote,* where the baah sound is thus cleverly imitated.

Rather jazzy, too, is the practical joke played by some noble dames on the Don and Sancho, who were placed blindfolded on a wooden horse which is to transport them through the air thousands of miles to a place where a giant will meet them in combat. The whistling of the wind about them is indicated in the orchestral score by chromatic flute passages, harp, and drum roll, in addition to a special wind-machine.

Of operatic jazz, there is a gruesome example at the moment when the horrible Salome peers into the cistern while Jochanaan's head is being chopped off. There is a sound like a stertorean groan produced by pinching the highest string of the double-bass (playing all alone) at a place between the finger board and the bridge, and sounding it by a quick jerk of the bow.

There is a donkey in Puccinni's opera, *Sour Angelica,* which gave him an opportunity to indulge in an orchestral braying joke. It is as cleverly done as the baa-ing of the sheep in Strauss's *Don Quixote.*

New Realms of Sound

I have just said that jazz players make much use of muted instruments. Audiences greatly enjoy these sounds. Fritz Kreisler and other great violinists produce some of their most ravishing effects with the sordino; their predecessors have done so for many generations. There is nothing African about it.

In the other direction—the augmenting or amplifying of sounds—the jazzmen are pioneers, and they deserve much praise for their innovations, which point the path to timid symphonic writers, afraid of doing something new.

"What do you think," writes an enthusiast, "of a trombone that sings through a megaphone with a perfectly legitimate tone, full of vibrato (not tremolo), and sounds more like a magnificent baritone voice than anything else, an entirely new tone color for any orchestra—only 'any' orchestra doesn't have a trombonist that can produce it." Paul Whiteman's band has him.

On this point, Whiteman has remarked with pardonable pride: "There is no orchestra of similar size that can offer anything like the variety of tone combinations that a jazz orchestra such as mine has. Nor do I know of an organization anywhere with so many virtuosos on their special instruments. My wood and brass men, of course, have to know at least half-a-dozen times as much about their instruments as a symphony orchestra player on the same ones. The possibilities are there, we make a demand for them—and the men respond. Who ever heard of a portamento on the clarinet such as Ross Silman plays? Technically speaking, there is no such thing on the clarinet—but there it is."

The plain truth is that our highbrow composers have got too much into a rut, copying the instrumental technic and combinations of European masters with tiresome monotony instead of finding new things for their own use. Thus it has come about that jazz gets credit for everything new that comes along. Let me give an interesting illustration of this statement. In a recent number of the *Popular Mechanics* Magazine I found pictures of several new instruments which the editor's headlines classified as jazz. "Musical Plug for Horns Creates Jazz Tones" is the heading for one of these, and we read concerning it: "Distorting the tones of cornets and trombones to get 'jazz' music may be accomplished by a recently invented device that fits the bell of the instrument like a plug. Moving it back and forth produces wavering, mute sounds. It can also be fixed so that the pitch will not change. A perforated disk over the end of a vibrator at the end of a metal tube blends and spreads the notes to a peculiar blare."

"Jazz Instrument Minus Keys 'Played' by Humming" is another heading. Concerning this, we read: "Producing music with a 'jazz' effect, a keyless reed instrument is being made which can be 'played' by any one who can hum a tune. Equipped with a rest, it can be kept in the proper position without being held by the hands, and can be used to accompany any selection. Having sufficient volume and carrying power, it is suitable for orchestral work."

It is obvious that along such lines an endless variety of new musical sounds can be devised. How infinitely more interesting this is than the silly imitating of foreign cacophonists who perpetrate commonplace melodies dished up in dissonantal sauce.

The Foolish Cacophonists

I do not know anything in the world quite so foolish as the attitude of these so-called futurists. They admit frankly that their music is ugly, nay, hideous; but in ten or twenty years, they say, it will be liked. Little do they know the public! Imagine women and men going patiently for ten or twenty years to listen to things that distress their ears and bore them to death, in the hope that they will like them ultimately! How long does a radio fan listen to a thing that bores him? If the futurists had their way, all concert halls would soon be closed indefinitely.

Fast and Furious Fun

How much wiser the jazz makers! They, too, sometimes make ugly music, but they do it with comic intentions, which makes all the difference in the world. In the last analysis, the quintessence of jazz is fun, or humor, ranging from horseplay to the exuberant outbursts of animal spirits in great men.

Schubert used to amuse his friends by putting tissue paper over a comb and singing his *Erlking* through it. That picture of the greatest of all song writers thus singing his biggest song with muted sounds and comically exaggerated expression gives a better idea of "American" jazz than anything I know of. But Schubert was not an American. Let us be modest. Now listen. If the greatest of all song writers was willing to "jazz" his greatest song, why should we raise our hands in horror at the "jazzing" of other classics by cabaret bands?

This sort of thing may even have an educational value. Theodore Thomas used to say that all that the people needed to like good melodies was to hear them often. Thousands of cabaret goers hear good melodies over and over again, more or less distorted, and many doubtless thus learn to like them afterwards in their virgin beauty.

America is learning classical music through the jazz versions played by the dance orchestras, says Vincent Lopez, the leader. "There is something in the rhythm off jazz," he claims, "which makes you remember it without effort. Only musically educated persons can hum a representative number of famous compositions. And yet every one hums the jazz tunes almost unconsciously."

Hints to Bandsmen

Charles L. Buchanan has said of Percy Grainger that "he amalgamates the music hall with the concert stage." High-brow jazz, in the widest and most flattering meaning of the word, reaches its pinnacle in such works as his "In a Nutshell," in which he introduces new percussion instruments like the Deagan steel marimba, the bass marimba xylophone and the Swiss staff bells. His example opens limitless vistas of novel sound effects. Conductors of jazz bands will learn much to their advantage by looking over Grainger's compositions.

They can make use also of the amusing "Carnival of Animals," by another distinguished composer, Saint-Saëns. I shall never forget how keenly and hilariously the most serious-minded audience in New York enjoyed the performance of this specimen of high-brow Jazz by the Beethoven Association in Aeolian Hall.

American men could be more easily lured to concert halls if humorous works like that were frequently introduced. On this subject I have written in my latest book, "Musical Progress," under the head of "Don't Be Too Awfully Dignified." Concert-going is at a low ebb just now. It could be "Jazzed up" by heeding the advice given in that chapter better than probably in any other way. Nothing pays like humor.

A Hand-Made Baby Grand Piano That Was Made by One Man at Home

Would you have the patience, the energy and the endurance to make a piano in your parlor and in your back yard. Here is the story of an amateur musician in Galesburg, Illinois, who gratified his desire to possess a grand piano by making it himself at home. His name is Earle F. Olson. Mr. Olson is of Swedish ancestry. When his grandfather came to this country he brought with him as a proud possession a small reed organ. The love of music was bred in the family, and Mr. Olson was sent to Augustina College where he also studied the piano and made unusual progress.

E. F. OLSON
With his "Home-Made" Piano

The great war broke out and Olson volunteered. This interrupted his musical studies but did not abate his desire to become a player. He became a recruiting Sergeant and also a drill Sergeant in large mid-west cities, thus enabling him to hear much music in his spare time. Coming back from service he was fired with the desire to go on with his music. He had no piano and no prospect of getting one. "Necessity is the mother of invention;" and he started in his own home to make the instrument pictured upon this page.

"Nothing can restrain ambitious man" sings the poet. Olson worked 3,650 hours, scraping, sawing, carving, hammering, boring, drilling, pulling, hauling. Over four hundred, eight-hour days, in order that he might have an instrument. The piano was started in February, 1922 and completed two years later.

Ordinary Household Tools

The only tools that Olson had were ordinary household tools. Included in these was a cross cut saw, already broken into two parts. Some of his tools he was obliged to make himself. He started work in the "front room" of his home. Part of the work of shaping the case was done in his back yard. The work bench was in the kitchen. The case demanded that he make his own clamps for holding the veneer together while being glued. In this way he glued together fifty-five layers, making the final layer of mahogany in order that it might take a polish.

Made His Own Frame

The iron frame of the piano was made by Mr. Olson personally, as he had had experience as a moulder. It took six weeks to make a wooden cast or pattern. Finally the iron was poured in the cast and the frame came out excellently. In this he drilled 604 holes to retain the pins to hold the strings. The keys were made by hand and covered with an ivory like composition. All of the parts were made with greatest attention to accuracy. One sixteenth of an inch out of the way in some operations would have ruined the completed instrument.

The extraordinary thing about the making of this instrument is that it was made by one man working alone. In most piano factories the piano passes through the hands of dozens of expert workmen. Mr. Olson had literally no plans, but by means of a ruler measured the parts on a piano of excellent make and made his to correspond accurately. The only assistance Mr. Olson had came from a piano tuner who tuned the piano when completed and advised Mr. Olson upon the matter of measurements.

The piano consists of 5500 pieces. The woods used in the case are oak, pine, spruce, birch, walnut, mahogony and ebony. Lining the pin holes and slots with felt was a big task in itself. The case of the piano has nine coats of varnish and two of shellac, all rubbed down by hand with pumice. The steel strings exert 26 tons of pressure upon the iron frame.

The first piece played upon the piano was an original composition of Mr. Olson.

To all ambitious people who desire to follow his path Mr. Olson has only one word of advice: *"Don't."* It is cheaper and quicker to let the real piano man in the piano factory make the instrument; but, as an example of perseverance, patience and endurance in the achievement of a desire, Mr. Olson's piano is no small monument. "We can do anything we really want to do if we set out to do it in the right spirit and keep at it long enough." The Etude is indebted to Emily Hamerstrom of Galesburg, Ill., for the information contained in this description.

Remember! Remember! Remember!

By Harold Mynning

Remember to relax the wrist when playing arpeggios and chords. Students often tighten the muscles of the arm when playing exercises that require that the hand be spread, and this is unnecessary.

Remember to count aloud when you come to the middle and last section of a piece. Many students start to count aloud at the beginning of a piece, but soon cease counting at all.

Remember to keep your thumb relaxed when turning it under the hand. This is highly essential for smooth scale playing.

Remember to listen to and criticize your own playing in the same detached way you listen to the playing of others.

Remember to keep the nail joint curved in. Never let it bend out.

Remember to practice regularly.

Tunes

By Giulio di Conti

"I find it difficult to master my liking for tune," writes James Agate. Most people find it impossible.

Boston took just pride in her early recognition of Wagner's genius and did nobly in furnishing respectably filled houses for the first seasons of the presentations of his works. Then came a company producing "Il Trovatore," and the doors closed with long queues awaiting admission. As the audience left after scenes of the wildest enthusiasm, one of the "Hub's" most respected critics was heard to remark, "Well, Boston still likes a tune."

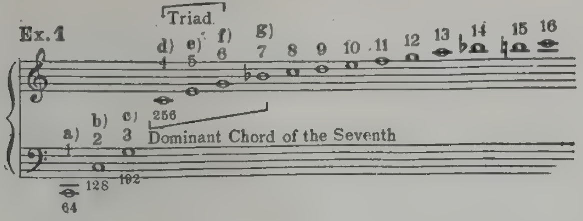
In spite of our friends of "Modernism," the stubborn fact remains that every composer who has moved the world has been a writer of tunes. Every piece of music which the world has taken to its great heart has, among its other art qualities, included a "tune" which sang itself into the very soul of the performer and hearer. My dear Mr. Agate, do go right on, happy in the enjoyment of your tunes.

The Scale of Nature. Some of the Interesting Phenomena Which it Reveals to the Music Student

By LEROY B. CAMPBELL

AUTHORITIES differ as to the notation of the extreme upper tones of the scale of Nature, but for all practical purposes and for ease in remembering, the following series will answer any consistent demands:

Ex. 1



This scale is said to have been known by Pythagoras 582 B. C., and was used in many experiments by Guido in the 11th Century.

Take the string (a) as a resonator, set it into vibration by plucking or striking it and it will, by means of sympathetic vibrations, give off fifteen overtones as shown in Example 1.

If two strings are of equal length and pitch and one of the strings be set into tonal vibration, the other string will also sound because of the sympathetic vibrations.

When any string as the one in Example 1 at (a) is set into tonal vibration, it instantly vibrates throughout its entire length; within a fraction of a second this string segments into two equal halves which half-length vibration will sympathetically set into tonal vibration the string at (b) an octave higher. The string (a) continues to segment in thirds, fourths, fifths, etc., each segment continuing to start sympathetically into tonal vibration the respective tones at (c), (d), (e), etc.

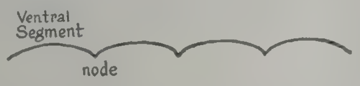
These tones sympathetically started are called by various names, harmonics, partials, overtones, aliquot parts, etc.

The tone at (b) has 128 vibrations per second while the one at (a) has 64 per second.

To get the vibration of any tone in the series multiply the number of the tone by the vibrations of the tone at (a) which is 64.

A vibration may be graphically shown thus:

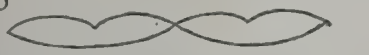
Ex. 2



Sound is heard in waves, that is, a soft part followed by a louder part. The soft part is the long oval part of the bow and is called the ventral segment while the more intense part is at the end of the bow and is called the node.

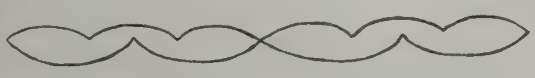
When the strings corresponding in pitch to the tones (a) and (b) Example 1, are in vibration sounding together, the nodes in (a) and (b) are as two to one; that is, the nodes agree or come together every other vibration.

Ex. 3



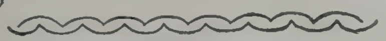
In case of tones as at (b) and (c), Example 1, sounding together, the nodes meet three to two, thus:

Ex. 4



These tones agree almost perfectly while with such tones as at (b) and (i) the nodes meet as 9 to 8

Ex. 5



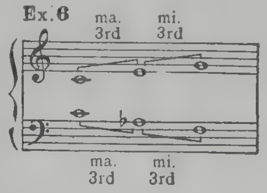
and the tones are very dissonant.

A tone is relatively sweet or harsh according to the frequency with which the nodes come together. The nodes in the tones as at (a) and (b), (b) and (c), and (c) and (d) come together so frequently that the tones may be called very sweet or consonant. For this reason, in the study of harmony these tones are called *perfect* intervals. Of course they are not absolutely perfect, since each succeeding interval is a trifle more dissonant than the preceding one. As will be noted in the remaining intervals (the 2nd, 3rd, 6th, 7th, etc.) the nodes do not come together so frequently so that other intervals are classified in proportion to the frequency with which the nodes meet in vibration (perfect consonances, imperfect consonances and dissonances).

Source of the Common Major Triad

The source of the major triad is easily found in the *scale of nature.* In Ex. 1, the overtones at (d), (e) and (f) make the common major triad, while reciprocal under-tones from the minor triad

Ex. 6



Source of the Dominant Chord of the Seventh

Turning to Ex. 1, once more note that the overtones at (d), (e), (f), (g) form the familiar Dominant Chord of the Seventh (c. e. g. & b.). This seventh chord, because it is found in its indentical form in the scale of nature or primary scale, is called the Primary Seventh Chord as opposed to the other seventh chords which are called Secondary Seventh Chords.

Source of Near Related Key

Not a few students, upon being told that the G major scale is the next nearest major scale related to C, ask why this is so. The answer may be easily shown since in the scale of nature, see Ex. 1). The first new tone after the resonator C in the series is G. This second overtone from any given tone as resonator is always identical with the fifth tone in the major scale which, according to the common rule, becomes the key-note for the next nearest related major scale.

The Source of the Major Scale and the Relative Importance of the Various Tones in it

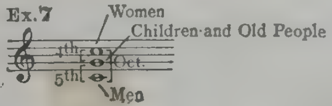
It is interesting to trace a rather plausible theory of how man, in his musical gropings, might have been influenced in forming the tones of the scale, and why he chose certain tones. and chords much more frequently than others.

It may be easily granted that the physical condition of man or animals through many generations might be influenced in a certain direction. For example, a dog always turns around a couple times before he lies down; his progenitor the wolf did this of necessity in the thick grass or bushes in order to make a trampled place to lie.

A man does not need much encouragement to get into a fight or a war; he may be finely dressed and appear very highly civilized as he walks or drives down the beautiful city avenues; but under this thin veneer is the old inherited disposition and tendency. For thousands of years he was a fighter; he fought animals, the elements, and enemy tribes who encroached upon his borders. At the least provocation in this day up come his fists, pistols, guns, cannons, warships, or what not in defense!

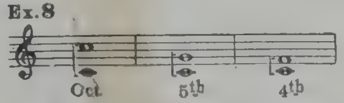
By means of this same theory of inheritance a very interesting source of the scale may be found. In the dim and distant past men sang only in unison. There being male and female, the interval of the octave was immediately established, since the female voice is pitched an octave higher than the male voice. The children as well as older men and women would join in the singing but not being able to sing as low as the average men or as high as the majority of the women, these children and older people would join in at a pitch which was most primary and natural (see Ex. 1, the first nature tone after (b) is the tone at (c) a fifth higher). Therefore we find these primitive people becoming thoroughly acquainted with the intervals of the perfect octave, the fifth and fourth.

Ex. 7



Or from any given tone, they knew and heard over and over these intervals:

Ex. 8



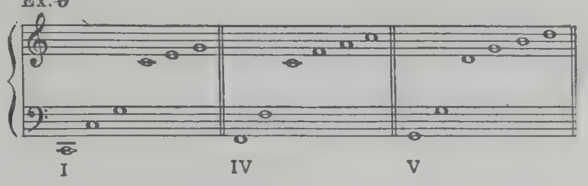
These pitches in this or any key in which they chanced to sing ever emphasized the I, IV and V or tonic sub-dominant and dominant in their mental and physical organisms.

In the ear of a man is found some very fine and sensitive little harp-like filaments, called after the Italian who discovered them, filaments of Corti. In these primitive peoples who heard a great predominance of certain intervals for so many ages it is not strange then if these filaments of Corti should become developed with a physical and natural tendency towards I, IV and V.

Any organ that is exercised grows and these filaments therefore would develop and gradually assert themselves in the physical organism through inhertiance.

The tones of the intervals I, IV and V would affect these filaments in the order noted in the Nature Scale, at least through its first six overtones which naturally are the strongest ones;—

Ex. 9



Naturally the tones most used in the overtones of I, IV and V as resonators would be the ones most firmly impressed upon the filaments of Corti and by inspecting Ex. 9 the relative importance of each tone is revealed by the number of times each tone appears.

No. 1—c appears 5 times.
No. 2—d appears 2 times.
No. 3—e appears 1 time.
No. 4—f appears 3 times.
No. 5—g appears 5 times.
No. 6—a appears 1 time.
No. 7—b appears 1 time.

It is found therefore that there are seven different tones (a complete scale), 1 and 5 are the most used tones while 4 and 2 are next in importance, and 3, 6 and 7 are used least. Apply this proportion to tones used singly or as fundamentals of chords throughout the pages of musical literature of the past and present, and it will be found that the above theory is very consistent. It might be added that this theory makes a most satisfactory explanation of the reason for folk-songs and popular music being invariably built upon the chords of I, IV and V.

The Relation of the Scale of Nature to the Damper Pedal

As the lowest tone (c) in Ex. 1, used as a resonator, when sounded gives off quite distinctly the first six overtones as in Ex. 9 in like manner any tone used as resonator will produce a relative series of overtones. Try the experiment for yourself. Press down the keys (c, e, g) with the R. H. marked major triad in Ex. 1 without sounding them. Then sound with the L. H. the low (c) momentarily and it will be found that the tones of the triad which are being held will sound quite distinctly after the low (c) ceases. Reverse the process by holding the low (c) with the L. H. without tone, while the tones of the triad (c, e, g) are sounded with the R. H. Let these three keys up and the three tones will still continue to sound by reason of the sympathetic vibrations taking effect in the relative segments of the low string (c) held down by the left hand.

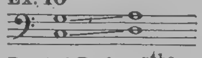
This same phenomenon of course takes place not only with (c) as a resonator affecting its triad (c, e, g), but with any key with its relative triad on the piano. Many and varied are the special effects which may be brought out by means of the pedal and sympathetic vibrations. Enough could be written on these special effects to make a long article but what is intended to be noted here is the primary effect of the manner in which the tone i[illegible] always enriched whenever the damper pedal [illegible] ployed. [illegible] matters.

Hemholtz states that the quality of a to[illegible] This may
improved by the presence of the lower over[illegible] other col-
the damper pedal is pressed properly, ove[illegible] 117. Even
fect harmony are set into vibration all [illegible] is gradually
which greatly enriches the tone especi[illegible] getting a good
sympathetic vibrations come into being [illegible] is why, after
pleasant perm[illegible] this manner of [illegible] a child often
like that [illegible] desirable harp whose to[illegible] ight that he has
and sound consequently [illegible] the piano key-
[illegible] rapidly in his
[illegible]cal attainments.

Why Are Parallel Fifths Forbidden in Harmony?

This bugbear of the harmony student may find an explanation by means of the scale of nature. Why do these fifths sound badly?

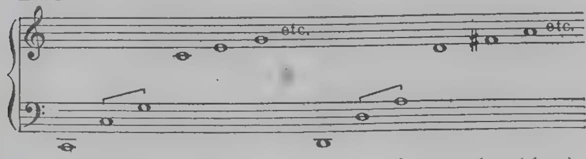
Ex. 10



Parallel Perfect 5ths

Fill around these fifths the relative scales of nature, e. g.:—

Ex. 11



The (c, g) in the scale at (a) moving to the (d, a) in the scale at (b) has a very boorish effect since one really hears the series of overtones at (a) and then he suddenly is thrown into the series at (b). This unprepared move from one family of tones into another is too abrupt and the ear objects. To move from one family of tones in the key of (c) to another series in (d) needs at least a slight modulation.

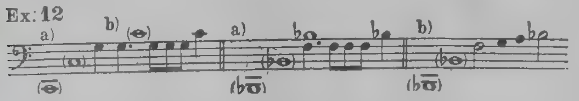
While this theory accounts for the crude sound of fifths from one degree to its adjacent degree up or down it would appear then that parallel fifths from I to IV or I to V, or vice versa, would sound all right, since the relation of the series of overtones on (e) to the series on (f) or (g) would be perfectly well-sounding and as a matter of fact the later day harmony books call these particular fifths good.

There are other reasons given why parallel fifths sound unsatisfactory; but I am citing this one since it sounds as plausible as any of the others and also because it finds its argument in the subject under discussion, the *scale of nature.*

Why Do Boys Call Out Their Newspapers in the Interval of the Minor Third?

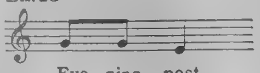
Not long ago I read in some work how the early tetrachord was founded. The theory was that the ancient Greek standing in the presence of his God chanted his own poetry to the God with the following natural inflection to his voice.

Ex. 12



Natural, because the next tone above the (f) or (g) in the scale of nature is the perfect 4th. (See above at (a) in Ex. 12.) It will be noted that bass and baritone voices naturally speak at the above pitch (f) while tenors speak at the pitch (g). Some chanter upon becoming tired, slurred the tones from (f) to (bb) as at (b) in Ex. 12 and in that manner the four toned tetrachord came into existence. I have asked many persons why the newsboy always uses the *minor third* in crying his 'Evening post."

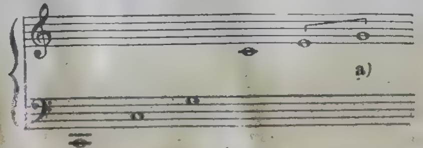
Ex. 13



No one has ever explained this to me so I offer this explanation and again this is based upon the *scale of nature.*

The boy's voice is pitched an octave higher than the man's voice, so the first tone he cries (the natural speaking tone of his voice) will be found the second (g) in the nature scale. (See Ex. 14 (a).)

Ex. 14



Since he pitches his voice lower for the next tone he would naturally take (e) the next tone lower in the scale of nature, which is a minor third.

Many other interesting phenomena and theories may
nd in this self-same scale of nature; but in this
only a few of the most common ones have

d plan to interest students in searching for
vhy certain things are thus and so. For
is the scale named c-d-e-f-g-a-b-c? Why
g? It would be much simpler to explain
learn the alphabet beginning with a.
rce of the major scale? Why are the
G and F? The v other ques-
udents many a and most tal hunch.
he slogan of

John C. Freund

(1848-1924)

The Etude notes with deep regret the death of John C. Freund, in April. Mr. Freund was a man of very great ability and remarkable energy. He was indefatigable in the cause of promoting a patriotic interest in the music of America.

John C. Freund was born November 22, 1848, in London, England. His father was a physician. He was educated at Oxford where he edited a magazine and produced one of his own plays. He came to America in 1871 and for a time divided his activities between trade journalism and theatrical interests. He then founded *Music Trades*, and later the excellent musical news weekly *Musical America*, interesting himself in what he called "the musical independence of the United States" and conducting an extensive propaganda which unquestionably gave impetus to musical endeavor in America. Mr. Freund was an able speaker and possessed a very forceful personality. His editorials were vigorous and fearless, and his influence in many directions in the music world will be greatly missed.

A Rocky Mountain Columbine

(A Parable)

By John Ross Frampton

A friend has sent me a pressed flower picked at my old home in Iowa. She wrote that the plant was a joy to all who saw it, with its ten or twelve large blue flowers. And friends here admired even the pressed blossoms, for they had never seen the flower in its freshness and beauty. It was a Rocky Mountain Columbine, and it made me think a bit.

Five years ago there grew a plant on the slopes of Gray's Peak, in Colorado. It lived about 11,000 feet up, almost at "timber-line," which is the altitude above which no trees can survive the terrific storms, where the nearest trees are dwarfed and beaten out of shape by the fierce pebble-laden winds which often tear away all the bark from the exposed side of the trunks. This plant had but poor, rocky dirt to grow in, and had drunk icy water which melted by day from the eternal snows above, and which froze around the base of the plant every night. Surely this plant knew what the struggle for existence meant! But how wonderfully beautiful was its bloom! Small wonder that Colorado should choose it for its state flower! Very few people had ever seen this particular plant, and those who had, had been possessed of sufficient judgment and self-control to leave it there untouched, to gladden the heart of some other tired climber.

One little girl had found it and watched it and finally gathered the ripened seeds and sent them to me in Iowa. They were small, black, hard seeds. I planted some in the good rich soil of Iowa, and they refused to even start to grow. I soaked some for days in water and then planted them, and they grew. When the little leafy stems were half an inch tall I had to transplant them, and, will you believe it, the roots were a couple of inches long? In the Fall I again transplanted them. The plants were possibly three inches high, but the fibrous roots went almost straight down about fifteen inches! The second summer the plant grew bigger, but attempted no blossoms. Only in the third year did it give some small blooms. But in this, the fourth year, it is glorious in its beauty.

And I thought of how patient and wise and careful Nature is, making sure first that the plant had roots enough before attempting the perfection of a blossom. And I also thought of the music students who are unwilling to lay any foundation, who have no patience for sending down roots, but wish to blossom out into brilliant showpieces as soon as there has been any growth whatever, possibly even before the leaves have come, and surely before there are any deep, stress-resisting roots!

Keeping Pianos Under Difficulty

The Department of Commerce at Washington has just released a report relating to pianos in Venezuela. We learn that the pianos may be heard continuously in almost every street in Venezuela. The tropical climate makes for open windows. The cement walls of the houses were not made to contain sound, therefore the sounds travel as far as their normal vibrations extend. A concert or a recital in one home does for the block.

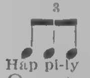
Our country supplies four-fifths of the pianos and player-pianos. The piano must be a wonder to withstand the conditions of transit to Venezuelan cities and when it gets there it is welcomed by more piano enemies than one likes to imagine. The piano may be carried up rugged mountain slopes on mule back. The white ant will make a meal of the wooden parts of the piano if the wood has not been cut during the proper season and thoroughly dried. The bottom of the piano must be sealed so as to keep out mice and innumerable varieties of insects. The metal parts must be coated with a non-corrosive finish. Even when painted or nickel-plated these parts are liable to rust in a few weeks and ruin the instrument.

Imparting Rhythm

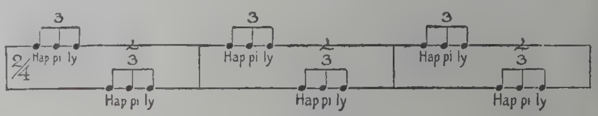
By E. M. Goldsmith

Simplicity must be the ruling factor with the teacher who is endeavoring to impart this vital principle in music. In the first place, counting with regularity is foreign to the mind of the beginner. Therefore the necessity of explaining in the most simple form, every detail relative to rhythm.

Illustrations of the simplest nature can be used to good effect in many cases where the pupil is not born with rhythm. Where the pupil has a fair understanding of 4/4 and 2/4 time or rhythm, I use illustration in 2/4 with exercises in triplets as a leader to the idea of 6/8 rhythm. The pupil must understand that the triplet eighths must be made in the same time as two-eighths, with the volume of accent of the count on the final note, I use the word "Happily" for the three-eighths, thus



Then the pupil counts the triplets in this form: One, two, three, four, five, six—accenting the first and fourth counts.



The Young Student's Stimulant

By Aletha M. Bonner

"Not an easy thing to do," says the teacher. Periods of lagging interest come to even the most talented pupil, and instructors are often at their wits' end endeavoring to cope with the situation.

Variety is one of the best of stimulators for waning enthusiasm. It is that delightful condiment which gives life a fine flavor and whets one's appetite for a solid, substantial diet; and truly does the youthful nature crave a liberal dash of this seasoning throughout the musical menu.

Diversity in teaching is as profitable to the instructor of music diversified farming is to the agriculturist. Indeed the child mind may be likened to a fertile field, where even with the most careful cultivation without rotation or variation, the yield will be of inferior quality and in time an absolute failure.

Avoid monotony, and the reward will be a keen manifestation of interest on the part of your pupils.

"There was a time when it might have been said with some truth that Americans were not a musical people. We have not the great traditions of some European countries, notably Italy, France and Germany. Like the English, we have not taken any form of art as seriously as we should. . . . America has made much progress within the last fifty years towards the creation of that musical atmosphere which is essential to the development not only of the public taste but also of the genius of the artist."—*Philadelphia Inquirer.*

What Is Your Vote on Jazz?

The Etude has already received a large number of votes on the Jazz problem; but to be fair to the question and to our readers we will not reveal the results at this time as it seems to us that a great many readers might not want to give their opinions until they had read this issue. Therefore, will you kindly send us to-day a postal giving your opinion? If you are in favor of the better class of Jazz, write us. If you are entirely opposed to Jazz, write us. Your name will not be revealed. Address, Jazz Problem, care of The Etude, Philadelphia, Pa.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

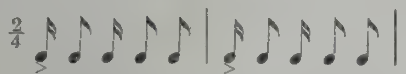
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Jazz and Its Effects

Two letters recently received ask questions relative to the modern development in music (?) called "jazz":

> (1) Please explain the meaning of the jazz that we read so much about. In one paper I read: "The people these days play by the jazz, they dance by the jazz, they sing by the jazz and they walk by the jazz." L. T.
>
> (2) I would like to take up the study of piano again after two years of playing nothing but jazz. I find that my technical ability for playing classic music has disappeared. Can you suggest a series of exercises which will give me sufficient practice to enable me to continue my studies in one or two months?
>
> I had just finished Bach's *Two-part Inventions*, when I was forced to stop my lessons. Those I can still play because they are ingrained in my brain and always will be; but if I try to play scales, arpeggios in thirds and things requiring such technic with any degree of velocity, I discover my deficiencies. Also, my touch has become hard and metallic. R. W.

(1) I venture to define jazz as a kind of music in which everything is subordinated to the expression of the "ragtime" principle. This principle consists in a continued use of an irregular and jerky rhythm of this sort:



In order to emphasize this rhythm, every kind of percussion device seems to be legitimate—cymbals, clappers, tom-toms, auto horns, dish-pans, shot-guns, and so on.

Through several hundreds of years civilized music has been undergoing a refining process which has succeeded at last in making it a vehicle for the expression of the subtlest shades of human emotion. This result has been accomplished by a discriminating selection of musical tone, by a careful adjustment between form, rhythm, melody and harmony, and by the final artistic treatment of all these factors. Jazz now comes to upset all the achievements of the ages, first by employing exclusively an abnormal and irritating rhythm, in which accents are constantly displaced, secondly by degrading melody and harmony almost to extinction, in favor of the blatant rhythm, and thirdly by substituting noise for tonal beauty. In other words, it demolishes the barriers of civilization, and returns to the savage and barbaric.

(2) Consequently, it is no wonder that a piano touch suffers from much jazz playing. Assuming that the best jazz player is the one who emphasizes the distorted rhythms in the noisiest possible manner, why stop at anything? Why not use arms, fists, sledge hammers, if they will contribute to the general racket? I once attempted to play on a piano (at a church service!) which had been used the previous evening by a popular jazz hero, and found that he had put eleven of the keys out of commission. No wonder he was adored by jazz devotees!

To get back to normalcy after two years of jazz playing is no small task, and will require much patience and perseverance. First of all, you must abjure jazz and all its works. As the most important factor in your reform, you must get rid of the stiffness in your arms and wrists, which is undoubtedly the cause of your technical clumsiness. Cultivate relaxation exercises, such as that of hanging the hand loosely from the wrist, rolling the hand loosely from side to side, and others which have been suggested from time to time in these columns.

You are then ready for a book of technical exercises. *The Complete School of Technic*, by I. Philipp, is admirable for this purpose. Keeping the principle of relaxation constantly in mind, practice each exercise with moderate and unforced tone, at first slowly, and afterwards at varying degrees of speed.

I should choose pieces that require a fluent touch, since this touch is what you should most cultivate. Here are a few to begin with:

Debussy: *Arabesque in G major*
Palmgren: *May Night*
Mendelssohn: *Capriccio, Op. 16, No. 2.*
Chopin-Liszt: *Maiden's Wish.*
Raff: *La Fileuse*

With two hour's *correct* practice per day, you should get back to civilizazion in a month or two. But don't forget to *relax!*

Training the Ear

> In the Round Table for December, 1923, you mention as one of the qualifications of an artist "evident musical talent." I am in doubt about this in my own case. My ear is keen to detect a discord, but I cannot correct it except when I look at the printed notes. I cannot make harmony "by ear." Is there any hope for me? Mrs. G. N. C.

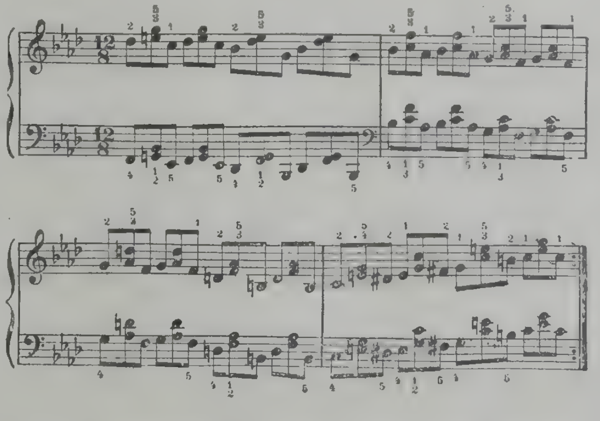
Evidently it is only a question of cultivating your aural sense, since, by your statement, you are far from "tone deaf." If possible you should join some ear-training class, in which you may have daily practice in recognizing intervals, simple chords, etc. Next best would be a class in sight singing, in which you would learn to make to order the intervals on the printed page.

If such class work is not available, get a good book on the subject, such as *Ear Training* by Arthur Heacox, and have some friend systematically dictate to you the progressive exercises which it contains. I see no reason why you should not remedy your deficiencies by persevering work of this sort.

Exercises and Their Effects

> (1) Kindly advise me what study or technical work to use as preparation for Mason's *Spring Dawn*, especially the passage work on page 2, to secure the light, graceful execution required.
>
> (2) I also would like to know just how best to use Pischna's twenty-fourth study correctly, and with what pieces.
>
> (3) Are the gymnastics for fingers, hands and arms as given now and then in the ETUDE liable to stiffen the hands? Mrs. G. E. G.

(1) The best kind of preparation for executing unusual figures in any given composition is to make little exercises out of these figures themselves, and to practice these exercises in a variety of ways, with hands together, slowly, faster, piano, forte, and with other variations. Take, for instance, a characteristic figure from the *Spring Dawn*. This figure may easily be turned into the following technical exercise:



Play the exercise at least a dozen times daily in the ways suggested above, also an octave higher and an octave lower than written. If the wrist be kept loose and the hand (with forearm) be allowed to rotate freely from side to side, the difficulties of such passage work ought to vanish.

(2) Number 24 of the Pischna series is an excellent exercise for drill upon broken chords in extended positions. It should be practiced, together with its variants, slowly and with firm touch, both staccato and legato. Its application may be found in any pieces or studies that involve arpeggio work, such as Moscheles' Etude, No. 11, from Op. 70; Schumann's *Prophet Bird*, Op. 82, No. 7; Sinding's *Serenade* and *Frühlingsrauschen.*

(3) Certainly the exercises which I give from time to time should have quite the opposite effect on the hands from that of stiffness. I am constantly advocating looseness of the arms and wrists. Of course the fingers must be held with a certain degree of firmness to produce tone; otherwise they will flop about on the keys like a fish out of water; but this firmness should be far removed from rigidity, and should be released when not actually required. One should, indeed, cultivate the habit of relaxing as far as possible after each single tone or chord has been sounded. The forearm and hand may be completely relaxed the instant that a staccato tone is played; and they should retain only enough muscular activity to keep the key down when a tone is to be sustained. Play your piece slowly, relaxing in this way after each note, and your hands will remain in a plastic condition even when you adopt a much faster tempo.

Useful Teaching Pieces

> Please suggest some pieces for boys in Grades III-VI; also some for adult "beginners" in Grades II-IV. E. S.

Cheerful music, with bright and active rhythms is best adapted to the average youngster. I therefore suggest the following:

	Grade
Bohm: Dancing Sprites	3
Delahaye: Minuet Columbine	3
Godard: Second Waltz	4
Kullak: From Flower to Flower, from Op. 48	4
Chaminade: Callirhoe, Air de Ballet	4½
d'Albert: Gavotte from First Suite	5
Wagner-Bendel: Prize Song from "Die Meistersinger"	5
Haydn: Gipsy Rondo	5
Bach: Loure in G	6
MacDowell: Witches' Dance	6
Schubert-Liszt: Hark! Hark; the Lark	6

NOW FOR THE OLDER ONES

Kuhlau: Sonatines, Op. 20, Nos. 1, 2, 3	2
Poldini: Valse Serenade	2
Schumann: Knight Rupert, Op. 68, No. 12	2
Grieg: Waltz in A minor, Op. 12, No. 2	3½
Schumann: Cradle Song	3½
Beethoven: Für Elise	3
Jensen: The Mill	3
Tschaikowsky: The Skylark	3
Massenet: Aragonaise from "Ballet Cid"	3½
Godard: Au Matin	4
Chaminade: Scarf Dance	4
Tschaikowsky: April, Op. 37, No. 4	4

A Very Young Pupil

MRS. A. B. C. writes that she has been giving piano lessons to her little daughter, aged five, beginning with a kindergarten method; that the child was at first enthusiastic, and insistent on having lessons, but that her interest seems to be on the wane, and that her greatest trouble is in understanding note-values. She adds:

> Can you suggest anything for her, and whether to go ahead; so she may keep up her interest, or to drop her music for a while?

I'm afraid that you are too ambitious for the little girl, who, from what you say, has made precocious progress for one of her tender years. It is the case with every pupil, that, after the first rapid spurt, progress seems to become much slower, and practice becomes more like real work. So keep the child in training by all means; and do not be discouraged if she apparently makes little or no headway for a time.

As to note-values, these will become clearer after she has developed her mathematical sense. Don't burden her at present with too complex problems of time-relationship, but let her appreciate these instinctively, by cultivating her sense of rhythm. Playing duets with her—such as those of Wohlfahrt, Op. 87, will help matters. Have you tried Presser's *Beginner's Book?* This may be supplemented by simple little pieces, or by other collections of early studies, such as Gurlitt, Op. 117. Even if she does not seem to advance much, she is gradually learning the language of music and is getting a good foundation for future development. That is why, after several years of apparently plodding work, a child often wakes up suddenly to discover with delight that he has obtained a very desirable mastery over the piano keyboard and consequently leaps forward rapidly in his musical attainments.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BACH'S KEYBOARD TECHNIC

In an article on "Bach and the Organ" contributed by C. M. Widor to a defunct English publication, and reprinted in a book called *Studies in Music,* we get the following interesting description of Sebastian Bach's technical methods at the keyboard. One should remember of course that his instrument was the harpsichord and not the modern pianoforte:

"This is the way in which Bach played the harpsichord. 'His five fingers bent so that their extremities fell perpendicularly on the keyboard, above which they formed a parallel line ever ready to obey. The finger did not rise perpendicularly on leaving the touch, but rather glided back towards the palm of the hand; in the transition from one touch to another, this very gliding imparted to the next finger the exact strength of pressure that had been put into force by the preceding finger; hence a great evenness and a touch that was neither thick nor harsh.' It is Philip Emmanuel who has given us this description.

"Bach had a small hand; the motion of his fingers was barely perceptible, as the first phalanges were the only ones that moved. His hand preserved the rounded shape even in the execution of the most difficult passages; the fingers were barely raised above the keyboard, just a shade more than in the playing of a shake. As soon as a finger had been used, he brought it back to its proper position.

"The remainder of his body took no part whatever in the work. It is only those whose hands are not sufficiently nimble that need to exert their whole frame when playing.

"Nowadays we do not play the harpsichord, and the pianoforte which has replaced it with great advantage requires methods and means that were hitherto unknown."

Singing appears to be the only branch of music in which the instrument counts for more than the person who plays upon it, or the manner of the playing.
—Sir C. V. Stanford.

TECHNIC AND INTERPRETATION

In a thoughtful little book entitled *Creative Technique,* written "for artists in general and pianists in particular," Mr. George Woodhouse has interesting things to say:

"Technic represents all an artist has to give," he reminds us; "whether he devotes himself merely to the making of pleasing tone, or is intent on conveying the musical thought, technique is the vehicle for both. There is no magic which works outside its medium——.

"There can no longer be any justification for mere virtuosity. The invention of the modern player-piano has made the most astounding technical achievement a commonplace effect, but it still leaves unchallenged the interpretive powers of the human touch. Music begins, not in notes, but in the living form which embodies its expression. What value then has a facile execution if there exists no musical impulse in the mind of the player.

"The quality which lends beauty in design is always to be preferred to that which is beautiful merely in itself. Every pianist must have a sense of rhythm and acquire a good touch, but mere technical facility is a more prevalent possession than the creative faculty, while rhythm is more often a means of marking time than a musical portent.

"The dual character of technic is evident; first the relation of the player's mechanism to the piano, which is governed by the simpliest laws in mechanics, and second, the relation of that mechanism to his personality, which is as complex as his temperament."

VON BUELOW ON PIANO-PLAYING

For his book, *Success In Music* (which all musicians should read), Henry T. Finck has collected some of the best of Von Buelow's sayings, in which that great pianist and conductor tersely gives some valuable hints to young students.

"Buelow's malicious sarcasm is exemplified in the following," says Mr. Finck:

"'Piano playing is a difficult art. First we have to learn how to equalize the fingers, and then (in polyphonic music, where one hand has to play at the same time parts of diverse strength) to make them unequal again. That being the case, it seems best not to practice the piano at all—and that is the advice I have given to many.'

"A few more general hints:—

"*Crescendo* means *piano.* You must not begin by being at once what you are to become gradually.'

"'An interpreter should be the opposite of a grave-digger; he should bring to light what is hidden and buried.'

"With reference to the first Brahms Ballade: 'To find the correct declamation, we should sing the melody.' He often did this for his pupils.

"Concerning Chopin's *Mazurka, Op. 50, No. 1* he said: 'In this Mazurka there is dancing, singing, gesticulating.'

"'If you think you have finished studying a piece, put it away a month. On resuming it you will discover new difficulties to conquer.

"'The bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinated to the declamation; you must *speak the piano.*'

"A pupil who was mechanically playing a Beethoven sonata one day, was interrupted by him with a word. 'Please play a little with your head, won't you?'

"'Repose is the pianist's first duty.'"

HANDEL—"THE GREAT BEAR"

That brilliant novelist, publicist and music critic, Romain Rolland, has recently completed a new book, *Musical Tour Through the Land of the Past,* from which the following pen-portrait of Handel is taken. It is magnificently vivid:

"They used to call him the Great Bear. He was gigantic; broad, corpulent, with big hands and enormous feet; his arms were so fat that the bones disappeared in the flesh, forming dimples. He walked bow-legged, with a heavy, rolling gait. very erect. with his head thrown back under its huge white wig, whose curls rippled heavily over his shoulders. He had a long horse-like face, which with age became bovine and swamped in fat; with pendant cheeks and triple chin, the nose large, thick and straight, the ears red and long. His gaze was very direct; there was a quizzical gleam in his bold eye, a mocking twist at the corner of his large, finely-cut mouth. His air was impressive and jovial. When he smiled—says Burney—'his heavy, stern countenance was radiant with a flash of intelligence and wit; like the sun emerging from a cloud.'

"He was full of humor. He had a 'sly pseudo-simplicity' which made the most solemn individuals laugh though he himself showed an unsmiling face. No one ever told a story better. 'His happy way of saying the simplest things different from anybody else gave them an amusing complexion. If his English had been as good as Swift's, his *bon mots* would have been equally abundant and of the same kind.' But 'really to enjoy what he said one had almost to know four languages, all of which he mixed up together.'

"This medley of tongues was as much due to the fashion in which his vagabond youth was moulded while he wandered through the countries of western Europe, as to his natural impetuosity, which, when he sought a rejoinder, seized upon all the words at his disposal."

THE SURVIVAL OF THE GOOD IN MUSIC

The flood of music in the air, not all of which is of the best, has occasioned a lengthy article in the London *Spectator,* by C. Hann, who views it all with the modified alarm characteristic of this journal. But he finds comfort in the fact that "public taste is by no means wholly debased. It speedily rejects the wares of its exploiters as soon as their novelty is dimmed and passes on to newer fashions and further disillusionment. It is quick to discern the slightest spark of merit in the mass of mediocrity that is continually offered for its consumption. *Tipperary* was tried and proved in the crucible of patriotic emotions, and it came very near to permanence as the one folk-tune of the twentieth century"—the author is doubtless thinking of England only. A musician could see its weakness in an instant: the public eventually discovered them, and for this it should have credit. *Tipperary* was a good tune; and it was nearly a great tune. In higher forms of music the intricate texture, the subtle relationship of keys and rhythms, of themes and counter-themes are beyond the comprehension of an audience that has not even mastered its musical pothooks and hangers. But the greatest tunes are essentially a public possession. A surprising list could be made of the folk music, of the movements by Handel, Bach, Beethoven, Weber, Wagner, Chopin that are permanently treasured by the Philistines. In its transitory day, *Yes, We Have No Bananas,* though aided by a colossal expenditure in advertising, could not be compared as a business proposition with the lasting popularity of the *Largo* of Handel.

MALIBRAN'S TEARS

Malibran, one of the greatest singers of all time, had a charming wit, and sang at least as well as her sister, Pauline Viardot. She also possessed the interesting faculty of being able to weep while she sang, when operatic exigencies called for it. From her niece, Louise Heritte-Viardot, daughter of Pauline, and author of *Memories and Adventures,* we learn the following about Malibran:

"She was both clever and witty; her sayings and her letters prove this. Here is an interesting sketch of hers on the public: 'The public seems to me like a basket full of unlit candles. If you hold a great fire over them they will melt, but if you light them one by one they will produce a brilliant illumination. Well, I lighted my public one by one'

"She showed great self-control in private life as well as on the stage. Her intimate friend, Countess Merlin, asked her one day, after she had heard her singing the romance of *Desdemona* while tears coursed down her cheeks, how she could manage to sing so beautifully and yet to cry at the same time.

"'Oh, I had no need to practice it specially. As a child I often used to cry during my singing lessons, and as I did not want my father to notice it, I used to stand behind him, and so learnt to get full control over my voice, while my tears were flowing.'."

Her father was Manuel Garcia, who invented the laryngoscope and lived for more than a century. He was a great vocal teacher, a loving father, but something of a disciplinarian.

A PRIZE-FIGHTER AT A SYMPHONY CONCERT

With a due sense of the importance of the occasion we remind our readers of the visit paid by Jack Dempsey, world's champion heavy-weight "box-fighter," to Great Falls, Mont. The event had a musical significance. The huge crowd which received him was headed by the municipal band, and during the procession the champion got down from his automobile and, seizing the big drum, beat enthusiastic time to the music. We pity the poor drum, for Dempsey "packs a wallop" in each hand, as Carpentier could tell you; but the effect must have been tremendous.

But this was not all. From the sport page we learn that "Dempsey later appeared on the same stage with the Minneapolis Symphony Orchestra, the artists finding him out front much to their surprise, at the end of an intermission. When they recovered from their surprise they joined heartily in the applause given the champion, and Dempsey reciprocated by popping his big hands together in appreciation of the music."

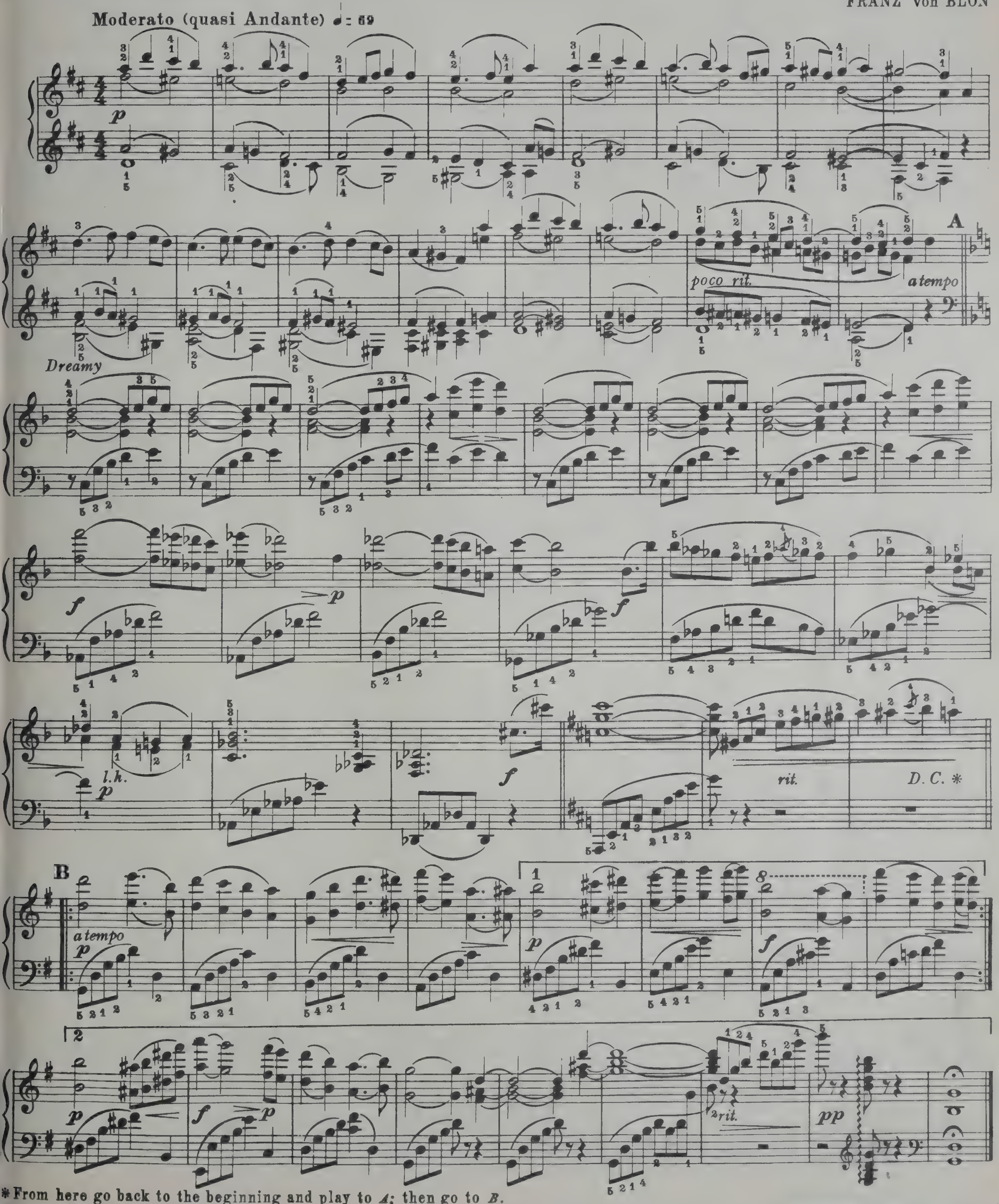
One understands the surprise of the symphonists. They must have wondered if the redoubtable battler had his eye on the piano and perhaps intended to demonstrate his striking powers by "hitting the ivories." Or possibly his experience of the afternoon made him cast longing eyes on the tympani. Maybe they thought the champion of the prize-ring had received vague information concerning the Wagnerian "Ring" and wished to arrange a fight with *Siegfried,* the Tarnhelm Kid who "K. O'd" *Wotan* in a memorable battle.

But no; the champion's visit was purely an act of courtesy as between one professional entertainer and another. Reciprocity seems in order. One of our leading symphony conductors might return the visit by appearing in "the squared circle" to be introduced to the fight-fans as one of the world's contenders for the time-beating championship.

IN REMEMBRANCE

Very smooth and flowing, in the style of an organ piece. Grade 3½.

FRANZ von BLON



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* From here go back to the beginning and play to A; then go to B.

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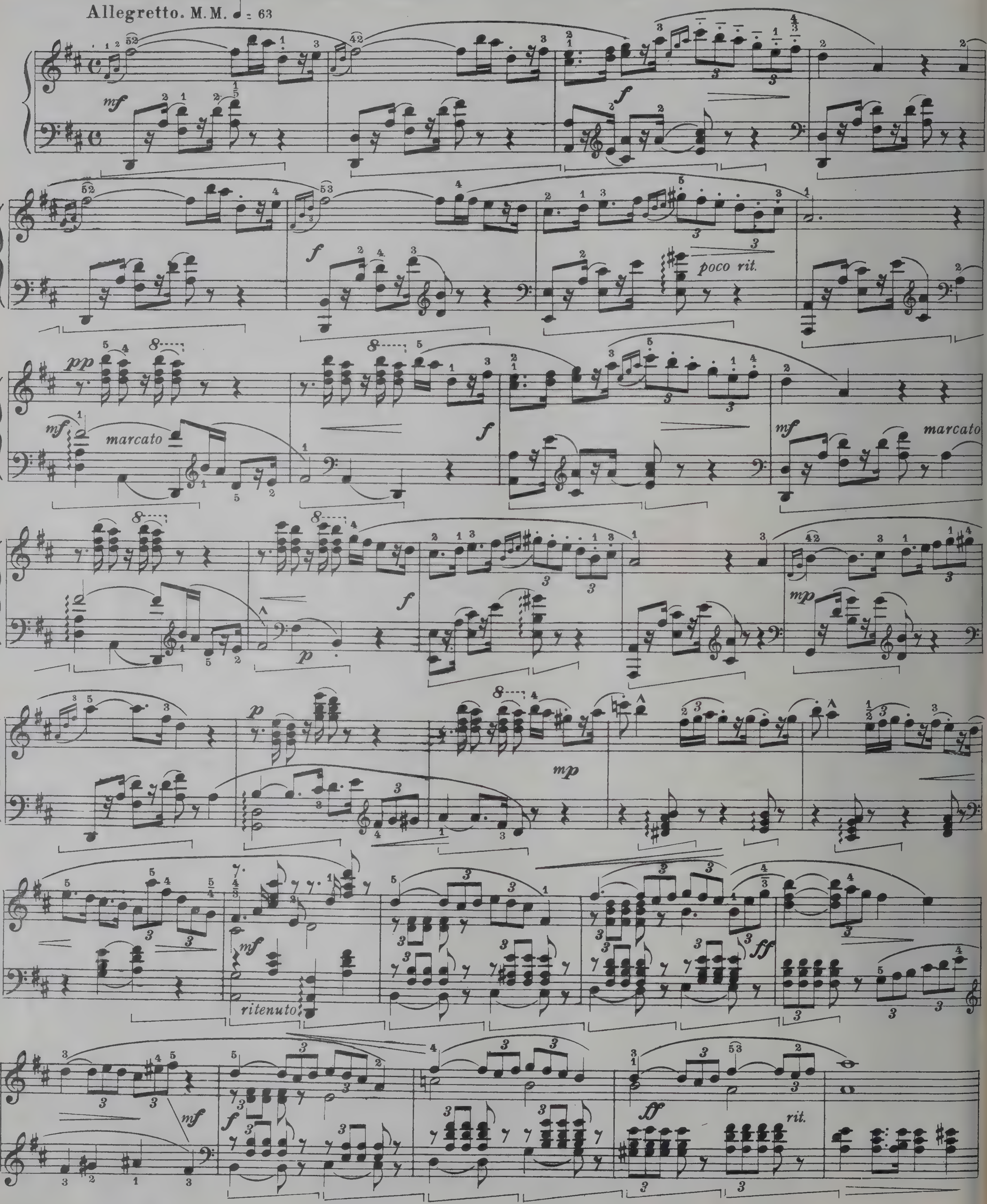
CANZONETTA

GEORG EGGELING, Op. 209

A very pleasing composition exemplifying the carrying out of the melody in several voices. The ornate accompaniment must be steady but subdued. Grade 4



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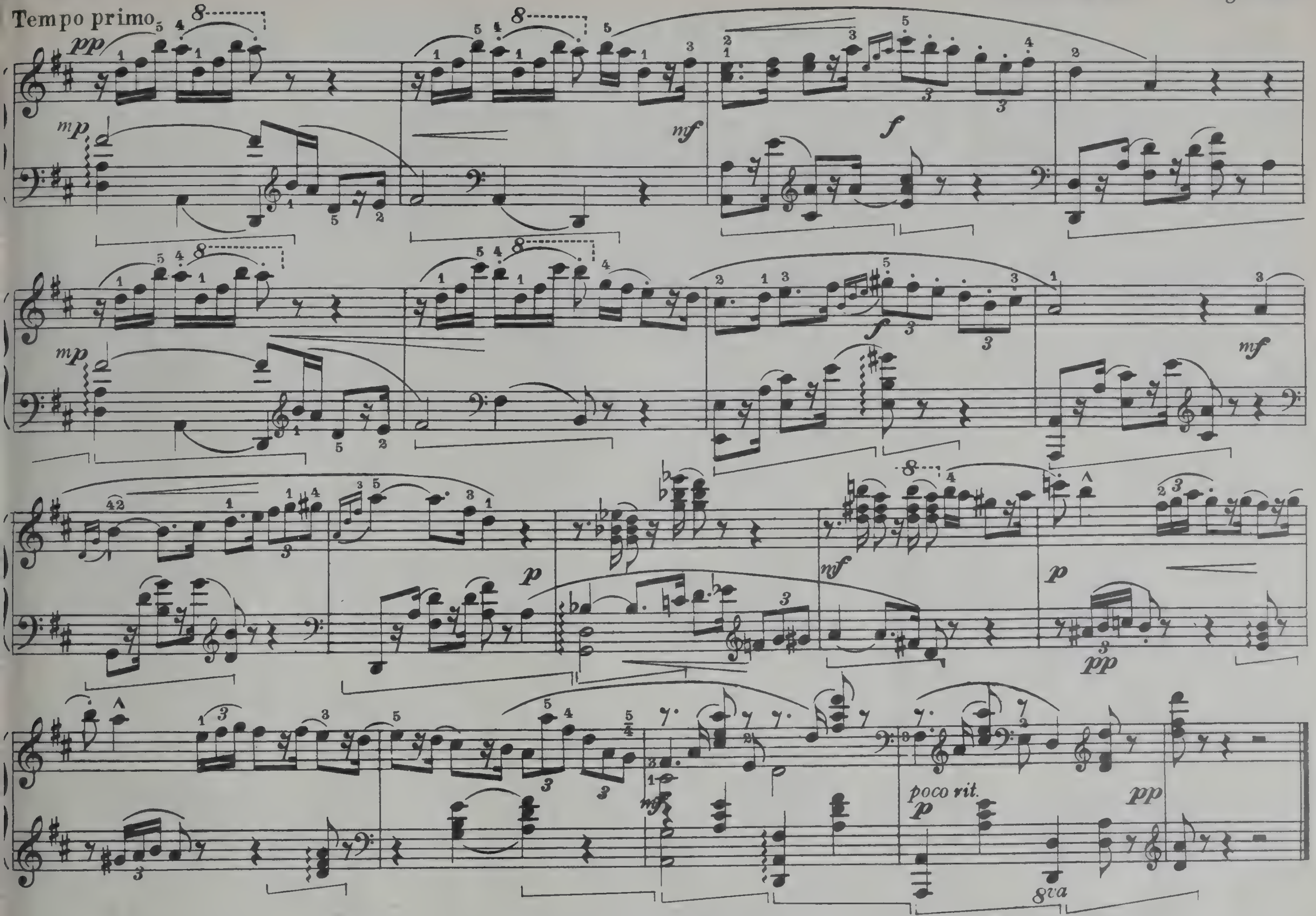
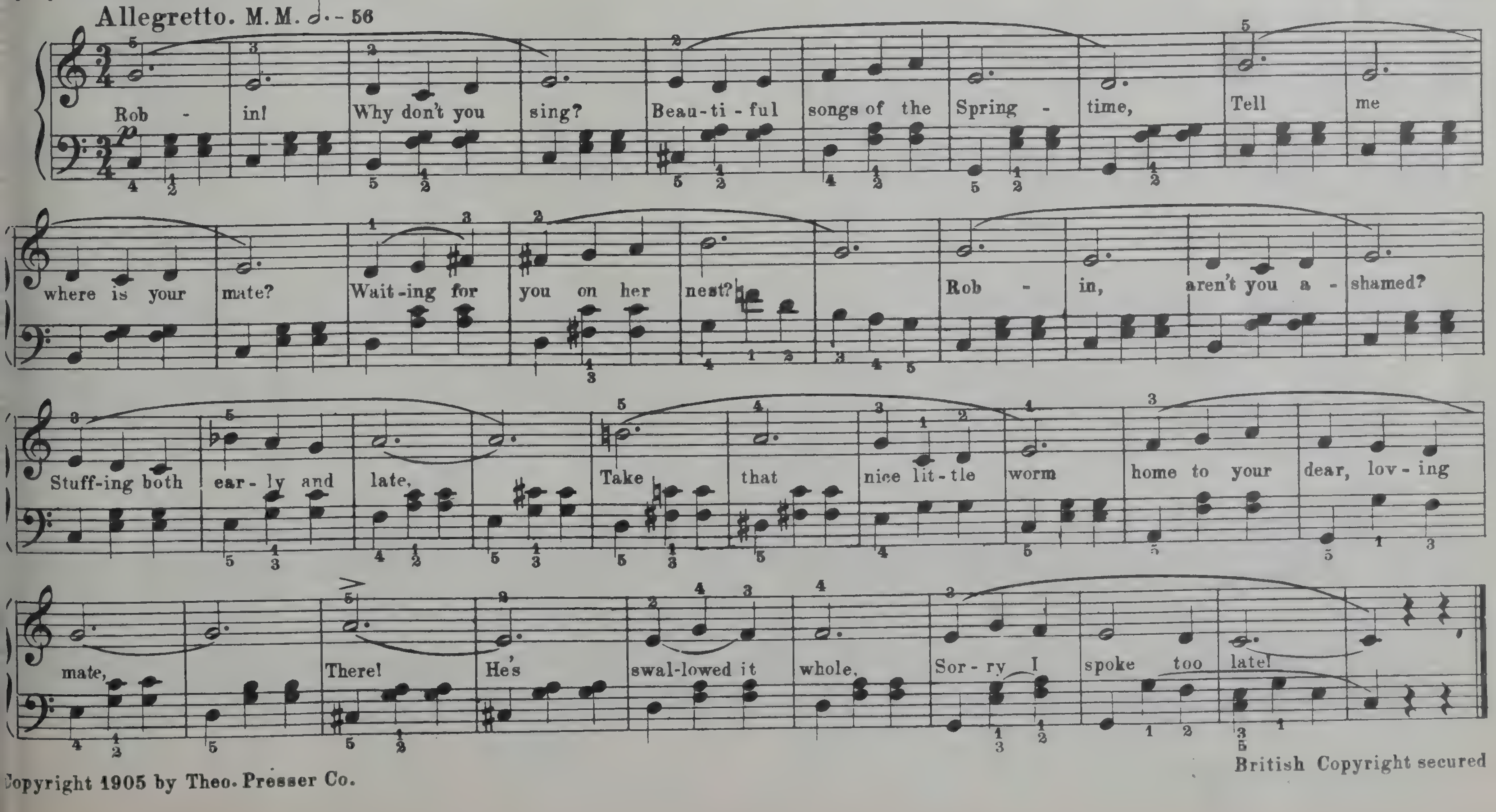


THE ROBIN

jolly little beginner's piece. Grade 1

R. E. DE REEF


Allegretto. M.M. 𝅗𝅥. = 56
p
Robin! Why don't you sing?
Beautiful songs of the Springtime,
Tell me where is your mate?
Waiting for you on her nest?
Robin, aren't you ashamed?
Stuffing both early and late,
Take that nice little worm
home to your dear, loving mate,
There! He's swallowed it whole,
Sorry I spoke too late!

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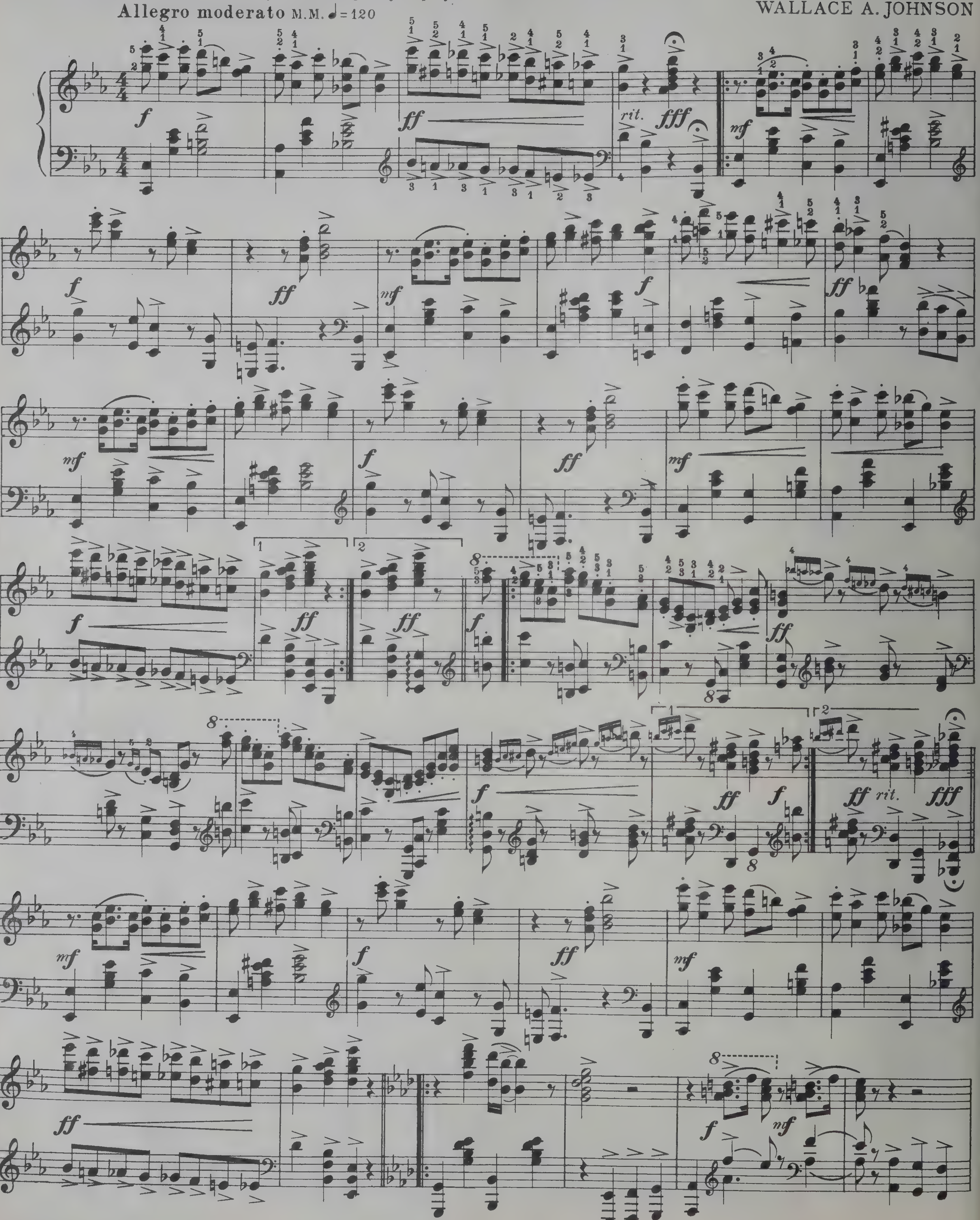
STEPPIN' ON THE IVORIES

In modern dance style, but musically interesting. May be played as a *fox trot.* Grade 4

WALLACE A. JOHNSON



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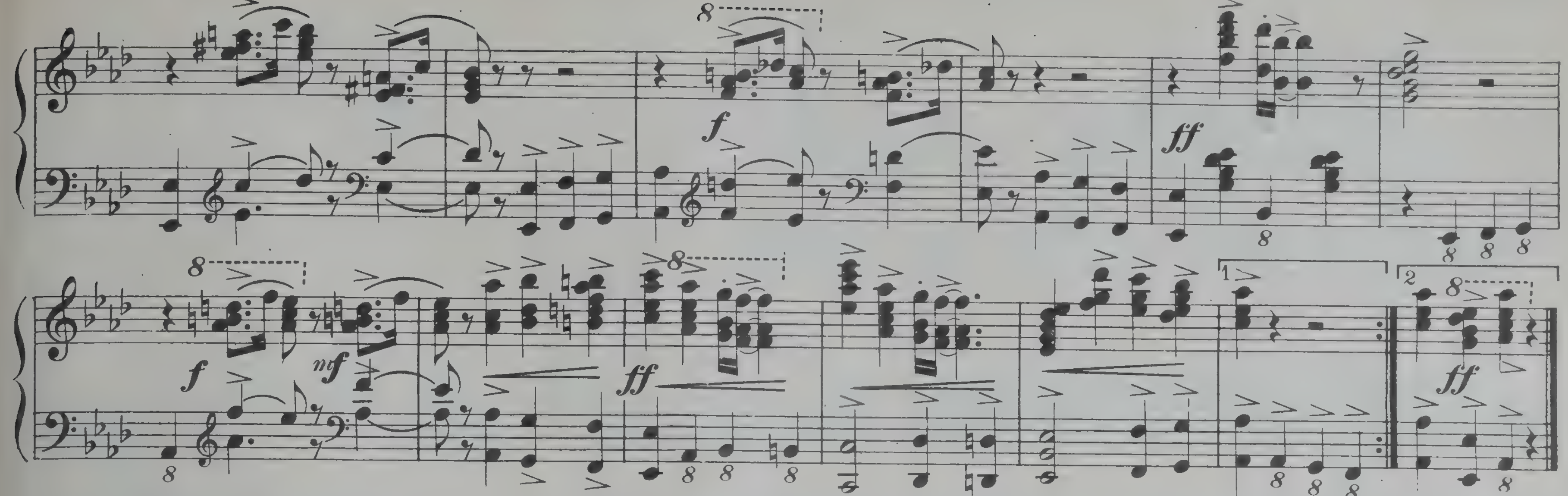
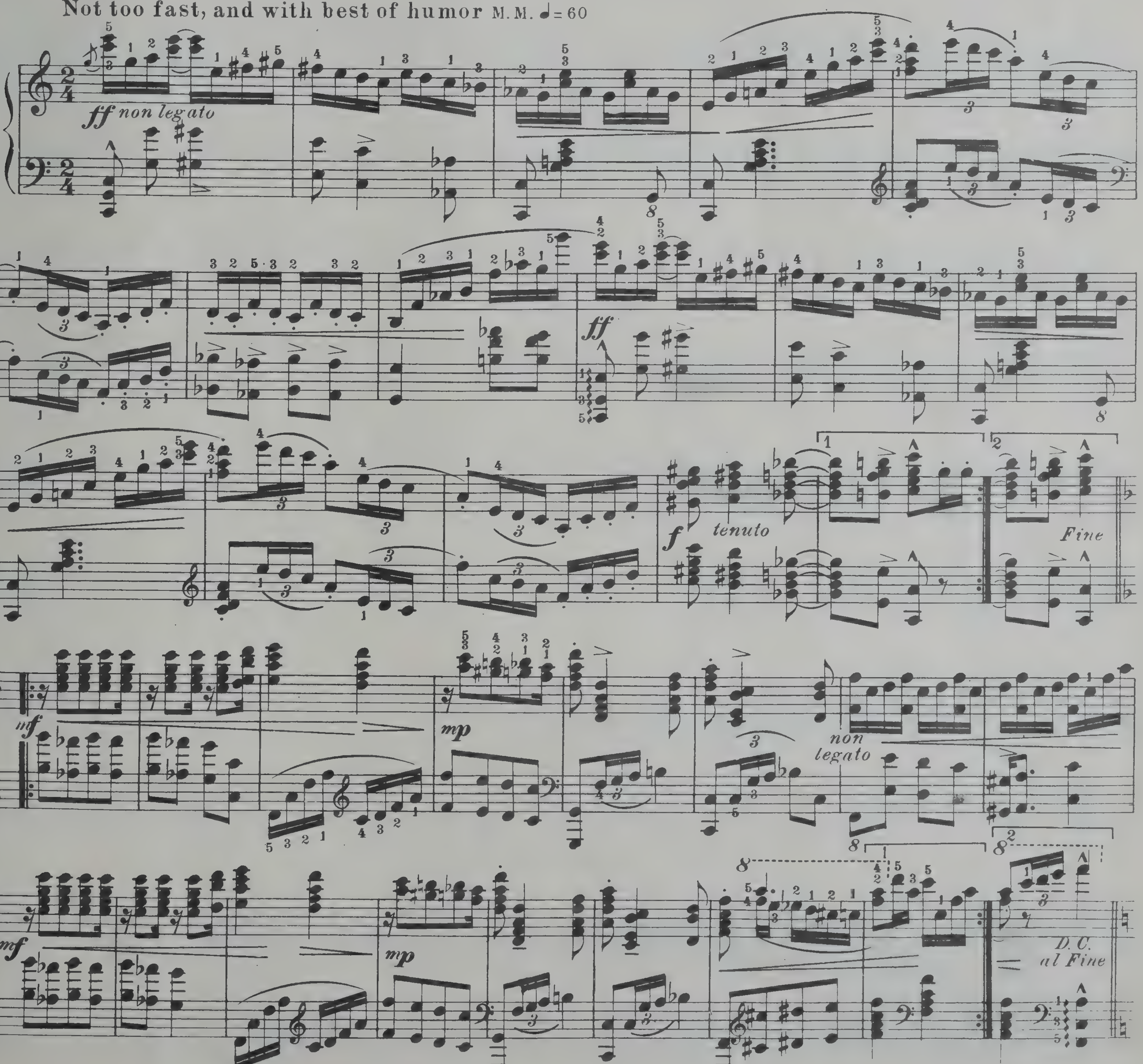


The title and dedication of this lively number are self-explanatory. This piece is not only well-made, but interesting harmonically. Grade 5.

To that Prince of Jazz, Mr. Paul Whiteman

WHITEMANIA

Charles Wakefield Cadman



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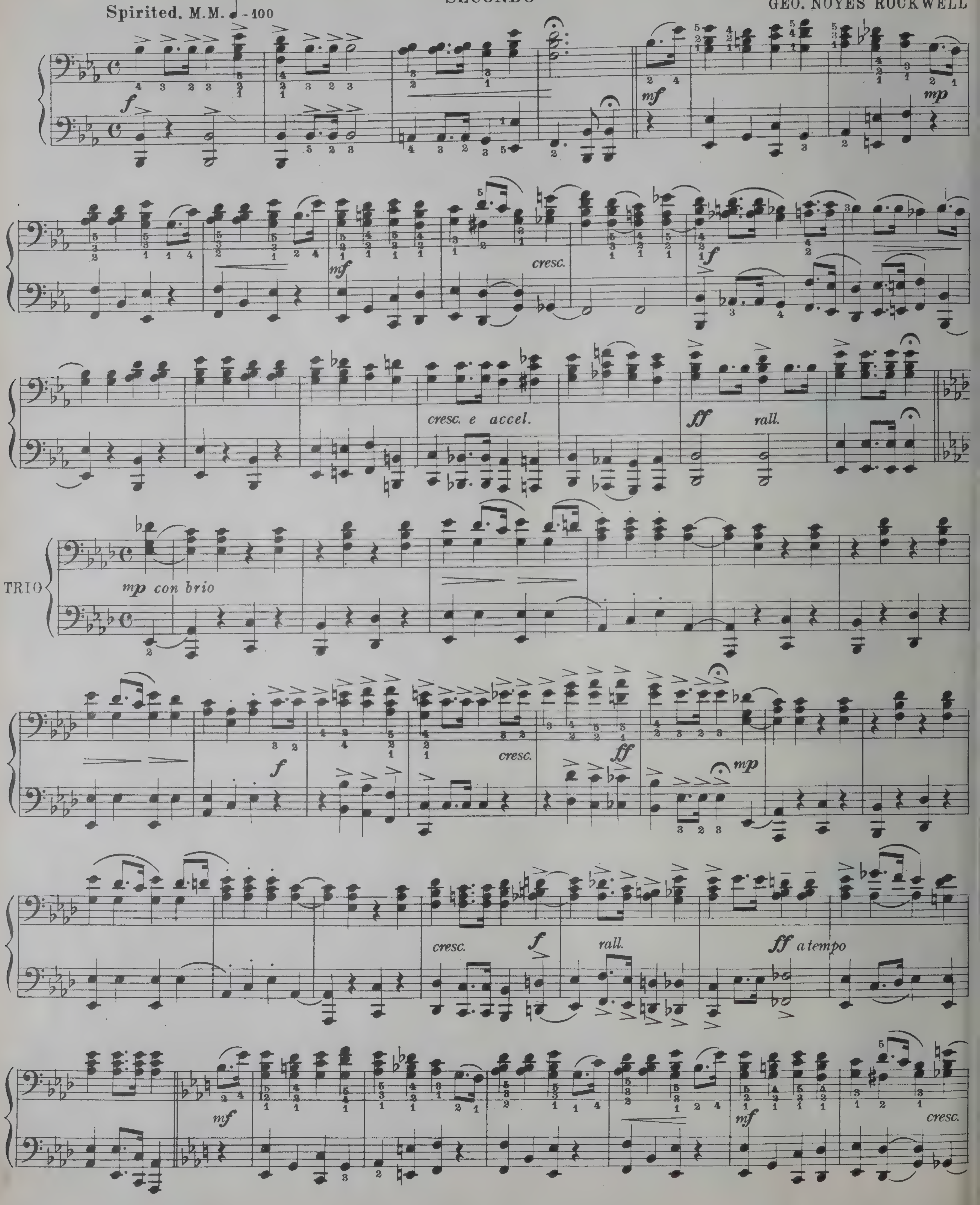
INSTALLATION MARCH

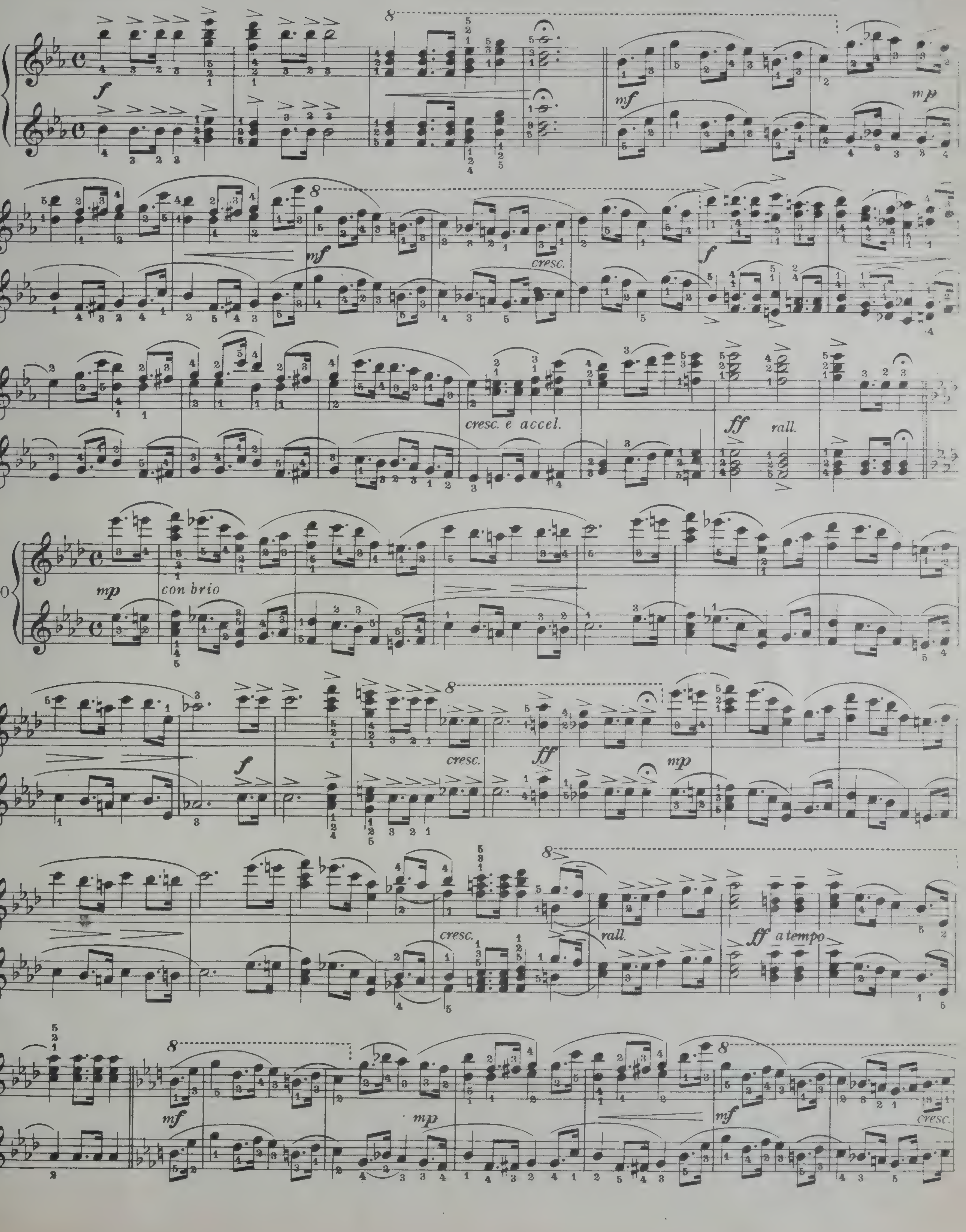
SECONDO

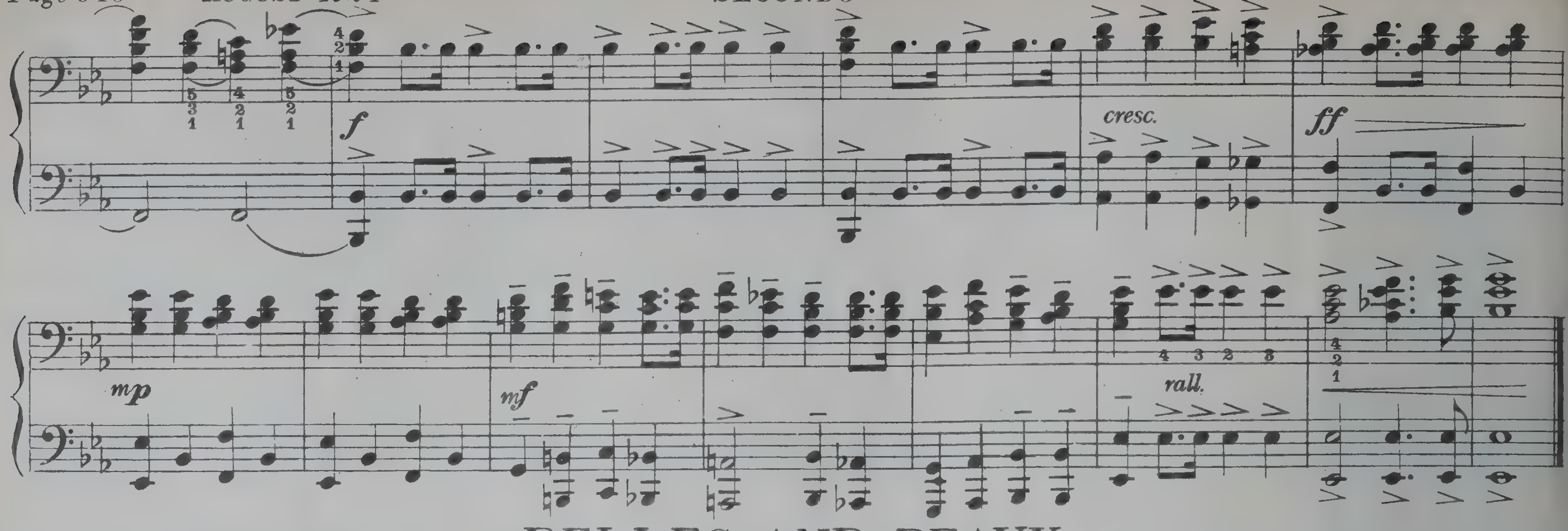
GEO. NOYES ROCKWELL



INSTALLATION MARCH

Spirited M.M. ♩ = 100 **PRIMO** GEO. NOYES ROCKWELL



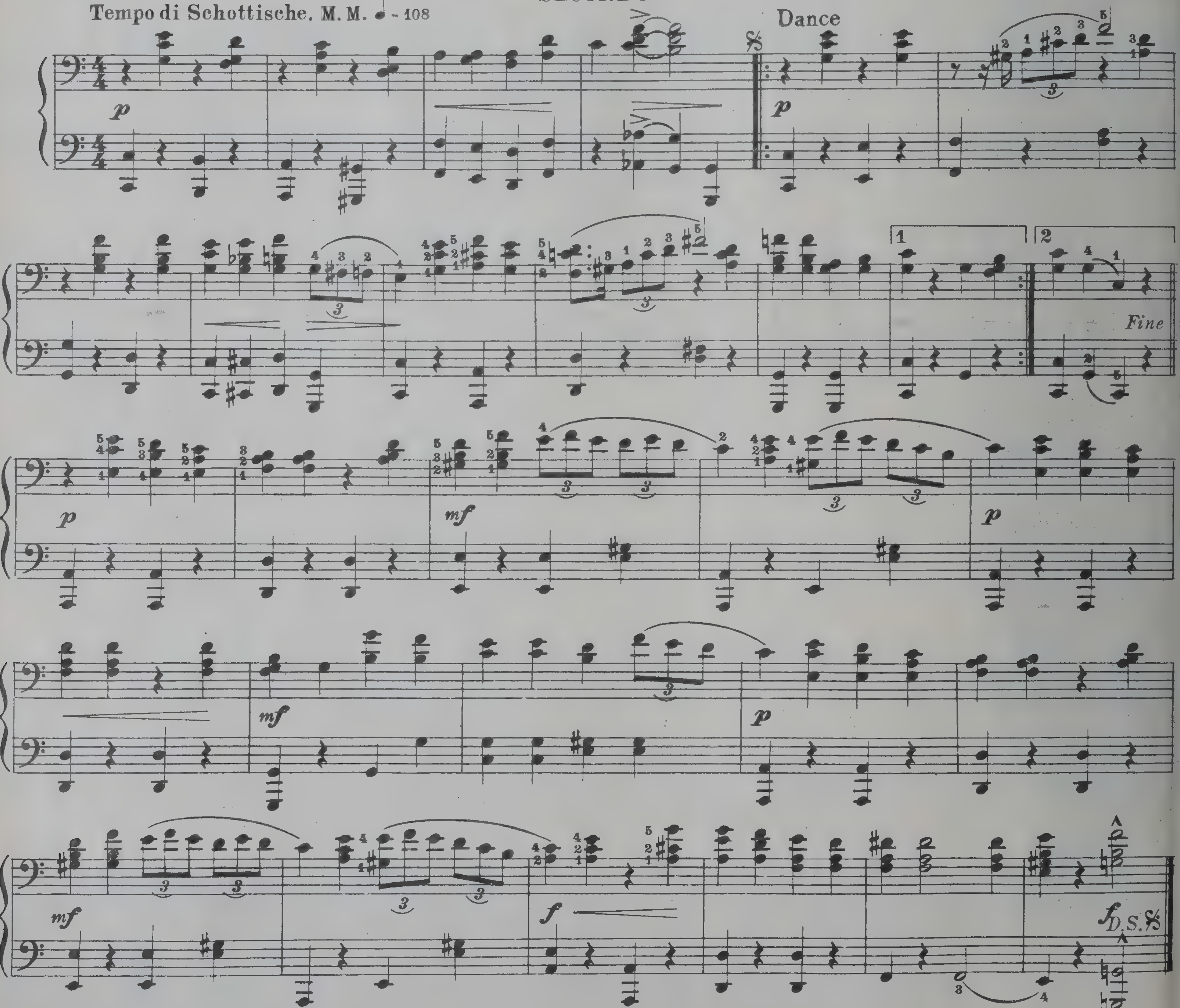


BELLES AND BEAUX

GRACEFUL DANCE

SECONDO

H. ENGELMANN



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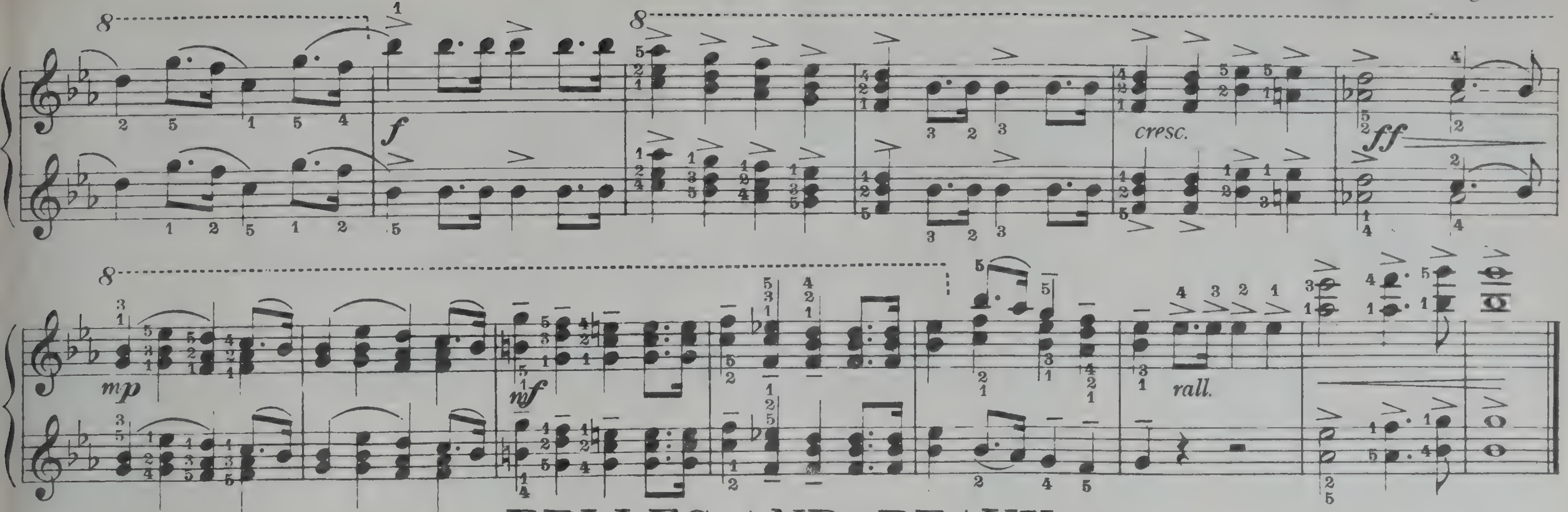


BELLES AND BEAUX

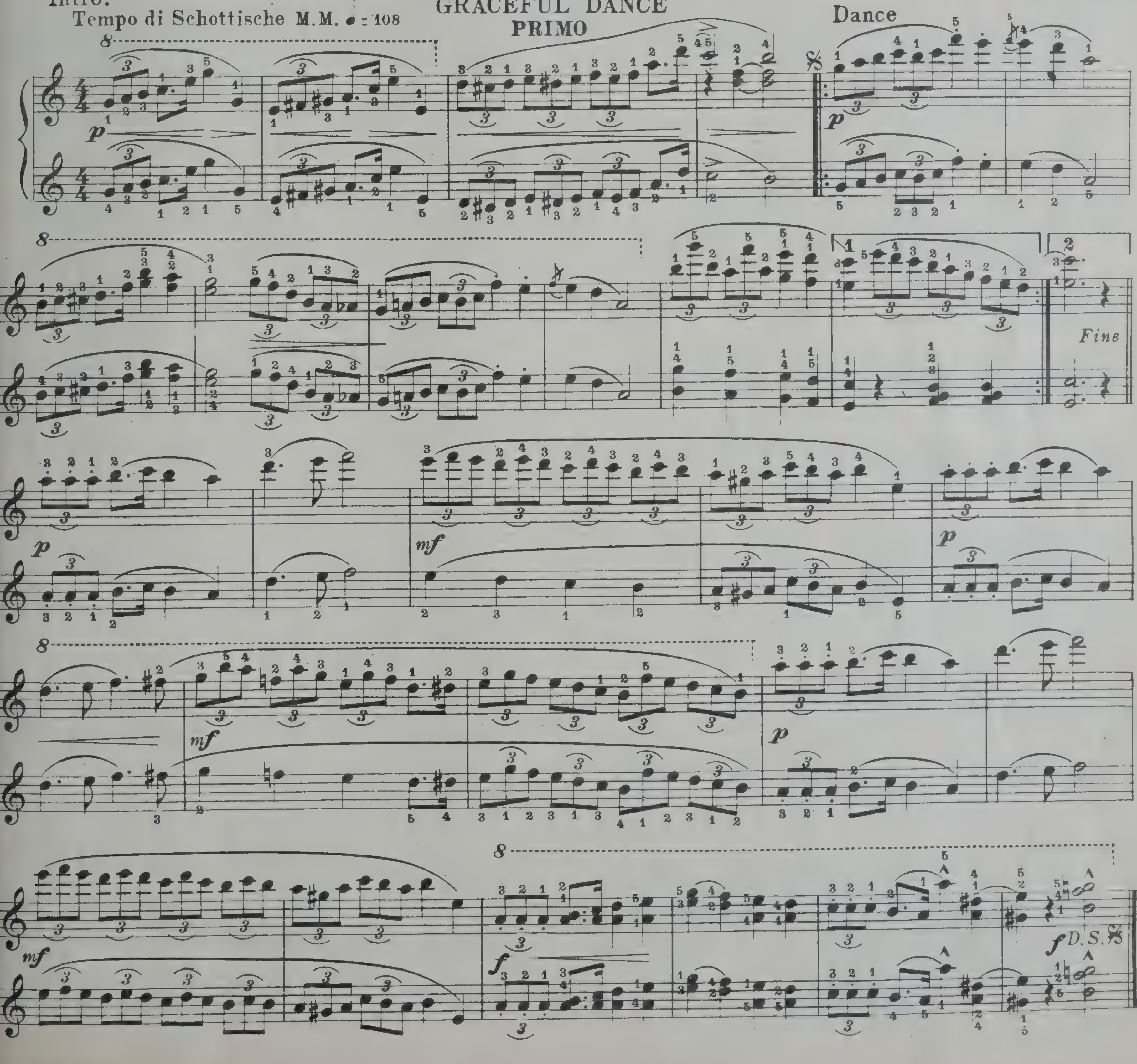
GRACEFUL DANCE

PRIMO

H. ENGELMANN

Intro.

Tempo di Schottische M.M. 𝅗𝅥 = 108

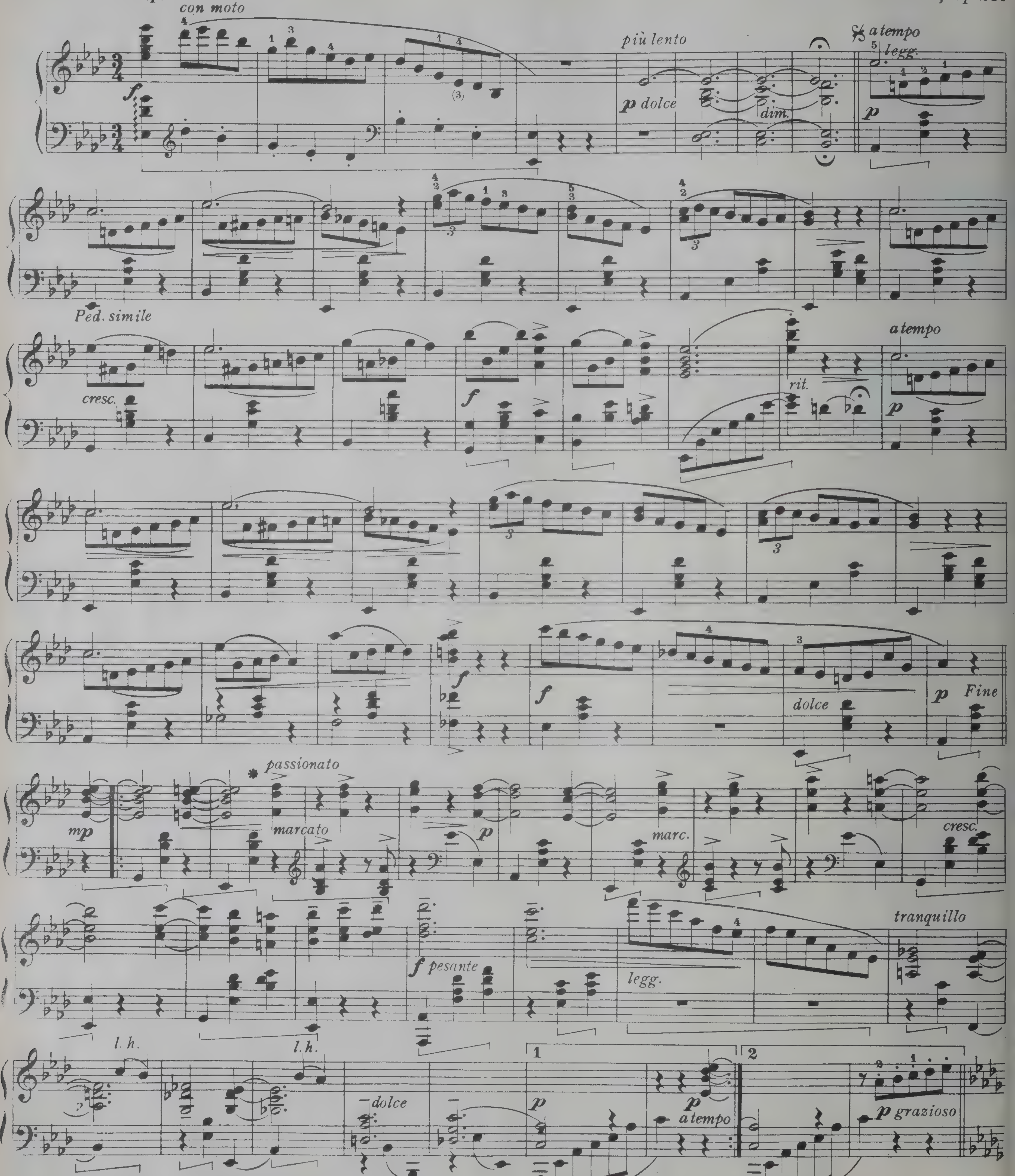


DANSE MODERNE

An idealized waltz movement, in very free time. Grade 4.

Tempo di Valse

AUGUST NOELCK, Op. 237



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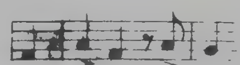
*Bring out the melody thus: 

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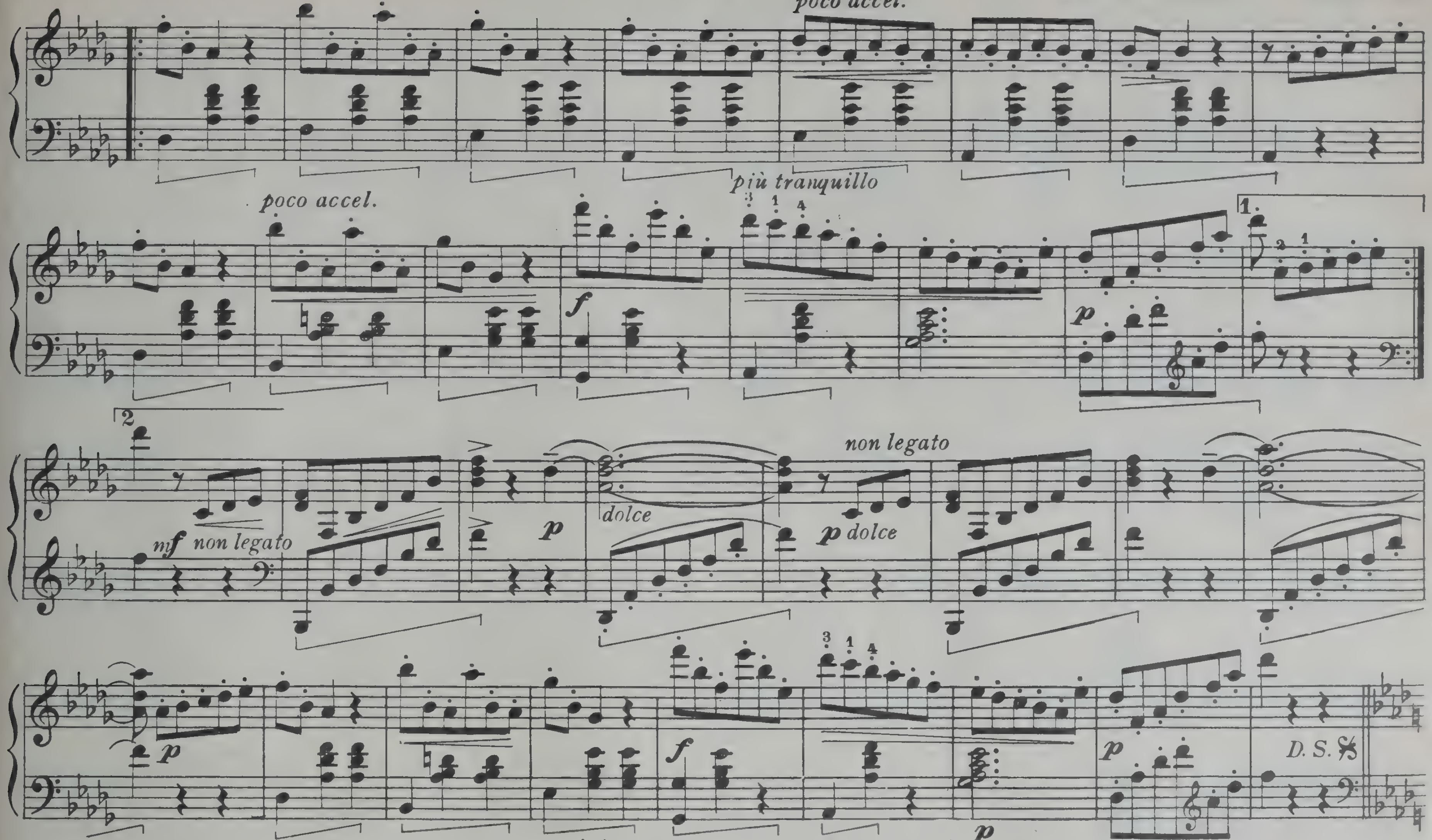
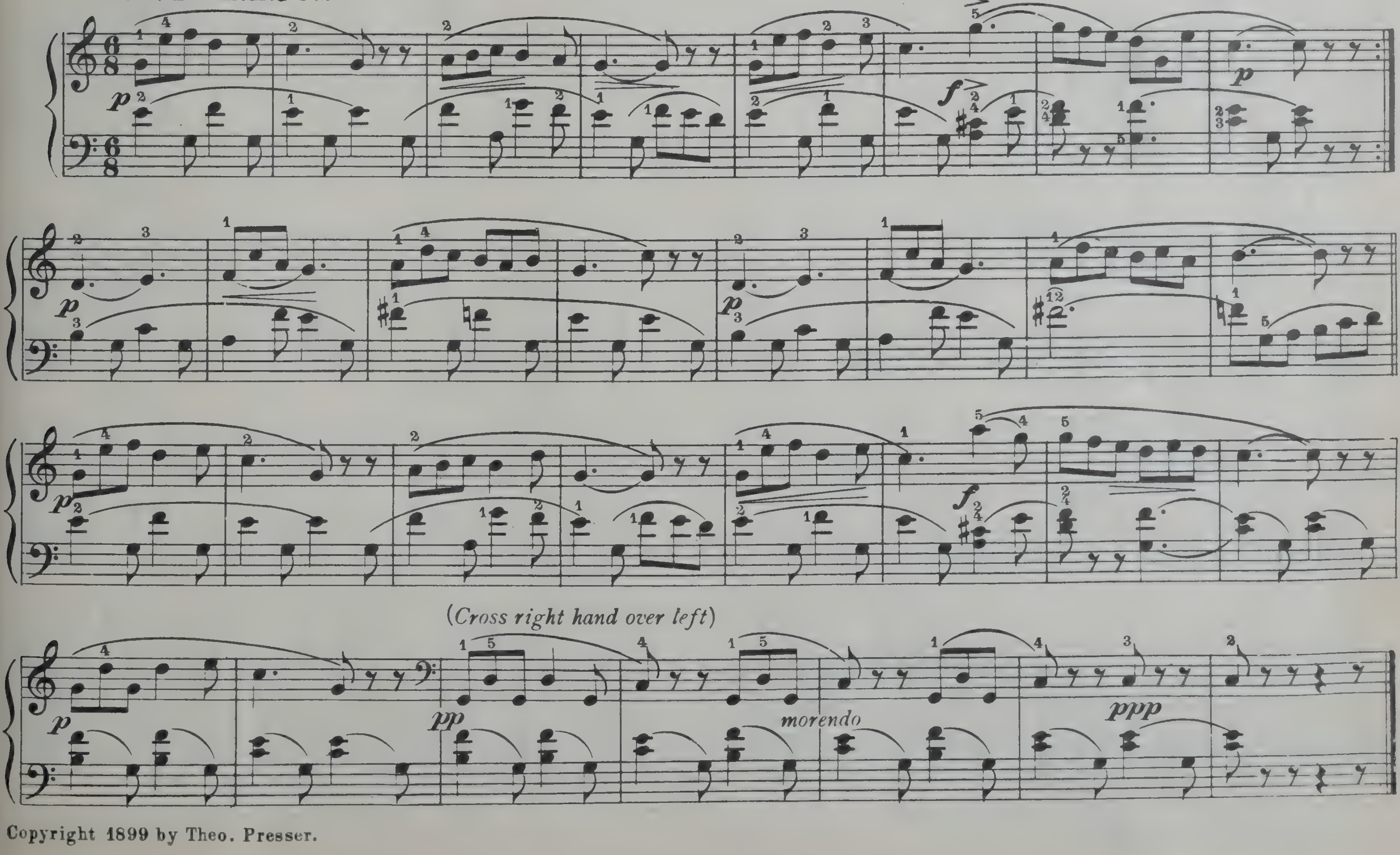


IN THE HAMMOCK
SWING SONG

With just the right swinging motion. A good little cross-hand study. Grade 1½.

Andante. M.M. ♩. = 72

RICHARD FERBER



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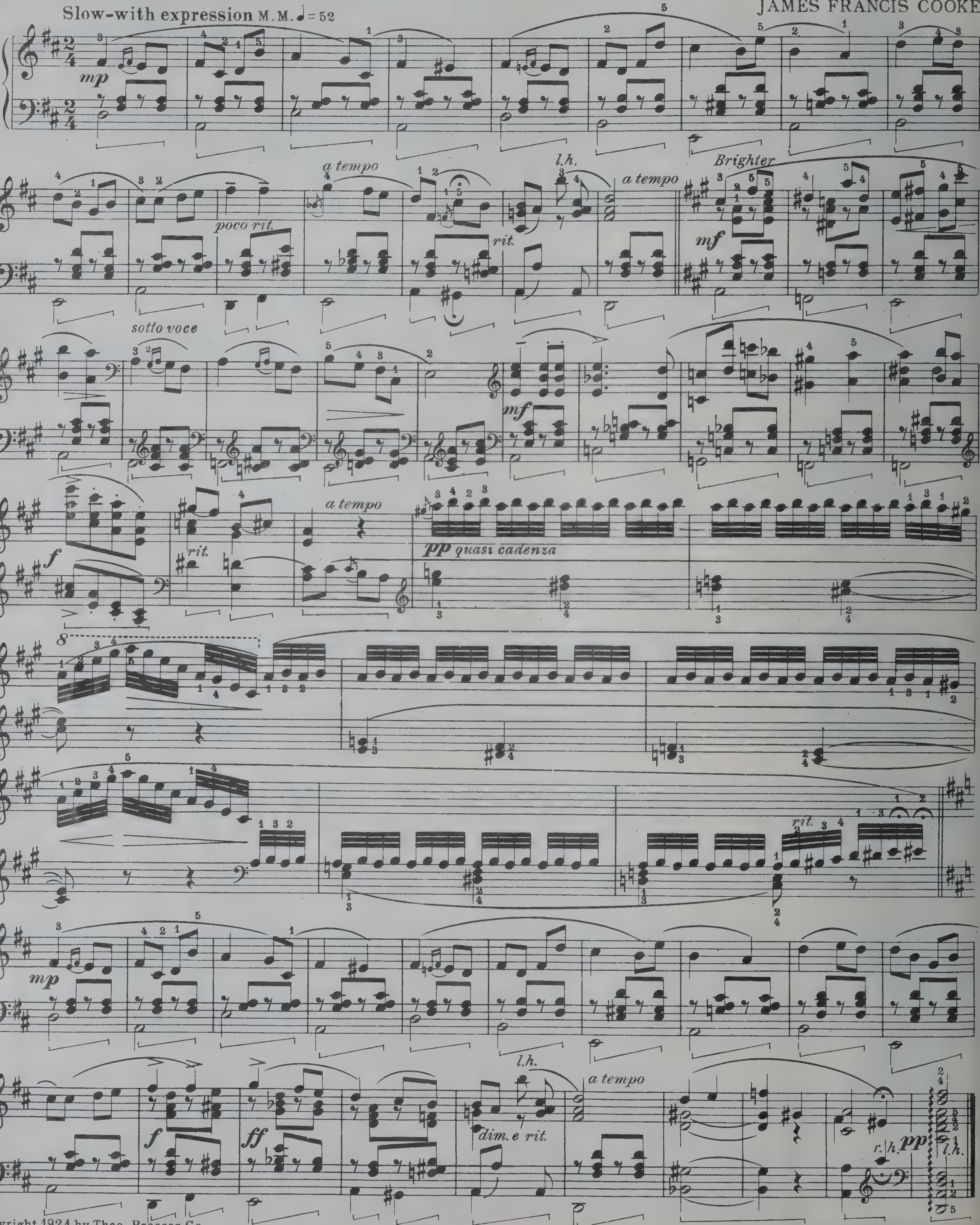
AN OLD PORTRAIT

ROMANCE

This composition also makes an excellent solo for violin or for melody saxophone. Play melody line (transposing melody in bass in measures 21, 22, 23 24 to treble) and let the pianist play measures 33 to 40 as a solo.

JAMES FRANCIS COOKE



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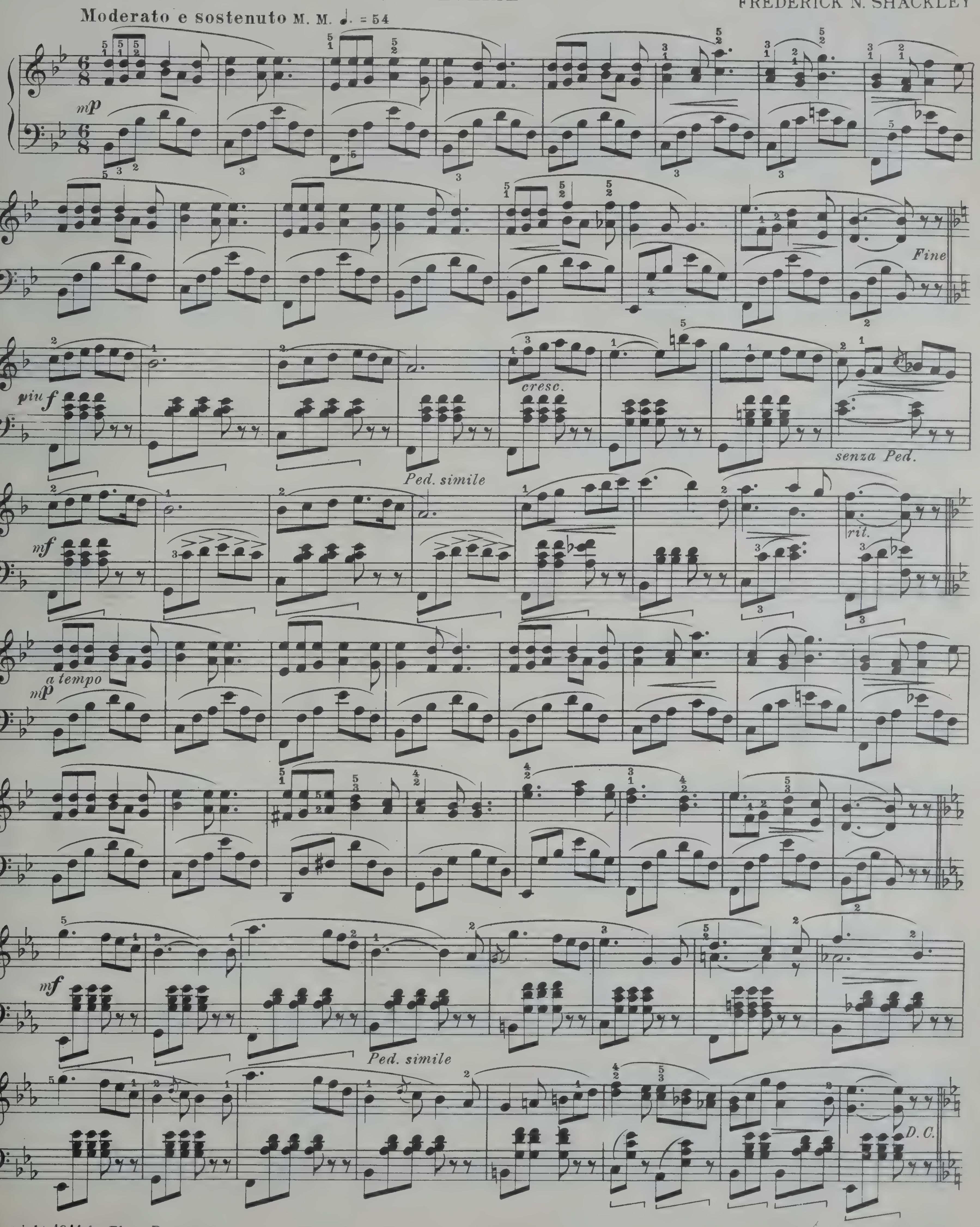
TWILIGHT SONG

REVERIE

FREDERICK N. SHACKLEY



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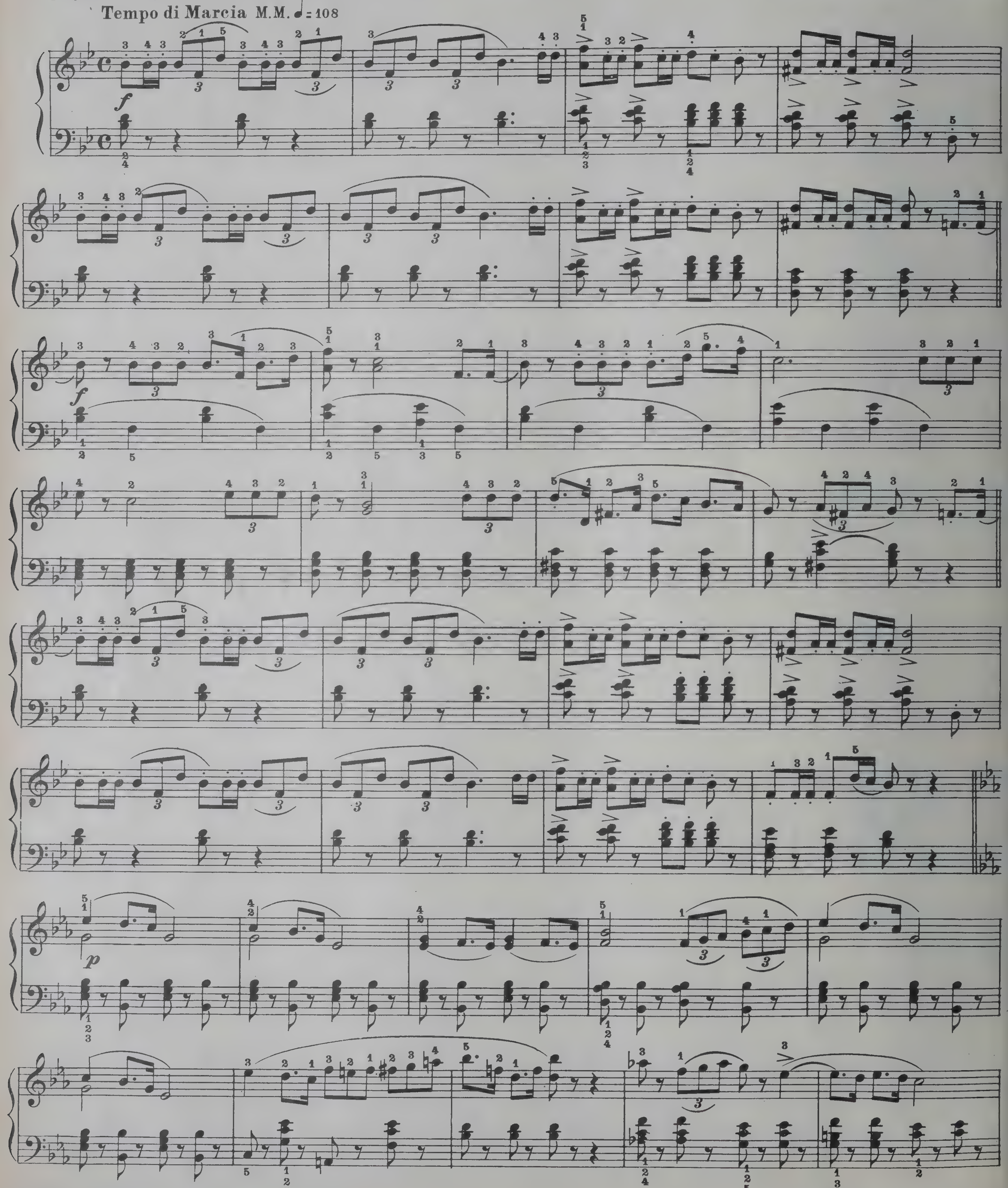
SPANISH CADETS

MARCH

FRITZ HARTMANN, Op.208

To be played in a bright, snappy manner. Grade 3



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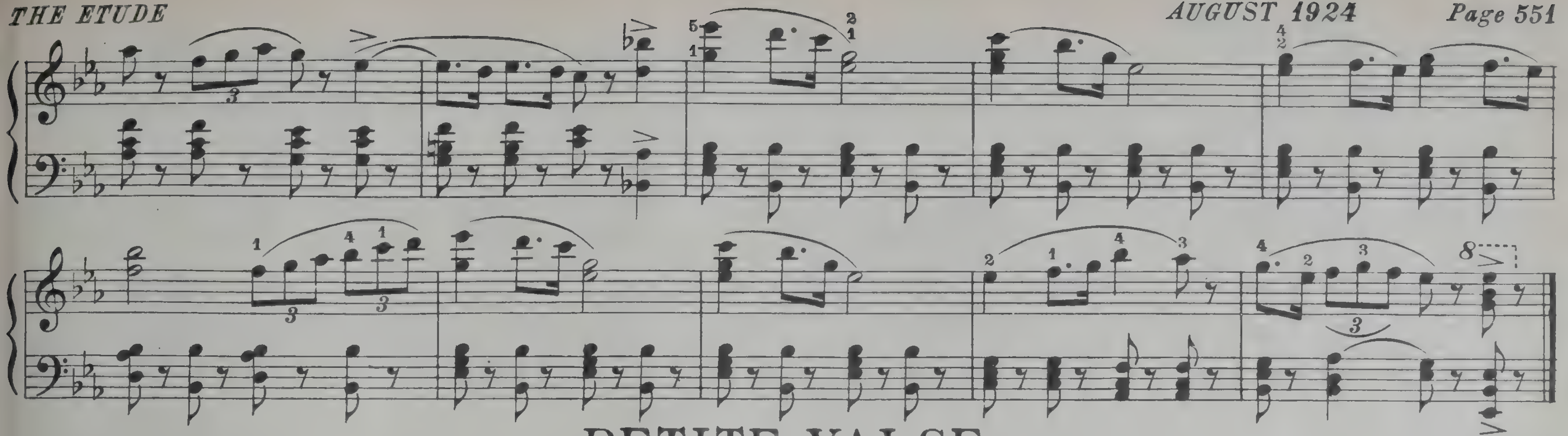
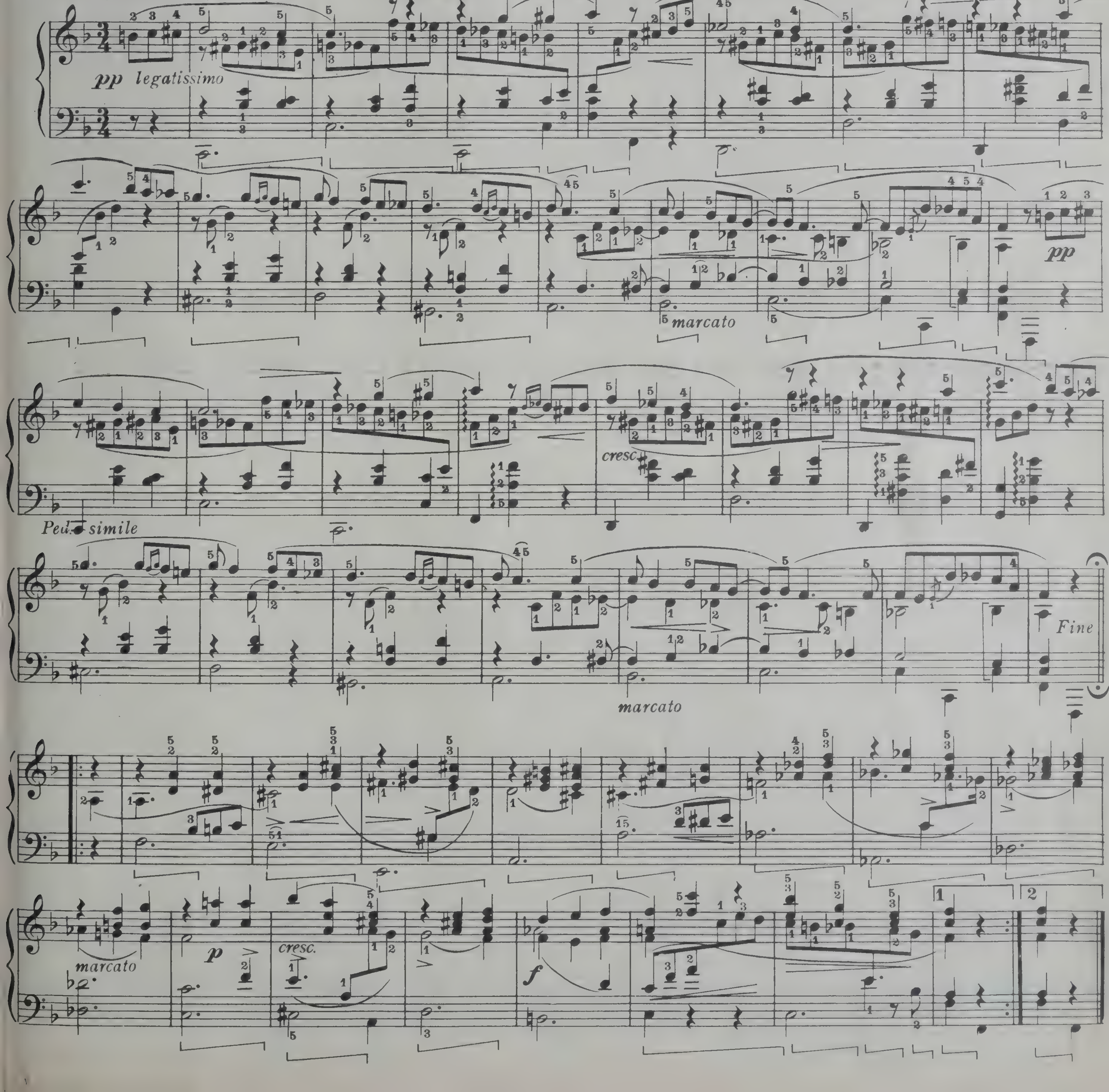


PETITE VALSE

In semi-classic style, a very fine study in part-playing; in bringing out melodies and inner voices. Grade 5

A. HENSELT (1814-1889)
Op. 28, No. 1

Grazioso M.M. ♩= 144



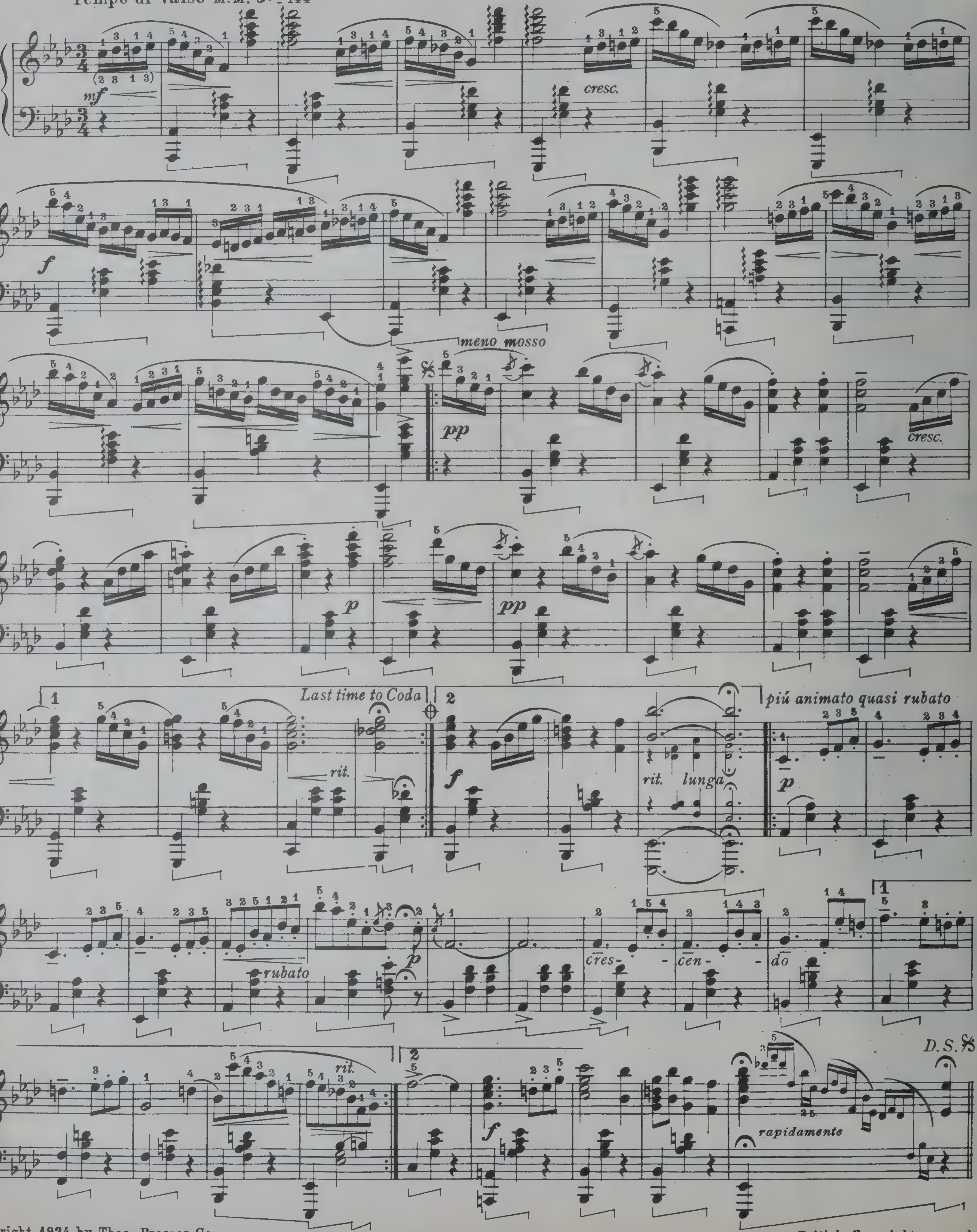
SILK STOCKINGS

VALSE LENTE

A brilliant drawing-room piece, in the French style. Grade 4.

CARL WILHELM KERN, Op. 400

Tempo di Valse M.M. 𝅗𝅥. = 144



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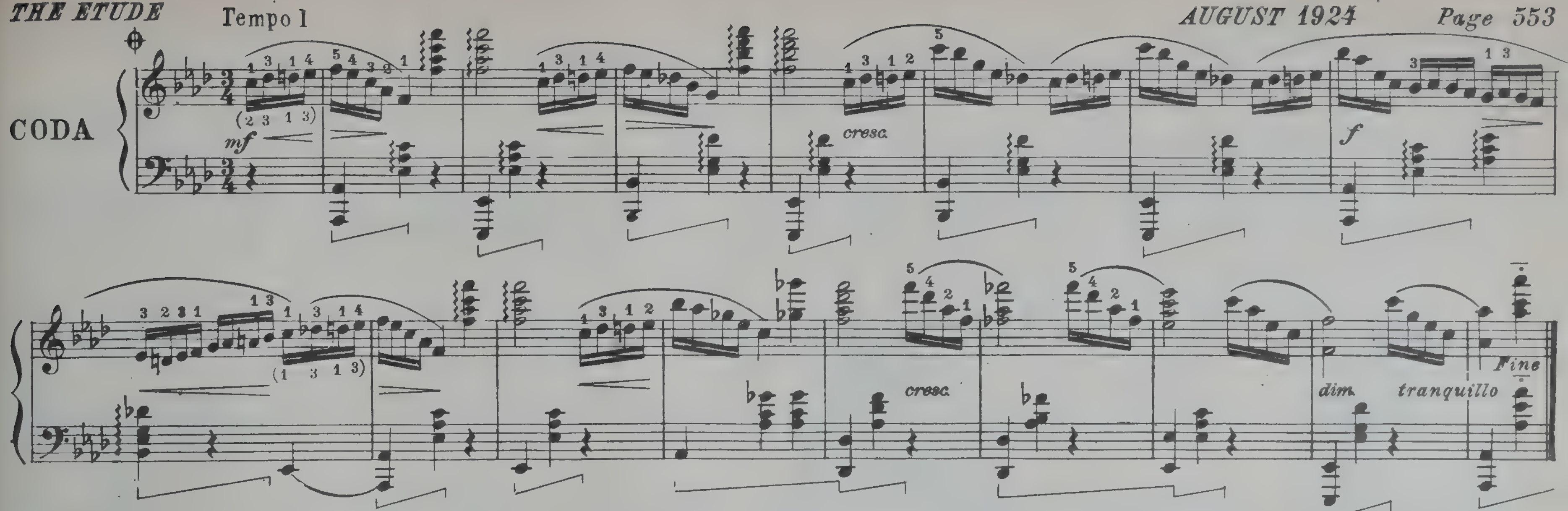
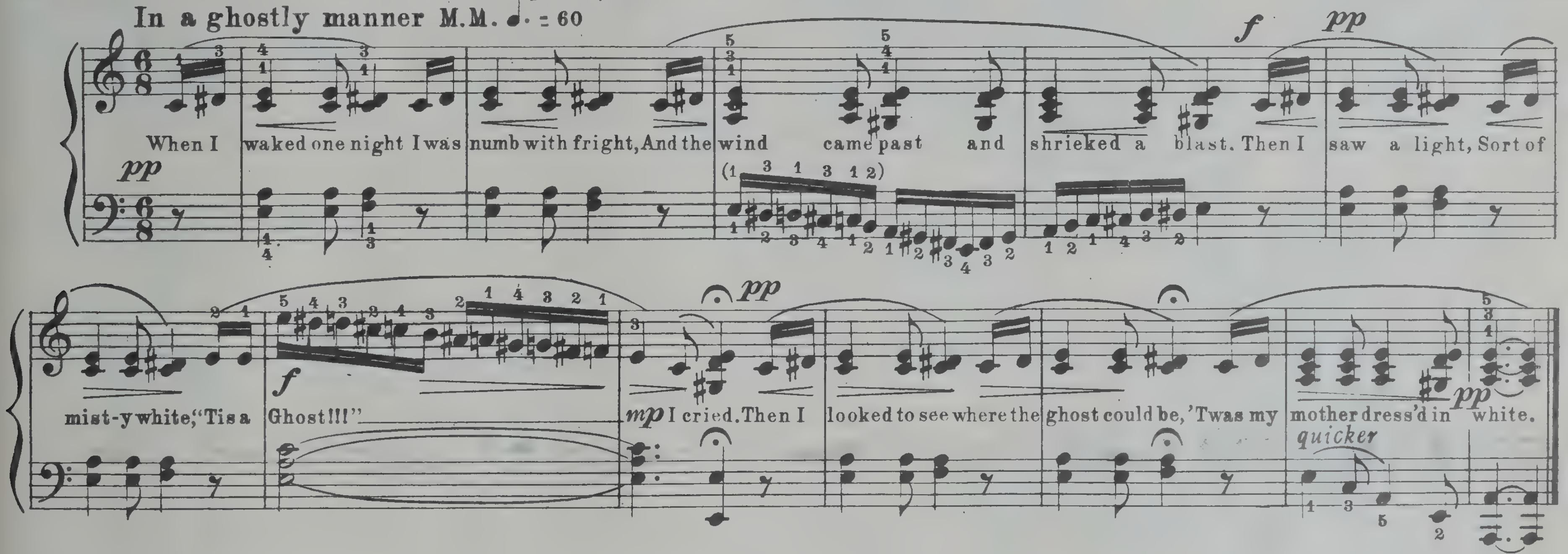


THE GHOST

Two characteristic numbers from a new set of pieces, "Musical Stories." Grade 1.

N. LOUISE WRIGHT


In a ghostly manner M.M. ♩. = 60
pp
f
pp
When I waked one night I was numb with fright, And the wind came past and shrieked a blast. Then I saw a light, Sort of mist-y white, "Tis a Ghost!!!"
f
mp I cried. Then I looked to see where the ghost could be, 'Twas my mother dress'd in white.
pp
quicker

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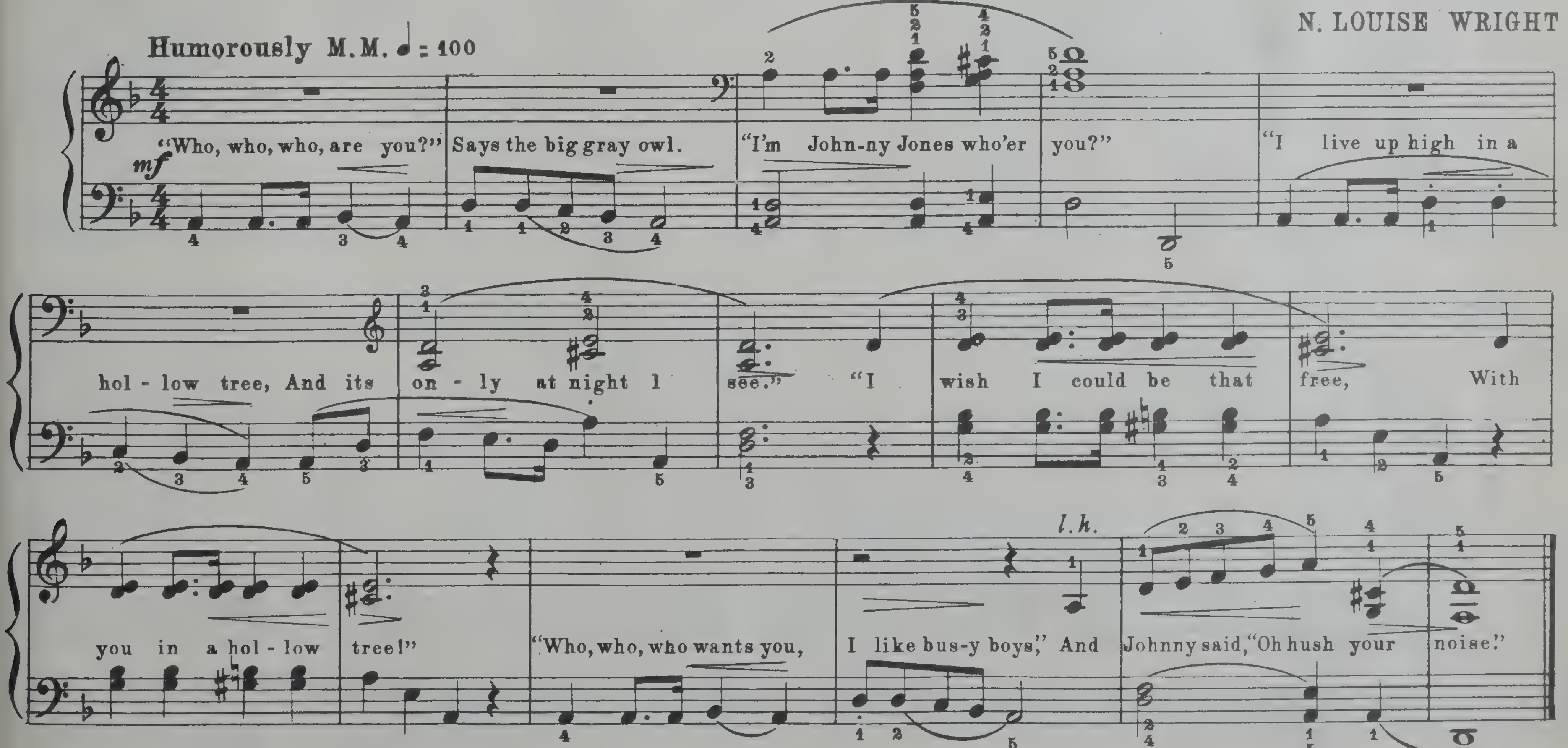
THE OWL

N. LOUISE WRIGHT


Humorously M.M. ♩ = 100
mf
"Who, who, who, are you?" Says the big gray owl. "I'm John-ny Jones who'er you?" "I live up high in a hol-low tree, And its on-ly at night I see." "I wish I could be that free, With you in a hol-low tree!" "Who, who, who wants you, I like bus-y boys," And Johnny said, "Oh hush your noise!"
l.h.

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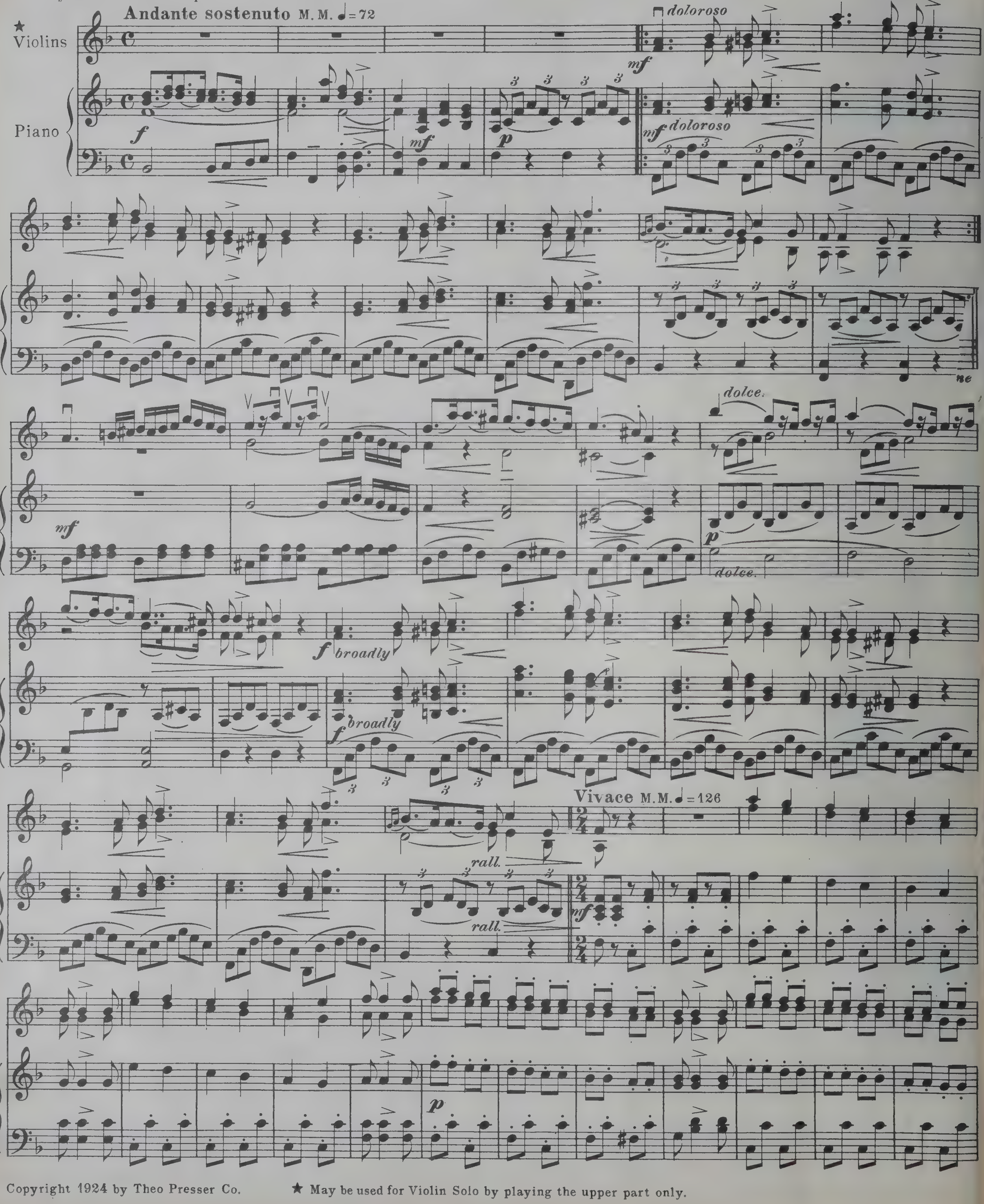
HUNGARIAN MELODY

KELER BELA

Transcription by
R.O. SUTER

A very effective transcription of a well-known theme.



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★ May be used for Violin Solo by playing the upper part only.

Cardinals of Study

By Sarah Elizabeth Spratt

MEMORY has four powers, as follows:
Recognition.
Localization.
Reproduction.
Retention.

It is very important that the music student cultivate a logical memory, or the power to reason correctly; to know things by their relations. If you think of something—no matter what—you are sure to find yourself thinking the moment after of something connected with it. But the majority of music students are apt to depend on a merely mechanical or muscular memory, induced by constant repetition. Mechanical memorizing is an irksome task at best, whereas, to associate ideas logically is delightful.

The first steps in logical memorizing should be done away from the piano, or whatever musical instrument is used. Take your study or piece to some quiet place and thoroughly analyze it. To accomplish this, every music pupil should have some knowledge of harmony and sight singing. If a teacher cannot be procured, then get Orem's harmony for beginners. By diligent application any pupil may get a very good understanding of the principles.

How to Analyze

Number your measures 1, 2, 3 and so on, to the end. Then study out the essentials of every measure: (1) melody, (2) rhythm, (3) harmony.

1. First confine yourself to accurate note reading; discover all the new keys, whether major or minor; mark all the diminished or augmented chords; note all the modulations into diatonic, chromatic or enharmonic progressions. Study out the fingering carefully, so that there will be no broken phrases. If you wish to have speed, strength, accuracy, finish and position, then *do not neglect fingering.*
2. Get a clear idea of the rhythm by dividing the musical sentences or phrases into regular metrical portions. Keep the essential rhythm in mind, and the recurrence of accents at equal intervals of time. Note the principal themes, cadences and general structure.
3. Now go over the composition again, and strive to see the relation of the complex group of facts. This will bring into use two of memory's powers—recognition and localization.
4. Expression can be best attained at whatever instrument is used.

Expression is not merely crescendo, decrescendo, rallentando, accelerando, rubato or ritard. Any genuine musician will tell you that expression is intuition, emotion and conscientiousness. Do not get into the habit of playing expression marks as unfeelingly as you control the power in your motor car.

Every music student should have high ideals, so that he will make something fine and noble of his music.

5. Pedaling should not be taken up until other difficulties are mastered. Slovenly habits regarding the pedal will not be tolerated by any good teacher, nor will any pupil ever progress far into the musical world who totally disregards or misuses the pedal.

When you have mastered all the difficulties of your piece, which may take weeks, or even months, then you will have brought into use two more of memory's powers: retention and reproduction.

Opportunity

By Gabriel Hines

You have as much opportunity as the other fellow. Make use of it! Hold on, else it might slip from you! What is the trouble? You say you have no luck? You have failed in all your attempts? How do you know? If you keep on trying you will surely get somewhere. Failure comes only from cessation of work. Besides having a mentality, you have hands, eyes, ears, a tongue and a physical machine. Do you know the value of these? Use them.

You can hear far greater music than Beethoven heard in his day.

You can have a piano superior to the one on which Liszt played.

You can read the same music Paderewski reads.

You can hear the same operas, symphonies and recitals as Richard Strauss.

You can surely obtain a pen, and as much ink and manuscript paper as Puccini ever used.

You have the same free right to express yourself as Debussy had.

You have the same number of working hours as Rachmaninoff.

Their opportunities are your opportunities.

You are barred from nothing, there are no restrictions put upon you. Why, then, do you not make good? Why not fill that vacant space on top? There is always room for the right man.

Every publisher is looking for the right sort of music. Supply it.

Every music school is in want of a good teacher. Go to it.

The music world demands new and better music every day. Do it!

There are plenty of opportunities knocking at your door. You have no cause for complaint. If you fail, try on, and on, and on. If you do not try it is because you are lazy; and lazy people have no one to blame but themselves.

Get out, hike, build, create, compose, do something.

Children want teachers, theaters need musicians, churches demand good singers, the neighborhoods cry for more organ grinders. Have your choice.

Value your time; always keep cheerful; do not depend upon others for help. Be prepared to meet any and every occasion; then you will find there are more opportunities awaiting you than you had ever dreamed of.

The Musical Harvest

Countless ETUDE readers have written us of the benefits they have received from ideas secured through this publication.

Countless teachers owe much of their success to THE ETUDE. One teacher wrote us that she considered each subscription sent in from her pupils as seed planted in preparation for a harvest. Why not prepare for a similar harvest among your pupils? Subscriptions may be entered at any time.

The Famous Nestle "LANOIL" Home Outfit for Permanent Waving Enters Royal Palaces of Europe

Dainty Apparatus Safely Transforms Lankiest Hair Into Beautiful Permanent Waves and Curls. Price Only $15

Water Makes LANOIL Waves Curlier

"MARGARET's bob was absolutely stiff and straight before," writes MRS. NELLIE LEWIS, R. F. D. No. 2, Astoria, Ore. "But since I waved it, she can curl it prettily any time over her finger with a little water."

The Nestle LANOIL Home Outfit in use. The picture below shows two friends waving each other's hair in their home.

"My LANOIL Waves and Curls Are a Source of Pure Joy," writes MISS WANDA NITA KENNEDY, Paden City, W. Va., "nor does this picture show nearly all their beauty."

WHILE in two years this wonderful invention of the eminent New York hair genius, Mr. C. Nestle, has gone to *over 200,000 AMERICAN homes*, and waved close to one million women and girls *here* with sensational success, its popularity has been spreading to every country in the world, and testimonials have arrived from England, Italy, France, Greece, and even from an Egyptian Princess 4,000 miles away!

Two Sisters Use Outfit with Great Success

MISS BETTY AMMARELL, 9014 10th St., Richmond Hill, L. I., writes: "Sister waved my hair and I waved hers. We are sending you our pictures taken several months after the waving. We are delighted."

LANOIL Waves Withstand Perspiration, Shampoos, Etc.

When glossy, healthy, natural permanent waves and curls can be yours so easily, why do *you* continue struggling daily with your straight, unruly hair? Even if you cannot go to Nestle's magnificent establishments in New York, where over 200 women of fashion are waved daily, even if you cannot visit a professional Nestle LANOIL waver elsewhere, you *can*, in the privacy of your *own* home, make your lankiest, dullest hair so naturally curly that water, shampoos, fog, bathing, or perspiration will only make it curlier and wavier.

Safe and Pleasant

Quickly, safely, comfortably, a single application of the Home Outfit will give you permanent, silky-bright, natural curls and waves. No more nightly kids, curling tongs, or fluids. The same outfit will do for mother, sisters, children, for friends and neighbors, and little girls of four are waved with it in *perfect comfort.*

MOTHERS

seeking counsel how to help their babies *grow* naturally curly hair are invited to write or send the coupon for Mr. Nestle's free booklet.

Waved 3 Months Before This Photo

"I have shampooed my hair twice since waving it, and it looks prettier and curlier each time," writes MISS LURENA A. SMITH, 69 School St., Bradford, Pa.

Our fully illustrated explanatory booklet sent free on request

Home Outfit is Sent Anywhere on 30 Days' Free Trial

The best of it is that it costs you nothing to try it! You may, of course, have our free explanatory booklet first, containing dozens of additional photographs and letters from our delighted customers. But this means delay—so why not send directly for the Outfit on 30 days' free trial? Convince *yourself* now by using it in your own home. We will send it to you with free trial materials. Wave your hair, following the simple directions. Then wait. Wash, brush, comb, test it in any way you see fit. If your lovely, soft curls and waves do not look and act exactly like naturally curly hair through every test, if they do not become prettier every day, no explanations are necessary. Just return the Outfit, and every cent of its cost of $15, deposited with us, or with your postman, will be refunded immediately.

Remember, *one* application will give you charming, naturally curly hair for ALL THE TIME. Send the coupon or a letter or a postal immediately to have your Home Outfit sent you *on free trial at once.*

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Please send me the Nestle LANOIL Home Outfit for Permanent Waving. I understand that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Outfit any time within 30 days, and receive back every cent of its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.
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The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Standarizing Voice Teaching

By D. A. Clippinger

THIS old world is pretty much of one opinion on the proposition that things are going rather badly. On everything else we disagree, but on this we are practically unanimous. Dissatisfaction reigns. Chaos is in the saddle. If we believe the newspapers we must conclude that the world is committed to a life of crime. Little is done that wins public approval. The public press is training us to look for evil, inefficiency, and ignorance, and quite naturally we see what we are looking for.

When one comes forward with a new idea he is set upon, harrassed, abused, discredited, until he is sorry the idea came to him. The world has on numerous occasions demonstrated its complete incapacity to recognize truth when it sees it. Witness every musical genius and every real reformer, political and religious.

But notwithstanding all of this there is in the human mind a mighty urge to improve conditions. No one feels equal to the task alone; so combinations, educational, political, artistic, are formed. "Get together" is the cry and a general uplift is the aim.

Maximum Production

In this scheme of scholastic improvement there is a somewhat concerted effort to induce all people to do the same thing in the same way, to standardize teaching, to formulate educational procedure and all use the same formula. In things mechanical this can be done. Where quantity production is the chief aim it is eminently proper. Maximum production with minimum cost demands it. In the manufacture of automobiles, for example, a standard, or model is established and thereafter every car is an exact reproduction of the model.

It will be noted that so long as a particular model is used there is no improvement in the product, and will not be until the model is improved.

In recent years standardization of voice teaching has troubled the waters not a little.

There is a feeling that voice teachers should get together and agree on a system and all use it. Here we leave, or should at least, the field of mechanics and enter one where individuality is constant and persistent. It is a factor which cannot be eliminated or side-tracked, but must be reckoned with continually. I am inclined to believe that this phase of the subject has not received sufficient concentrated thought.

In standardizing voice teaching the first step is to establish a standard. The second step is to induce all voice teachers to use it. Evidently there are some who are laboring under a misapprehension of what this means.

Frequently one goes on record in favor of standardizing tone quality. Another one is in favor of standardizing tone production. Therefore the question: shall we standardize tone quality and let each one get it the best way he can, or shall we standardize a method of production and each one follow it regardless of results? Or, shall we standardize both tone quality and production? I apprehend certain staggering difficulties in each of these propositions.

The Tone

Those who favor standardizing tone quality should give the matter serious thought before insisting too strongly upon it. Consider this for a moment. If we undertake to standardize tone quality this will not be accomplished until we make up a certain tone complex, agree upon it and get its mathematical formula. It would consist of a fundamental with such and such overtones combined in such and such degrees of prominence to give it just the kind, quality, and amount of resonance which we agree it should have.

But first of all some one must sing this tone. It cannot be produced by any mechanical instrument. The standard tone must first be sung and agreed upon, then its scientific analysis made. Who shall sing it? What is a perfect tone? Who shall decide?

The selection of a standard tone quality would involve that intangible but definite thing called *taste*, which among singers and singing teachers is as various and variegated as the face of nature. Each one has his own standard and it would soon be learned that a standard tone is eternally and unalterably individual.

Each one has his ideal tone, and it is not something he buys at the music store. It is a tone that harmonizes with his taste, that satisfies his mental demand; and this mental demand is the result not only of the kind, quality and amount of his vocal training, but also of his environment, his general education and culture, together with that of his ancestors for no one knows how many generations. The queer thing about musical taste is that it always seems right to its possessor, no matter how unformed and imperfect it may be, for the very good reason that he knows nothing better.

Endless Standards

Does anyone presume that all teachers of singing are equally good musicians, equally developed, have equally good taste, equally good voices, sing equally well, have equally fine sensibilities, have equally fine gifts for imparting knowledge? And yet everyone has a standard which seems good to him and with which he is trying to measure up, and which he will not abandon without a struggle. He must be convinced that there is something better before he will destroy his idol; and this is no small task. Therefore, in selecting a standard for tone quality we should have to reckon with as many standards as there are teachers. It would be another example of an irresistible force coming in contact with an immovable body, and the result an eternal deadlock.

Everyone knows what he likes; no one is in doubt. It is this state of mind that has produced over one hundred millions of music critics in America. It is this that would stand in the way of a standard tone, which, if it could be established, would be the most disastrous, calamitous thing that has occurred in the history of the world. A volume could be written upon it.

If two hundred voice teachers were together there would be two hundred musical mentalities in different stages of development. There would be two hundred ideal tones, two hundred standards, and the probabilities of an agreement would be just one in two hundred.

But suppose, by way of argument, that some one of the number produced a tone which all agreed should be the standard. What would be the next step? A tone cannot be put on paper; therefore, in order to be able to teach it, each one must learn to produce that particular tone quality so accurately that it could be told from the original. Is there anyone so credulous, so optimistic, with such extraordinary mental appointments, as to believe such a thing possible?

Nature never produced two voices nor two vocal instruments alike. This is true, not only of tone qualities, but also of thyroid cartilages, vocal cords, vocal cavities. The construction of the vocal instrument determines its ultimate possibilities, and good construction is as essential to voices as to pianos. To standardize the human larynx, the length and thickness of the vocal cords, the shape and size of pharynx, mouth and head cavities, the things which have so much to do with forming the natural quality of the voice, is, to say the least, not easy.

The Instrument Itself

Further, it is the construction of the vocal instrument that determines whether the voice shall be soprano, alto, tenor, baritone or bass, with the endless variety these classifications include.

But the plot thickens. It is now evident that we must have a standard tone quality for each of these five voices. This multiplies the difficulty by five, to say nothing of lyric and dramatic sopranos, lyric and dramatic tenors, and so on. In view of all this we are forced to the conclusion that before a standard tone can be established it will be necessary to standardize the human race, a proposition bristling with difficulties. It is not at all likely that voice teachers of the country will ever hold a meeting for the sole and distinct purpose of standardizing the singing tone. They are far too smart to do such a thing; but if they should, it would be the most interesting meetings ever held, in more ways than one. Who would want to listen to one kind of a voice for the rest of his days? The thought of it is deadening!

I am convinced that those who are clamoring for a standard tone are confused and do not really mean what they say. Nothing could be less desirable.

Standardizing Production

But the difficulty of selecting a standard tone is nothing compared with standardizing a method of producing it. If we could agree on a certain list of exercises, a thing which by no possible stretch of the imagination ever could be done, would we not be getting dangerously near to the one-formula method? Fancy every teacher having an official list with such directions as:

For vowels use No. 1.
For resonance use No. 2.
For power use No. 3.
For placing the tone in the head No. 4.

Please remember that no system which does not permit the teacher to put the tone somewhere, preferably some part of the head, could ever receive a majority of votes.

Then there would have to be a particular exercise for developing emotional tone; another for forming the head voice; another for developing the imagination; and so forth. Lord pity us! There is far too much of this kind of teaching done already. I understand that the method of teaching which puts every pupil through the same list of exercises in the same order, regardless of their condition and previous experience, is one thing the standardizers are anxious to change. Then have a care when you talk about getting together. The one-formula method merely undertakes to make the pupil a copy of someone else and destroys his individuality, his most valuable possession. Anyone who does this is not only grossly ignorant of the meaning of teaching, but also is getting uncomfortably close to criminal practice.

Standardization is an unfortunate word. As I have heard the matter discussed at various times and places, it always implies getting together and doing things in the same way. In a matter so completely individual as voice training, nothing could be more unfortunate than a one way of doing it. But is it at all likely that the thousands of voice teachers in the country, ranging from those who know little or nothing about the voice to those of great natural gifts and high attainments, will ever all treat a voice in the same way? Each one teaches as well as he knows how; and he will not teach better until he knows better. If we use the slogan, "Raise the standard," then we have started something in which all can join with enthusiasm.

There are no two teachers whose mental processes are the same. There are no two pupils whose mental processes are the same. Therefore no two teachers, though they may be equally proficient, will teach alike; and no two students can ever be taught exactly alike. Their mental processes, their way of approaching a subject and their voices are different. Does any teacher proceed in the same way with his most gifted pupil and his slowest one? Not if he knows even the rudiments of his business.

The wise teacher studies his pupil, learns whether his gifts are large or small, whether his mind acts quickly or slowly, discovers what his immediate needs are, and adjusts his teaching accordingly. In working out the same problem with different pupils one cannot always use the same exercises or apply an exercise in the same way.

What a deadly, terrifying business teaching would be if we had to use the same exercises in the same way and try to make them produce the same kind of tone. But such a thing will never happen. No teacher worthy of the name will ever reduce himself to a mere imitative automaton.

I am in complete agreement with all those who believe that the standard of voice teaching should be raised; but I am also in complete disagreement with those who would try to make all teachers teach in the same way. This would not raise the standard. On the contrary, it would lower it immeasurably. Raising the standard is an individual matter, and every honest teacher strives daily to raise the standard of his work; but to believe that the dullest and the most gifted will ever have much in common in their teaching reveals a state of mind that is doomed to disappointment.

Real Standardization Impossible

That which makes it impossible ever to achieve anything approaching mass standardization is that every year furnishes a crop of young teachers who enter the ranks with those who have been at it twenty-five years. They cannot possibly have the same grasp of the subject as those of large experience. It is psychologically impossible. Each one sees to the limit of his experience and no farther. There are many things the young teacher thinks he understands which ten years later he will see that he did not understand at all.

But who is it that needs to raise his standard? There are some who are teaching about as well as is humanly possible and who may be safely trusted to look after their own standards. Therefore we need not think much about those at the head of the column, but about those lower down; and here we come to the matter which, above all others, needs most attention: the preparation necessary to make one a safe and reliable teacher of singing.

The teacher giving his first voice lesson is called upon to form and express musical judgments. There are at least a dozen things upon which he must sit in judgment when he hears the first tone. Is it too loud, too soft, too thick, too thin, too bright, too somber, is it resonant, is it breathy, is it true to pitch, is it flat or sharp, is it free, is it throaty, is the mechanism right, is it steady, has it the right breath support? to ask but a few of the more obvious questions. These and many other things must pass in hasty review and be judged at once. The nature of these decisions begins at once to determine the teacher's value. They demand a thoroughly trained ear, a refined sense of tone quality and musicianship. Most of the vocal wreckage strewn along the way is due to the lack of a discriminating ear on the part of the teacher. Judging from what one hears, it would seem that the most difficult thing for many to learn is when a tone is free. When singers, year after year, continue to sing a thick, unsteady, throaty tone, without offending their ear or that of their teacher, we must conclude that there is a serious defect in their tone concept. If it could be brought about that before beginning to teach everyone should have an ear keenly sensitive to interference in tone production and how to rid the voice of it, that one achievement would raise the standard of voice teaching at least one hundred per cent. All teachers of experience know that when the voice is free from all interference there is no further difficulty in forming it.

The nature of the vocal instrument is such that it will produce a wide variety of tone qualities, from the best to the worst. Voices present themselves to the teacher with all manner and degree of bad habits of tone production. He is confronted with the problem of making them all produce pure, sympathetic, musical tones, and he cannot go beyond his own ideal, which is the product of his experience. The teacher who has a refined sense of tone quality, and can teach his pupil to produce his tone with perfect freedom, puts him on a safe highway. Such an ear is the most valuable asset any voice teacher can possess; for all else that he may know is of little value without it.

Singing teachers should impress upon those of their pupils who expect to enter the profession of teaching, the wisdom of thorough preparation, not only in knowledge of the voice, but also in musicianship. Those who begin teaching before they are prepared pass their imperfections along to others, and thus begins an endless chain.

I believe with the American Academy of Teachers of Singing that as a preparation for voice teaching one should have at least five years of study with competent teachers, and add to this sound musicianship, a working knowledge of theory and a correct use of the English language, and I would add, as much knowledge as possible of piano playing.

Raising the standard is an individual problem. Like working out one's own salvation it cannot be done suddenly; but there can be no doubt that the chief concern in standardization is to have the standard as high as possible in the beginning.

There are over thirty railroads entering Chicago from all directions, but they all reach the heart of the city. In this matter of standardization it is neither possible, desirable, nor necessary for all to work in precisely the same way; but there are certain principles underlying the correct use of the voice which all may and should understand. Such qualities as freedom, sympathy, power, automatic responsiveness, if understood and mastered, will lead the pupil to the pure singing tone even though not always approached in the same way. The more clearly these principles are understood and the more sensitive the ears of teachers become to what is pure and beautiful in tone quality and expression, the higher will be the standard. This is the only standardization desirable or possible.

Suggestion in Voice Training

By J. Louis Orton

Voice culture is not merely the outcome of common sense, though many believe it to be so; it is the result of experiment and experience, spreading over many centuries. Much of the early experimentation doubtless had disastrous consequences; and though by degrees a high level of mechanical and artistic excellence was attained, when the old Italian school was at its zenith Jean Jacques Rousseau could justly state in his "Dictionnaire de Musique": "On a fait un art du chant; mais il reste bien de decouvertes à faire sur la manière la plus facile, la plus courte, la plus sûr d'acquerir cet art."

Since the time of Rousseau there has been some retrogression in vocal culture owing to the incursion into the voice-culturists' domain of persons ill-equipped to form correct judgment on the various questions at issue. But there has also been some progress. A wider knowledge of vocal physiology has considerably shortened the time indispensable to the mastery of certain portions of the singer's art. It is all very well, however, to know what the physiological conditions of ideal voice are, and a widely different one to insure those conditions being complied with by pupils.

In other words, sufficient attention is rarely given in voice culture to the psychic element. An excellent illustration of this fact is afforded by the experience of the celebrated American soprano, Miss Mary Garden. Taking the chair at a meeting in the United States of America tour of M. Emile Coué, she admitted that one month's utilization of methodical suggestion had improved the quality and increased the compass of her voice to a remarkable extent. That clearly shows that a singer may attain to great fame and yet be using far from all of his or her potential ability. Though methodical suggestion does not supply technical knowledge, it can assist one to make the best use of what one does know. It can insure in most cases the acquisition of the right mental condition and attitude. It can supply qualities needful for success, for example, "concentration, "self-confidence" and "perseverance."

Such an application of psychics is no new thing. James Braid, the medical man who coined the word "hypnotism" (which, by the way, he afterwards attempted to suppress as misleading), about eighty years ago, employed psychics in connection with voice, and since his day Dr.

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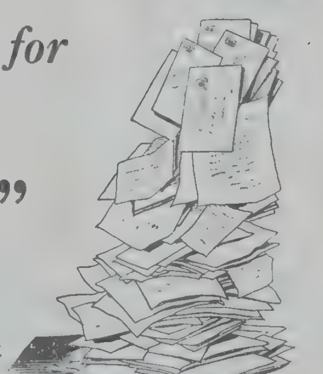

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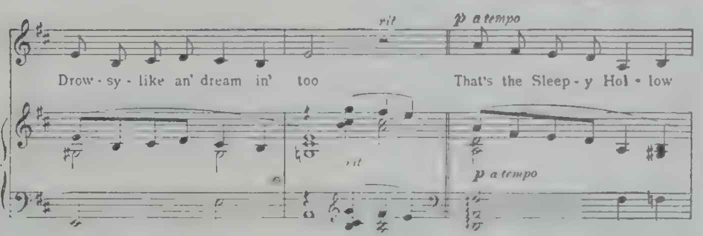
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Quackenbos (a professor at Columbia University), Dr. Osgood Mason and others have done so with more insight regarding ultimate results of their work. Nevertheless, the experimenters referred to all lacked a specialized knowledge of voice culture, and consequently their labors in this connection were one-sided. The first professor of vocal culture to employ psychics widely in his art seems to have been myself. My investigations and practice have spread over close upon a quarter of a century. In my work entitled "Rational Hypnotism," published in April, 1914, I endeavored to sweep away the mystery and humbug which have enveloped the subject and to place the residue upon a sound foundation. I also dealt with many practical applications of the matter, for example, musical education, voice culture, public speaking, the cure of speech defects, and so on. I am pleased to add that *Musical Opinion* was one of those magazines which boldly took up the theme, recommending the work and the aids advocated therein to the notice of all open-minded musicians.

From the practical standpoint my endeavors had been as highly gratifying to the many hitherto partially-thwarted vocalists and others who sought my aid, as to myself. Then came the great war, and consequently a serious interruption of my labors in this direction. Whilst, however, I was "doing my bit," the medical aspect of psychics came into prominence, mainly through the needs of "shell shock" cases. Since then a further fillip has been given by the visits and demonstrations of M. Emile Coué, and one foresees that the day is coming apace when what was long looked upon with suspicion and even ridicule will take its place in the educational as well as in the medical curriculum.

No one other than a quack would contend that wide technical knowledge of voice can possibly be dispensed with in the equipment of whoever aspires to vocal excellence, and I trust that my name may never be associated with any such contention. What M. Coué and I maintain is that in ordinary instruction, of children and adults alike, there is a great tendency to "put the cart before the horse." A proverb of the Jesuits runs: "What you wish to do quickly, set about slowly." It is an equally good rule in art and in policy. "Divide to conquer." Education that ignores the training and utilization of the power of adroit, agile, comprehensive thought, of the meditative condition, and of "unconscious" brain work is not merely lacking, *it rests upon a false basis.*

Dr. Floyd Muckey quotes the advice of another eminent medical man to the members of his profession, collectively, somewhat as follows: "Gentlemen, do not let us be hypnotists instead of doctors, but *let us be prepared to employ* hypnotism where it is likely to be serviceable." Braid, though he widely employed so-called "hypnotism" with patients, objected to being called "a hypnotist," protesting that he was no more a hypnotist than a castor oil doctor. Surely members of other professions may well take a hint from the medical men referred to.

"Why," asked Erasmus, "do you tell me of the generality of people, the very worst pattern of conduct? Why do you talk to me of custom, the teacher of all that is bad? Let us accustom ourselves to that which we know is best; so that will become usual which was unusual, and that will become agreeable which was disagreeable, and that fashionable which appeared unfashionable."—*Musical Opinion* (London, Eng.).

Curing the "Off Key" Singer

By Elizabeth Wattles

NOTHING more sorely tries the patience and nerves of the teacher than the pupil who sings "off key." Because it is one fault which the pupil does not readily recognize in his own voice, overcoming it depends upon the teacher more than the pupil.

To help pupils to remedy this fault I have used a method both simple and effective. We devote the first part of the lesson period to ear training while I play a very short phrase, possibly only three or four notes, the pupil is asked to listen carefully. Then he tries to sing exactly what has been played, not only singing the correct pitch, but with correct time value. This sounds almost childishly easy; but it is surprising to find how many people cannot at first register an absolutely correct impression of even four or five tones. This number includes not only those who habitually sing "off key," but many who are merely unobservant and careless.

To begin, we use only phrases of three or four notes in major keys with the simplest intervals. Then as the pupil learns to concentrate on hearing correctly, longer phrases with more difficult intervals, some of them in the minor keys, are taken. Sometimes phrases are improvised; but more often they are selected at random from a book of songs. The first sign of improvement is when the pupil begins to realize that he sings "flat," even before he is able to correct the fault. This simple device of "matching" tones has proven most effectual in the most stubborn examples of "off-key" singing.

Overcoming Stage Fright

By Earl S. Hilton

STAGE fright begins to take possession of a person the moment he is requested to give a public performance. The more he thinks of this appearance, the more he feels it impossible to do so. The nearer the time comes, the greater this terrible feeling possesses one.

Now what is the cause of this frightful feeling which makes one think and act so unnaturally? Each may answer this from his own experience.

Here are some causes:

(1) The piece was insufficiently prepared.

(2) It was a first or second appearance in public.

(3) Fear that the audience would find fault with the performance.

(4) Self-consciousness, caused by imagining the audience thought our playing a joke.

Now, how did we overcome this stage fright? Simply by thinking and acting contrary to the causes mentioned.

Here are the remedies:

(1) Allow sufficient time to prepare thoroughly each piece to be played in public.

(2) Frequent playing before an audience, whether it be composed of two or of two thousand.

(3) Imagine the audience to be pleased with the playing; or, better still, lose yourself in the music and forget the presence of the audience.

(4) Feel equal to the occasion, and that if the playing were not really worth while the people would not have come to hear it.

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GOUNOD

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"Romeo et Juliette"

Probably the most distinctive indication of the charm and vitality of the operatic works of Charles François Gounod (1881-1893) is that his two best known works have been on subjects selected by several other composers for operas, all of which have practically vanished, except the "Mefistofele" of Boito, which differs from "Faust" in many particulars and is really a music drama of very distinct character. Shakespeare's "romance of the ages," "Romeo and Juliet," has been set no less than twenty-two times. Among those who have undertaken the task are, Pasquali, Vaccaj, Zingarelli, Steibelt, Bellini, Thome, and the American composer, Harry Rowe Shelly.

"Romeo et Juliette" came along in 1867, eight years after "Faust," when Gounod was almost fifty years old. It was given first at the Théâtre Lyrique in Paris London and New York saw it first in the same year. The first American *Juliet* was Minnie Hauck (a New York dramatic soprano, reported to be living in Switzerland in poverty).

"Romeo et Juliette" was not at first regarded as a great opera worthy of the Grand Opera, but it was eventually produced at the famous Parisian Grand Opera in 1888, twenty years after its composition, following the ancient formula of "the prophet in his own country."

One of the striking romances associated with the opera was that of Adelina Patti, who, when she was the Marquise de Caux, was won over by the fervent love making of her *Romeo* (Nicolini) and afterwards became his wife. In fact, at one performance at the Paris Grand Opera the famous French tenor (whose real name was Ernest Nicholas) startled even the Parisian opera-goers by accompanying the balcony scene with twenty-nine kisses.

While "Romeo et Juliette" has never been as popular in America as in France, it has numerous admirers who side with the French in regarding it as superior to "Faust." The score may be regarded as "deliciously melodic," with its entrancing Valse breaking out every now and then like the aroma in a rose garden. The text, of course, does not follow Shakespeare's play; and the opera contains characters and scenes not found in the Bard's masterpiece. The librettists were criticized for trying to make another "Faust," but the opera book, nevertheless, is an exceedingly good one.

Gounod wrote twelve works for the stage, but only two are of outstanding significance, nothwithstanding the spectacular success of "The Queen of Sheba."

While musicians such as Sir Charles Villiers Stanford are restless under Gounod's technical superficiality ("Gounod played with the fringe of great things, but was clever enough to avoid swimming in deep water"), it must be obvious to all that the very longevity of his works indicates a vitality which few composers ever attain.

Lack of "feature numbers," such as the *Jewel Song*, the *Soldiers' Chorus* and *Salve Dimora* in "Faust," possibly accounts for the fact that the Shakespeare work is not so widely demanded in this country as the one based upon Goethe's medieval fantasy.

The Story of "Romeo et Juliette"

The plot of the opera is drawn from and follows Shakespeare's popular drama, which is founded on the love of representatives of noble families, the Montagues and Capulets, between which a deadly feud exists.—ED.

Act I—A Ballroom in *Capulet's* House, Verona. A masked fête in honor of *Juliet's* entry into society, is being given by her father. After being welcomed by *Capulet* and presented to *Juliet*, the guests go to the banquet hall, *Juliet* remaining behind and singing the famous *Waltz Song*. *Romeo* enters, is attracted by the young lady's beauty and manages to speak with her, the situation developing into an impassioned love scene. *Tybalt*, a hot-headed Capulet, recognizes *Romeo*, threatens his life for presuming to enter the house of his enemies, but is restrained by *Capulet* and dancing begins.

Act II—*Capulet's* Garden. *Juliet's* Apartments above. *Romeo*, again braving his enemies, enters and lauds the charms of *Juliet*. As *Juliet* appears on the balcony, *Romeo* conceals himself, and she sings to the stars, of her new-found happiness. Then follows a long love scene interrupted by *Gregorio* and his retainers in search of *Romeo* and by *Juliet's* nurse calling her to come in from the night.

Act III—Scene I—The Cell of *Friar Laurence*. *Romeo* and *Juliet* meet in the *Friar's* cell to ask him to marry them. He at first demurs, but finally agrees, hoping thus to mend the breach between the rival houses. The vows are taken and *Juliet* returns home with her nurse.

Scene II—A street in Verona. *Romeo's* page, *Stephano*, enters seeking his master. While he sings to attract the attention of *Romeo*, *Gregorio* enters, angry at having been awakened, scolds the disturbing youth, and, recognizing him as a companion of *Romeo* on the night before, draws him into a fight which is interrupted by *Mercutio* and *Tybalt*. *Romeo* enters, attempts to make peace, is insulted, and kills *Tybalt*. The *Duke of Verona* happens to be passing, hears of the affair and banishes *Romeo* who, however inwardly vows to see *Juliet* again.

Act IV—*Juliet's* Room. At the risk fo his life, *Romeo* has found his way to his bride's room. As he says his farewell, *Capulet* and *Friar Laurence* enter to tell *Juliet* that *Tybalt's* dying wish was that she should marry *Paris*. Left with the priest she tells him she would rather die than to lose *Romeo*. *Friar Laurence* counsels patience, as he has a plan for their being reunited, and gives her a potion to be drunk when her wedding with *Paris* is imminent. *Friar Laurence* leaves; *Capulet* and *Paris* approach; *Juliet* drinks the potion and apparently dies in *Capulet's* arms.

Act V—*Juliet's* Tomb. *Juliet*, still in her trance, lies on a bier. *Romeo*, having failed to receive *Friar Laurence's* message, believes *Juliet* dead, forces the door and enters. As he swallows a phial of poison he discovers signs of life in *Juliet*. Learning of *Romeo's* act, *Juliet* ends her own life with a dagger after which they unite in a final love duet and farewell.

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Choir Loft "Don'ts"

[A Canadian friend has asked us to reprint the following excellent article from the London *Musical Opinion*. THE ETUDE prints very few "dont's." The word is too suggestive of "Verboten." We would rather encourage the American spirit of "Do." However, these "don'ts" may prove preventative when accepted in the spirit in which they were written. The successward man will turn them into "do's."—EDITOR'S NOTE.]

IT is hoped that the following will be received in their intended spirit by the many organists who are content to work always in one sphere of action—in one groove, so to speak—making little, if any, effort to improve the musical capacities that have been theirs from their youth. At the same time, it is to those who *are* endeavoring, heart and soul, to make forward progress that these suggestions and reminders apply, though with a lesser degree of force; for even the best are liable to err and all of us need continual stimulation in our work, particularly the organist whose labors are consecrated to the worship of God.

The Organist with "Soul"

People in general do not appear to realize how influential a factor music is in regard to Christianity and that the part of the organist in divine service is of the utmost importance, influencing as it does the whole atmosphere of the church. In order to exercise a beneficial influence, it is evident that every phase of the organist's duty must be in keeping with its sacred surroundings; and in order to effect this, the organist must be a born musician—he must produce *music*. One man may possess a highly developed technical ability, but this does not necessarily imply that he is a true musician. Far from it. A man of meagre *technic* and of "soul" is the greater *church* organist. So it is better that the organist confine his studies to the acquirement of the art of devotional playing and accompaniment rather than to the acquirement of a brilliant *technic*.

It is a sad fact that so few study this side of the organ, and this is the more to be regretted because it is so much more interesting and helpful in the religious sense to them and indirectly to those who have the pleasure of listening to the results. In some cases, however, of those who pay little attention to this question, opportunity and means for its study are lacking; in others, initiative; and again in others, even energy. To all these an appeal is made to attempt to remedy these drawbacks as far as they possibly can, keeping in mind the while that they are servants of God and of His church; and that as such it is their duty to try to make themselves as perfect as possible in everything they have to do and *be*—in demeanor and outward being as well as in inner life.

The Congregation Wants to Worship

Don't imagine that a congregation is present at a service to listen to the organ. It is there to worship; and it is your duty as organist not only to join with but also to aid them. The organist often hinders this with his undevotional playing.

Don't forget that what talent you possess is the gift of Almighty God. Use it to His glory and give of your best.

Don't allow your playing to be noisy. Speaking generally, let your accompaniments be soft and unobtrusive. Sudden outbursts of tone should be avoided; though they can be made extremely effective if introduced in the right place and in the right way.

Don't let the choir accompany you. Many organists do, so be one of the few that don't.

Don't forget that, if you are choirmaster as well as organist, it is your duty to set a good example to your choir. The example set by many organists is the reverse of good.

Don't expect good tone from your boys with an accompaniment of swell reeds; boys imitate to a certain extent the predominating tone quality of the organ. Let this be flute and diapason, especially the flute. Reeds are far too much in evidence among the generality of organists and they pall on the ear most aggravatingly. Remember this.

Don't start the service next Sunday morning by pulling out "swell to great" and closing the swell box. Many organists do; and not only this but "swell to great" is left out throughout the service. Also, if the stops on the swell are occasionally played upon alone, with the box left open, it is suprising how different they sound.

Don't cultivate an ostentatious style; let your demeanor, and incidentally your treatment of the organ, be quiet.

Don't habitually use "swell to oboe" in the playing of the Psalms. It is one of the combinations which palls most and should therefore be used least. Find out by experiment as many good combinations on your organ as you can; the bottom octaves of all the 4ft. stops are often of great utility. It is surprising how much variety can be obtained from the smallest organ by the exercise of a little ingenuity.

Prepare Voluntaries

Don't hurry into church at the last moment and start extemporizing a voluntary in a meandering and a formless fashion. Let all your voluntaries, extemporized or otherwise, be carefully prepared; no matter how easy a piece may seem, it can sound the reverse of good if inartistically interpreted. Play what is good *only* and let it be solid and dignified in character. Avoid "sugary" and sentimental pieces which, so far from being suitable for the church, are only suited to the theater. If you do extemporize, try to do so in form, making your extemporization interesting and devotional; but especially take care to begin and end in the same key. Remember that extempore playing is an art in itself and therefore requires study.

Don't try to imitate the orchestra on the organ. It is impossible to do so and always will be. Sir Walter Parratt, in his lecture on "Transcriptions" before the R. C. O. at Cardiff, has well said: "Mimicry in art is always degrading!"

Don't use the pedals as frequently as you do. A constant 16ft. tone is most irritating. The 8ft. stops on the pedal are far too much neglected. In future, therefore, do not let these pass unheard. Sometimes they make charming new solo stops.

Don't forget that a noisy organ accompaniment covers a multitude of sins on the part of the choir and the choirmaster, who is possibly yourself. Train your choir to be independent of the organ and thus show that their training is cared for.

Don't keep your right foot firmly fixed on the swell pedal. Remember the late Sir John Stainer's remarks on this subject in his organ primer.

Don't play voluntaries that are beyond your power; but, if you possess a good *technic,* don't fail to put it to good purpose. People will appreciate the music of Bach, Mendelssohn, Rheinberger and the rest if properly rendered. If your playing of the classics is worth listening to, people will stay and listen.

Don't play pieces which possess no artistic value but which are merely written to display the fancy stops. The latter are for the better rendering of the music, so pieces written merely for the vulgar display are not worth the paper they are printed on.

Don't Overdo Solos

Don't overdo soloing, part inversions and free accompaniments. Unless you possess the best of judgment, the latter should not be attempted. In the hands of many players all these are vulgar in the extreme.

Don't make so much use of the manual to pedal couplers if your pedal organ contains 8ft work. If it is adequately provided for, use the couplers even less. Organists seem liable to forget that the pedal organ is, or should be, a complete tonal department in itself and quite distinct from the manuals.

Don't distract the attention of the congregation by "word painting;" neither "flies in all their quarters" nor "caterpillars innumerable" can be illustrated by chromatic scales on the piccolo or anything else. Neither are attempts at thunder and lightning effects at all in keeping with the worship of God. Rather go to the other extreme and do very little descriptive work. Let what little you can do be artistic, musical and barely *suggestive*.

Don't be content to hear the effect of your organ from the console; get a friend to play for you occasionally while you yourself listen from the other end of the church.

Don't make frequent use of the celeste, vox humana or (especially) the tremulant and other such stops. Fancy stops, if used seldom, can be very effective indeed. If used often they can be quite the reverse, palling terribly on the ear.

Don't introduce appoggiatura, arpeggi and other more or less questionable ornaments into your accompaniments.

Care with Stops

Don't forget to let your stops be heard sometimes by themselves. For instance, many organists use with their diapasons such stops as the gamba, 8ft. and 4ft. flutes, but they little know how much better they would sound if used entirely alone.

Don't make ill-judged use of octave couplers. It is chiefly in the softer combinations that they are useful. For the purest effects, single stops sound the best with them.

Don't be too fond of 16 ft. tone on the manuals. Let it be used discreetly and *never* in the "giving out" of fugue subjects, treble leads and so on.

Don't use the swell pedal without cause and always close the box before adding louder stops.

Don't play continually on the bottom octave of the pedal-board; the effect of so doing is very wearisome.

Don't use "great to principal" without plenty of tone on the swell, unless your organ is a beautifullly scaled and voiced instrument. The effect of this combination is too often screamy.

Don't be untidy; keep your organ loft and your music desk free from litter. A neatly arranged console generally betokens a neat organist, both in playing and in method.

First Lessons in Organ Pedaling

By Dr. Annie W. Patterson, B. A.

THE main difficulty in organ playing is, undoubtedly the correct management of the pedals. Many teachers postpone the study of these until several lessons in manual control have been given; but this as a rule, is a mistake. The sooner this bridge is crossed, or at least approached, the better. So, during the course of the second organ lesson, at all events, the instructor should draw the attention of the student to a keyboard which lies beneath his feet, the notes upon which he will be required to pick out and cause to sound as a blind man would approach the keys of the piano. In this case, however, not fingers, but heels and toes are requisitioned, and the problem to be faced mainly concerns the neat and accurate "placing" of these so that bass-passages, and, in some instances, regular melody phrases, may be announced on the pedal clavier.

Sitting Right

Possibly the earliest step in the acquirement of "playing with the feet" is to get the pupil to sit absolutely in the center of the organ-stool and then bid him, with the point of his left toe, try and "fish for" the lowest pedal note (low C) of the compass. This is usually found by stretching the left leg as far as it can comfortably go; and, in order to check by ear the finding of the correct sound, a triad or common chord of C major may be held down on the "Great" or "Swell" keyboard, with soft diapason (4-foot) registration. The note having been located, feeling with the toe for the two raised levers that represent respectively C sharp and D sharp, the left heel—or, if found more convenient, the side of the left sole—may now try for D. At this point the soft chord on the manuals may be relinquished—it was only to help the ear in making a start. The hands—in this initial exercise at all events—may now lightly rest for support on the keyboard ledge. This is essential for some players, who often complain that they feel like tumbling off the stool if they have not some sort of support until the art of balancing is attained. The left heel (or side of shoe) being on D, an attempt should now be made to find the next sound in the scale of C, namely E. The toe will indicate the raised key between, so that without undue twisting, the left heel or sole may now quietly and neatly be shifted to this interval (E). The semitone from E to F will be found by a forward sliding of the foot. The performer is advised mainly to press with the flat side of the toe, and caution is to be observed, from the very beginning, to play "cleanly;" *i. e.*, on no account to let two pedal notes sound at the same time.

"Fishing"

As the left foot moves upwards, the striking of notes (as the balancing) becomes easier. "Fishing" with the toe for the raised notes (corresponding to the black notes on the piano representing F sharp, G sharp and A sharp), the learner will gradually "feel out" G A and B natural. When C (second space, bass clef) is reached, the teacher may try to inculcate, even at this early stage, the art of "alternate" pedalling. This means the division of the labor of pedalling between the two feet.

Thus, if C (beneath Middle C) be taken with the left foot, the right foot may try for D. Or else, as may be found easier; left foot on C may be followed by right foot on the third above (E); then might come the following series: D (left foot) F (right foot); E (left foot); G (right foot); F (left); A (right); G (left); B (right; sliding, perhaps, by same foot, to Middle C). Intervals of sixth and octave can be practiced in a similar (alternate) way—always the best for clear organ pedalling. The chromatic scale, with toe and heel-work, can be attempted subsequently in much the same fashion. But, from the very first, the student should try to do all *without looking* at the pedal keyboard. Sometimes the "coupling" of this to a manual shows what pedal key is depressed; but the most expert players prefer to do without such aids. Only when considerable facility is gained in solo pedalling should combined playing with the manuals be attempted.

The Postlude

By E. M. Herron

How poetic are the words:

"Hearing God's message while the organ rolls
Its mighty music to our very souls."

How deplorable that the church organist should take them literally!

Nothing could be more disconcerting to the dispersing congregation, nothing (except a church fight) more greatly handicap the pastor, than the ear-splitting burst of chords (and discords) that smites the amen of the benediction!

The minister, having made strenuous use of voice and energies during the last twenty minutes, hastens to greet his flock, strains to catch their questions and answers, but all about him is that nerve-racking din.

The people, having waited in hushed attention to the message from the pulpit, arise soothed, at peace; or they are inspired to enter quietly upon some work for the Master. They turn welcoming faces upon their friends, to find the next minute everybody from pastor to the tiny tot caressed by the ruling elder shrieking and gesticulating. Pandemonium reigns for several minutes then something snaps into place; all is serene again and no one thinks to attribute the feeling of relief to cessation of the organist's activities.

Inspiring is the sweet far-away music of the offertory; why should not our emotions be uplifted at the close of service with low, haunting strains to be carried hence?

Organ Practice in Cold Churches

By Fred. J. Tighe

A recent article discussed the subject of the organist's practice during the winter season when the church is cold.

In the Episcopal Cathedral, of St. Louis, the organist has, or had some time ago, a canvas tent tacked in sections on wooden frames. This was erected on Monday morning over the console and taken down at the week end. The enclosure was heated with a gas stove.

I have utilized the same idea myself for the past three years, using two electric reflectors, one on each side of the pedals. The reflected heat warms the cold draft that usually comes up out of the pedal board. I have used a coal oil stove—either heat is quite efficient, but the oil stove makes the enclosure stuffy, and in any case is against the fire insurance regulations.

I mentioned the idea to Dr. Herbert Sanders, of the Dominion Methodist Church, Ottawa, Canada, who went one better and had a collapsible beaver board house constructed.

As far as the cold church problem is concerned, I find it is absolutely solved by the above arrangement.

A Performer's Partiality

By Will Cowan

Dr. Crotch, the eminent English organist and composer, who linked the eighteenth and nineteenth centuries in the annals of British music and was the first Principal of the Royal Academy of Music, said, "Mere performers are seldom better judges of the music they execute than actors are of dramatic writings; and, like them, generally form their judgment from the reception *their own* part meets from the public."

In this there is an intimation to either the student or teacher who would be wise. Personal friends enjoy and laud what we do because they unconsciously interpret our offerings in the warm light of their emotions toward us. Their endorsement and encouragement often cheer us and inspire the courage that keeps our eye on the great goal of high achievement. But along with these we should seek the advice and criticism of disinterested professionals and critics, use them as our real criterion in measuring our accomplishments, and strive to eliminate the weaknesses they may suggest. It is thus that we will equip ourselves for the impersonal attitude with which the public will judge our work.

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ORGAN
Altar Flowers .... *Lacey*
ANTHEM
a. Roseate Hues of Early Dawn .... *Horner*
b. I Will Lift Up Mine Eyes .... *Berridge*
OFFERTORY
Is It for Me? .... *Stults*
ORGAN
Marche Pontificale .... *Becker*

SUNDAY EVENING, October 5th

ORGAN
Romance .... *Diggle*
ANTHEM
a. Hear O Lord .... *Watson*
b. In Thee, O God, Do I Take Refuge .... *Baines*
OFFERTORY
Light at Eveningtime .... *Ashford*
ORGAN
Sortie .... *Colborn*

SUNDAY MORNING, October 12th

ORGAN
Air for G String .... *Bach-Nevin*
ANTHEM
a. God Shall Wipe Away all Tears .... *Field*
b. Blessed Be the Lord God of Israel .... *Rockwell*
OFFERTORY
The World's Redeemer .... *Bohannan*
ORGAN
Petite Marche .... *Dubois-Rogers*

SUNDAY EVENING, October 12th

ORGAN
Prelude Francaise .... *Erb*
ANTHEM
a. Lord is My Shepherd .... *MacFarren*
b. I Heard the Voice of Jesus Say .... *Minshall*
OFFERTORY
Abide with Me (Duet S. and A.) .... *Schnecker*
ORGAN
Processional March .... *Parker*

SUNDAY MORNING, October 19th

ORGAN
Morning Prelude .... *Read*
ANTHEM
a. Come Unto Me .... *Galbraith*
b. Holy Ghost, with Light Divine .... *Stults*
OFFERTORY
Hour of Prayer .... *Jones*
ORGAN
Finale from Second Suite .... *J. H. Rogers*

SUNDAY EVENING, October 19th

ORGAN
Sabbath Evening Chimes .... *Stewart*
ANTHEM
a. They that Trust in the Lord .... *Roberts*
b. Lead Up, Heavenly Father .... *Horner*
OFFERTORY
Shadows of the Evening Hour (Duet, Con. and Bar.) .... *Rathbun*
ORGAN
Grand Chœur Dialogue .... *Diggle*

SUNDAY MORNING, October 26th

ORGAN
Song Without Words .... *Tschaikowsky*
ANTHEM
a. Rock of Ages .... *Arr. Camp.*
b. What Shall I Render .... *Lerman*
OFFERTORY
Believe in Me (Duet S. and A.) .... *Petrie*
ORGAN
Alleluia .... *Rockwell*

SUNDAY EVENING, October 26th

ORGAN
Angelus .... *Rockwell*
ANTHEM
a. Abide with Me .... *Barnby*
b. Lead Us, O Father .... *Bird*
OFFERTORY
Sun of My Soul .... *Sheldon*
ORGAN
Bouree in D .... *Sabin*

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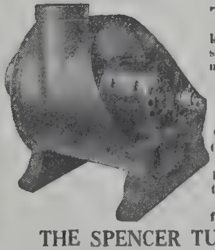

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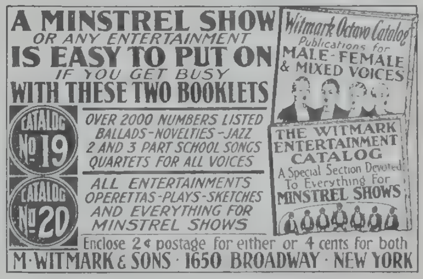

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BOOKS *for* MUSIC LOVERS

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The Ready Interlude

By William Reed

The importance of being prepared for the playing of regular and emergent interludes that may occur in a church service cannot be too soon realized.

The resources available for these purposes may be thus summarized: Reference to the material for interludes as indicated in publishers' catalogs; the use of excerpts from such organ compositions as are not commonly known; the choice of fragments, complete in themselves, from standard organ music of to-day; the making of adaptations from organ-like writing in general; and, lastly, improvisation.

In all these cases similar considerations are to be observed, viz.: some variety as to length, key, harmonic coloring, and always, of course, a reasonable appropriateness.

As a beginning, and also to meet emergencies, short preludes, and interludes, written for this purpose, should be kept at hand, these being previously marked with reference to related keys, suitable consecution and so forth. The next thing would be to look up the older school of organ writing, such as the 30 Preludes by Rink (Organ School, Book 1), writings by Hesse and other composers, besides new and old collections of short voluntaries, among all of which are to be found well-rounded little movements, a considerable proportion of which are less familiar in these days than they deserve to be.

If excerpts are chosen from well-known organ music, care must be taken that these be *lifted out*, so to speak, with no appreciable mutilation of a composition as a whole—not always an easy matter to accomplish.

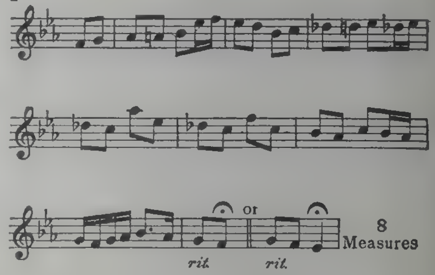
On the other hand, arrangement and adaptation offer wide possibilities; so much so, that a young player should not hesitate to appropriate all he can find, irrespective of the source, and then to sift out and judiciously apply whatever promises to be of organ-like service for interlude purposes. And in all this searching-out and adaptation it is to be remembered that interludes, because of their limited scope, admit of but little, if any, development; an equally ideal perspective being that an interlude is not intended to represent a mere stop-gap or filling-in, but, as far as it can be made so, a suggested link in a continuous chain.

Improvisation has a distinct usefulness and possesses certain definite advantages. There is, however, no royal road to its effective handling; it grows only through well-advised cultivation. Even those gifted with facility in this direction soon realize the necessity for proceeding by knowledge and method. Unless this is done, frequent attempts at ready improvisation are apt to become a temptation to indolence in a player, as well as a weariness to the listeners.

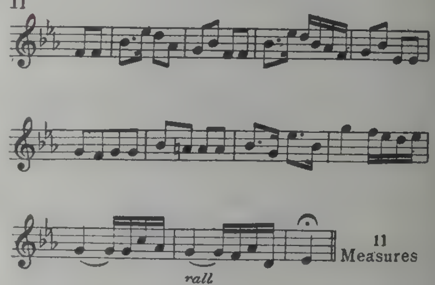
In liturgical services it sometimes happens that several sentences are read, a short interlude being played between each. Here, an eight to twelve measures period is desirable, the continuous chain above mentioned being easily kept in view. Song-like periods work in admirably and are readily found, the effect being here suggested.

Taking No. 2 of Mendelssohn's *Christmas Pieces,* the first interlude can include the first ten measures. The second and third interludes would be as follows:—

I



II



Proceeding on the above principle, interludes of the exact length needed can often be readily constructed, their definite form rendering them all the more acceptable because of their easy apprehension.

In the hands of a tasteful improviser, phrases from hymn tunes may be turned to effective account, since in dealing with such the thematic atmosphere will be felt throughout, even though necessarily mingled with other matter, or even somewhat altered from the original. This type of interlude will have more point if a tune just previously sung is used, and provided circumstances permit of its being extended beyond the ordinary limit.

Anthems for a Quartet Choir

By E. F. Marks

With a quartet choir, directors should be very careful about the selection of anthems, as many compositions adapted to a chorus would be utterly unsuited to a quartet. For instance, the *Hallelujah Chorus,* from the "Messiah," sung by a quartet, or even a double quartet, would be disappointing, yet when sung by a chorus of fifty or more voices would be most agreeable.

Usually the anthems written for a chorus progress by the degrees of the diatonic or chromatic scales, with easy leaps confined to the tones of the triad of the seventh chords; they possess simple rhythms, elementary modulations and familiar cadences; whereas, for a quartet anthems may abound in complex rhythms, intricate harmonic cadences and unusual melodic progressions, and be more brilliant and free in style than if written for a chorus.

Quartet music could well be compared to instrumental chamber music, which is the acme of absolute music. There is no intrusion of the personality of a director or soloists as in a choral production. The music exists alone in its purity (especially when the quartet sings without accompaniment); and therein lies its great worth.

The value of a splendid solo-quartet in a church cannot be overestimated for the good it does towards educating the congregation to the beauties of pure music; even if the quartet is augmented by a chorus or a second quartet, which in this latter form, gives the ideal church choir, and makes it possible to present contrasts between the purity of the simplicity of the quartet and the colorful chorus.

Occasionally I have known churches to dispense with their quartet choirs entirely, and in lieu thereof place a chorus choir, usually composed exclusively of members of the congregations. This is a grave mistake; the quartet should by all means be retained, and the musical members of the congregation be added to this essential nucleus.

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Make your questions short and to the point.

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Pitch—Concert Pitch—Vibrations

Q. *Will you tell me what is meant by Concert pitch of A457 vibrations, or C544 vibrations; that is to say, what do A and C stand for?*—Hilda M., Cienfuegos, Cuba.

A. By "pitch" is meant the relative height of sounds, A representing the note in the third space of the treble clef—the same as the A string of a violin: C represents the third above it, or the note in the fourth space of the treble clef. The pitch of a note depends upon the number of vibrations per second. The French "Normal" pitch, generally adopted is that by which the note A has 435 double vibrations per second and C about 517. "Concert pitch" indicates the highest pitch—employed for orchestral compositions. Thus, A435 or C517 (equal temperament) is generally used for vocal music not accompanied by orchestra. The pitch you mention is very high, although an opera orchestra in the summer would be about C545. Pitch had always been variable, until the French established, by law, their standard Normal Pitch. It had ranged all the way from A404 (in 1699) to the A457 which you quote.

Additional Accompaniments to Handel's Works

Q. *What is understood by "additional accompaniments" to compositions by so great a master as Handel? Are they necessary? Does it not seem like sacrilege, tampering with and spoiling great masterpieces—something on a par with adding to the text of Shakespeare?*—J. T., Troy, N. Y.

A. The two are not parallel cases. Shakespeare's literature was complete; anything added would be like trying to "paint the lily" or "to gild refined gold." Handel's compositions, on the other hand, similar to those of Bach and others of that period, were but sketches written over a figured bass, the harmonies of which were filled in by the organ or harpsichord, according to the knowledge and skill of the accompanist. Examine any copy of the "Messiah," particularly the bass Aria: "The People that Walked," and see how bald and empty it is with the accompaniment in unison or octaves with the voice; then compare it with the remarkable and beautiful accompaniments added by Mozart. He who has once heard and studied them would never wish to do without them. Some composers have defaced and defiled the works of the great masters by their incompetent additions. But the additional accompaniments by Mozart and Robert Franz to the compositions of Bach and Handel are quite worthy of the masterpieces they have completed.

Point d'Orgue—Pedal-point

Q. *What is a Point d'orgue and in what kind of composition does it occur? Is it the same as a pedal-point?*—H. G. G., Broadway, New York City.

A. The English equivalent for "point d'orgue" is "pause" or 𝄐 It is used to prolong the duration of a sound or of a rest. It is of frequent occurrence in all species of composition. A "pedal-point" is not the same. It is a long sustained note, towards the close of a fugue, usually on the dominant or fifth of the key, on which imitation, subject and answer, and even the stretto are constructed. But the stretto sometimes precedes and sometimes follows the pedal-point.

Olla Podrida

Q. *Please tell me the meaning of: Fünffach; 8 füssig; Dutch concert; Cancrizans.*—Quizzical, Broad St., Philadelphia, Pa.

A. Fünffach is a German word meaning "five-fold;" applied to a mixture stop of an organ; "having five ranks." 8-füssig, or 8 ft., an organ pipe of 8 ft., having the same pitch as the male voice of the 'cello. A Dutch concert is a species of entertainment wherein each man sings his own song while the man next him is singing his own—more convivial than Dutch. It appears that there is another kind of Dutch concert in which each person present, by turns, sings one verse of any song which may please him, some well-known chorus being used after each verse. When each one has sung his verse, all sing their respective songs at the same time as a grand finale! "Cancrizans" is a term applied to a canon, meaning a canon by retrogression, that is, *walking backwards like a crab.*

An American Literary-Musico

Q. *Could you give me any account of one J. S. Dwight, an American musician, I believe?*—F. T., Back Bay, Boston.

A. John Sullivan Dwight, born in Boston, Massachusetts in 1813, died there in his eighty-first year. A graduate of Harvard, he entered the pastorate but gave it up to devote himself to literature. In 1852 he founded "Dwight's Journal of Music," then the best musical magazine in America, which he directed until its publication ceased in 1881. He was also president of the Harvard Association for many years, with Karl Zerrahn as director.

Physiology and Study of Singing

Q. *I am studying singing, at present in its early stages. My teacher insists that I should learn all about the physiological structure of the larynx, before anything else. Is it necessary for me to do so? It seems to put an obstacle in the way of my voice freedom which, before, was so good. Will you kindly advise me?*—Baritone, 42nd St., N. Y.

A. The study of the physiology of the voice organs by a beginner in learning how to sing is far from essential; indeed, it may (and usually does) become a positive hindrance, as in your case. The preoccupation and anxiety to use the larynx in a particular way will surely set up a certain strain, a constriction of the throat which is fatal to free emission and to beauty of tone. In a few years' time, when you shall have acquired freedom and beauty of voice, you may study its physiology, but not before.

Inter-relation of Major Keys

Q. *What is the best and quickest way to how the inter-locking, that is, the inter-relation of major keys, frequently referred to as the "circle of the fifths?"*—A. C. D., Providence, R. I.

A. A major scale is composed of two similar tetrachords, with one whole tone (or major 2nd) between them. A tetrachord consists of four notes (Greek, *tetra*, four). These four notes comprise two tones and a half-tone (or two major seconds and a minor second). For instance: The major scale of C, 1st tetrachord is C-D-E-F; C to D one whole tone, D to E one whole tone, E to F one half-tone. Allowing for the interval of a whole tone, the 2nd tetrachord is G-A-B-C, that is, two tones and a half-tone—exactly identical with the 1st tetrachord. *But this 2nd tetrachord of the key, or SCALE, of C is also the 1st tetrachord of the key, or SCALE, of G.* Leaving the interval of a whole tone, the 2nd tetrachord of G is D-E-F♯-G. The F is made ♯ to keep the order symmetrical of *tone-tone-halftone*. And this 2nd tetrachord of G is the 1st tetrachord of the key, or SCALE, of D......and so forth through all the scales, until we arrive (through the flats) again at the scale of C. Notice that in order to reverse the process and inter-lock the scales through the flats, we will *descend* through the tetrachords, counting them as one half-tone and two whole tones descending, still with a whole tone between the two tetrachords. Thus: the 1st tetrachord of C (C-D-E-F) becomes the 2nd tetrachord of F (*viz.* F-E-D-C): then the whole tone interval C to B flat, and then B flat A-G-F or the scale of F.

A Delving questioner who Delves Not for Answers.

Q. *An inquirer, who elects to be known as "Delving," sends a list of twenty-six, questions, most of which are of an elementary kind easily solvable by recourse to any good musical dictionary or any good work on musical theory.*

A Had the Delver delved, as persistently and conscientiously for the answers as she has digged for the questions, she would have received a rich reward; because the frequent use of books of musical reference is a fertile field of information and musical education. Need of space for other questioners prevents any reply here. If, however, "Delving" will reduce the number of questions to those which cannot be answered from the books indicated, they shall be taken care of in these columns.

Movable Do—Metronome speed.

Q. (*a*) *I have heard the words "Movable Do" used frequently in reference to Solfeggio; what is its meaning?* (b) *How should I solve the following question of Metronome speed?—Composition is marked Allegro Vivace, with* 𝅗𝅥. =60. *Time Signature is ¾ with four sixteenth-notes to one beat.*—James Taylor, Boston, Mass.

A. (a) "Movable Do" is the term applied to that system of Solfeggio or Sight-reading, whereby the tonic, or foundation-note, of each scale is called "Do" and the succeeding names accordingly (re, mi, fa, sol, la, si (or ti), do). Note well that this "Do" is the name given to any *major key-note*—the minor key-note being always "la." (b) The "metronome-speed" question is simply resolved. The four-sixteenths to one beat makes the beat a quarter-note and there are three quarter-notes to the dotted half-note equalling 60; therefore the quarter-note equals three times 60, or 180. But the real beat is a 𝅗𝅥. at the rate of 60 per minute as indicated by the metronome mark, or one beat to a second; therefore, three quarter-notes per second.

(Continued on page 573)

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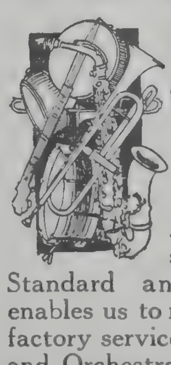

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It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

De Kerekjarto on the Vibrato and its Uses

By Arvid A. Erickson

IN spite of the fact that every famous violinist uses the vibrato to a greater or less extent, realizing the beautiful effect it can produce, and in spite of the fact that the skilful and artistic use of vibrato enriches an otherwise dry or monotonous passage and gives to it warmth, color and vitality; nevertheless the published information on the subject is wholly inadequate.

Few persons, even accomplished musicians know how and when to use the vibrato. This is frequently evidenced by the exaggeration constantly heard in the playing of many violinists. In fact, some teachers fearful of this tendency to overdo, discourage the use of vibrato by their pupils, almost entirely.

The result is that most students of the violin flounder in the dark, being unable to find anything of a practical nature regarding its proper usage. This lack of available information may be due partly to the fact that even among the foremost violinists there is no unanimity of opinion in regard to the vibrato, and partly that many musicians have no theories or ideas about it, except that "it comes naturally and unconsciously, or not at all." They contend that the feelings and emotions of the musician should govern its use. While in general this may be true, nevertheless there are certain specific principles which should apply.

Duci de Kerekjarto, the famous Hungarian violinist now touring this country, has a few interesting observations on this subject. With the assistance of his father, Julius de Kerekjarto, who is a professor of physics in the University of Budapest, young Kerekjarto has made a study of the vibrato from a scientific as well as a musical point of view. From this study he has worked out a theory, not necessarily original with him, but which he has put into practice, with results that have been partly responsible for the cordial praise of critics in all parts of the world.

Sympathetic Vibrations

In general, his theory is that the vibrato should be used slightly or vigorously according to the note played. In the case of a note which has a corresponding open note elsewhere on the violin, only a slight vibrato is necessary because of the sympathetic vibrations from the other strings. For instance, D played on the G string, needs but little vibrato because of the open D string. If the D is played slightly sharp or flat, however, there will be no sympathetic vibrations from the open D: therefore the intonation must be perfect.

Other examples of notes which need little vibrato assistance are E on the G or D string because of the open E string, A on the G string; E, D, and G on the A string.

Mersenne, who has been called the father of acoustics, "observed that when a string was set in vibration, a neighboring string in unison with it would also vibrate, although it might not have been touched. And he found this to be the case not only when the strings were in unison, but also when the second note was an octave or a twelfth below the first."

Here are de Kerekjarto's suggestions as to the intensity of the vibrato to help to give the various tones color, warmth and brilliancy:

A played on the G string needs only a slight vibrato because of the sympathetic vibrations from the open A string.

B should be played with considerable backward and forward movement of the finger, as there is no open string to correspond.

C does not need much help because it forms a note in the C major chord, with the open E string as another note in this chord, which will be set into sympathetic vibration and reinforce the sound.

D played on the G string needs but the slightest assistance because of the considerable vibration from the open D string, one of the strongest on the violin.

The same holds true of the other strings. For instance, E on the D string is assisted by vibrations from the open E string. F needs considerable vibrato movement, there being no open string of the corresponding note.

Whenever the vibrato is used in playing sharps or flats, it should be fairly strong, as there are no open strings to produce sympathetic vibrations.

The vibrato movement should also vary according to the proximity of the note played to the violin bridge, the nearer to the bridge, the shorter the movement. It should be almost imperceptible when playing upper E or notes above this on the E string. Above A, there should be no vibrato, Kerekjarto says, because the slightest movement of the finger forward or backward produces a variation in the pitch and therefore a disturbing tone.

There are of course, exceptions. The slightest kind of a vibrato, played very rapidly, may be used on long notes, even as high as upper A; otherwise, this note would become too dry and monotonous.

Comparing the vibrato by strings, the G string being the heaviest, needs the most intense movement, but slower than on the other strings. A shorter and lighter movement of the finger should be used when playing on the D string, gradually reducing to the slightest but most rapid movement on the E string. It is so easy to produce the vibrato effect on the responsive E string that one is tempted to overdo it.

The Strength of the Vibrato

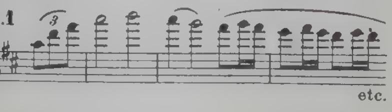
The strength of the vibrato should vary also according to the pressure of the bow, a firm forte application of the bow requiring a rapid, intense vibrato, whereas an easy vibrato of medium speed should be used in playing a soft, legato note. The vibrato should never be used when playing staccato or spiccato. These are supposed to be dry, technical notes, played with rapidity, and if the vibrato is attempted, then the sound waves and vibrations of the different notes by lingering in the sounding body of the violin, overlap, resulting in a blurred effect.

In playing double stops, the same frequency of vibration for both notes should be sought, and to this end the vigor and speed of both fingers in their forward and backward movement should be the same. Otherwise, with two different frequencies, there will be interference, one set of waves masking the other so that again the effect will be spoiled.

What has been said about the lightness or vigor of the vibrato movement when notes are played singly may be disregarded entirely when playing double stops, as in this case, the two tones help each other in the matter of vibrations. Double stops, Kerekjarto maintains, should always be played with a rapid vibrato.

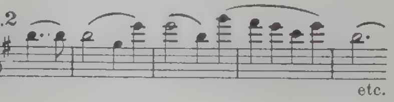
There are instances, of course, when the vibrato should not be used at all, or so slightly as to be almost imperceptible. Take the case of the first eight measures of the main theme of Beethoven's concerto, written in the upper register. These tones speak so beautifully for themselves, they do not need any assistance from the vibrato. It is only in rare cases that an artist can embellish it with success, for the rendition like the music itself should be simple. The measures are appended here.

Ex.1



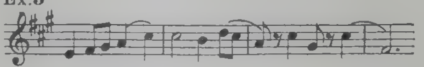
As an illustration of music written in a lower register, where a vibrato of medium intensity may be used, the main theme of Mendelssohn's E minor concerto as follows is cited.

Ex.2



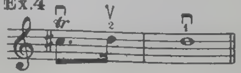
Careful use of a fairly vigorous vibrato will heighten the effect in a passage such as the secondary theme of Paganini's D major concerto, which is written still lower and is full of expression.

Ex.3



If the last two notes at the end of a passage are the same, an entirely different color and much warmth may be obtained by shifting, for instance, from the second to the first finger, using the first finger for the final note, and giving that note a strong vibrato. The bow must always be changed thus.

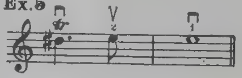
Ex.4



The first D in the above illustration should be played with a light vibrato, while the second and final D should receive a vigorous vibrato with a strong finish.

Kerekjarto has used this method with excellent results. As an illustration, he cites from the second movement of Grieg's sonata in G major as follows.

Ex.5



Greater resonance and vitality can be obtained when playing an open string like G, D or A, by stopping but not bowing that note on another string and using a vigorous vibrato movement on the note not played. For instance, in playing the open G alone there is a lack of intensity, but the tone may be made both warm and brilliant by stopping G on the D string at the same time and using the vibrato on the "silent" note.

Over Training

THE greatest single reason why there is such a scarcity of really good violinists in any community, is that they are shockingly over-trained while they are trying to learn to play the violin. In trying to go too fast, they end up by getting nowhere. Violin playing is a plant of very slow growth; and the steps by which it is learned must be sure and thorough if the violin student expects to arrive anywhere.

Many letters reach THE ETUDE from violin students, in which they give lists of the studies and exercises they have mastered (?) and asking if they have made the proper progress for the time they have studied. Some of these lists of pieces and exercises show a state of affairs that is almost unbelievable. One young man announces that he is taking up the study of Kreutzer and Fiorillo after studying the violin for only eight months. Another is studying the *Mendelssohn Concerto* after a year and a half study, and has "taken" all the standard studies besides. It is needless to state that pupils of this type have been completely wasting their time. They do not really *play* these compositions at all. They have no bowing, no tone, no certain intonation, and very little technic; yet they are thrilled by the great names on the covers of the books of studies and compositions they are studying and think they are making wonderful progress, simply because they are "playing at" some of the great works of violin playing.

Some of the most thorough violin teachers keep their pupils on easy studies in the first position for six months or longer without allowing them to make a single shift; but these "hurry up" students have studied all the positions and started on Kreutzer and the standard concertos in six or eight months. They are trying to do in a certain number of months what it takes other talented students, who are studying with really thorough teachers, the same number of years to do. Needless to say, such pupils get nowhere. They are trying to build a house without a foundation.

The mastery of violin bowing in its myriad phases, is alone the work of years, to say nothing of the wizardry and legerdemain required from the left hand by the writers of great works for the violin. How then can any student expect to master the violin in a couple of years, practicing an hour or two a day, as so many do?

In some cases the pupils, and in others the teachers, are at fault in this overtraining. Some teachers rush their pupils ahead at a break-neck speed at the expense of thoroughness. Things go fast in America, as they do in all new countries which are being rapidly developed; and many teachers allow a desire to make a showing in their teaching to get the better of their judgment. They try to force their pupils along at a rate which precludes thoroughness. They like to have great names and great compositions on their recital programs, even should the pupils not be able to live up to them.

In other cases the fault is on the part of the pupils. Little Evabelle Perkins wants to play *Humoresque* before she has reached a stage where she is reasonably certain whether there are one or two sharps in the key of G. G. Washington Smith wants to play concertos before he is very sure of Raff's *Cavatina;* and many pupils are trying to persuade their teachers to give them pieces which are far in advance of their technic and general musical ability.

In cases of this kind the teacher will find it to his advantage not to yield. He should not allow pupils to study works far in advance of their state of progress, for nothing is so ruinous as "playing at"

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compositions which the pupil is not yet ready for. Besides, no one in an audience is fooled by a violin student trying to play a piece much too difficult for him. They know he is not doing it justice. People judge by their ears and not by the name of the piece or composer on the program.

Scales for Fun

By Katherine Morgan

On one of the "get together days" (and every class should have them) divide the class into sides, a captain for each side. Have the captain to keep in touch with all pupils on her side.

At the next club meeting ask each captain to play the scales with someone in the other class. For example, captain No. 1 will call for one of her number; captain No. 2 will call one of her's. Inspire them to try to outdo each other in point of good work. Continue until each pupil has played one or more scales.

After this ask the pupils to tell how they practice their scales. Then have them to relate their methods, discuss their strong and weak points and how to overcome their difficulties.

If, as teachers, we only can awaken a love for the work, the battle is more than half won.

Now take up the different forms of scales. Whatever you do, make heart musicians. Get at the great fundamental principles of scale study.

False Courage

Since the memory of man runneth not to the contrary, the human race has been seeking elixirs which will control the mind, which will produce courage, love, exaltation, and emotions of various kinds. Ponce de Leon combed Florida in search of a Fountain of Perpetual Youth; and there are legends by the thousand of magic springs which would do all sorts of marvelous things to those who bathed in their waters or drank of them. Then we have the famous opera, the "Elixir of Love," with its barber hero who produced an elixir which, when partaken of, would inspire love.

It is not strange then that people who suffer with stagefright and nervousness when playing the violin in public should try to find some means of overcoming this nervousness. A violin teacher from Canada writes to the Violinists' Etude: "Some time ago I read in an issue of the Etude of a chemical substance, the vapor of which had a stimulant effect, as a means to help to overcome nervousness on the concert platform. Not having clipped the item for my scrap book, I should be glad to learn the name of this substance."

I cannot recall any such paragraph in the Etude, nor do I know of any substance answering this description. It is quite true that some people take stimulants of one kind or another to assist in overcoming nervousness, but I think it is a mistake for any public performer to rely on preparations designed to give them any kind of "false courage."

I have known of people taking bromidia (which contains a certain amount of chloral) and other bromides, wine of cocoa, alchoholic drinks of all kinds, wines and beers, and strong black coffee, strong tea, and all sorts of stimulants and nerve bracers. From long experience in training pupils for public performance, and from talking to concert artists on the subject, it is my unalterable opinion that the best thing to take, if anything, before one goes on in a public performance is a drink of pure cold water, a glass of bromo-seltzer, or a cup of tea or coffee. Most people do not find it necessary to take anything at all. Nothing of a narcotic nature should be taken without the advice of a physician.

Probably the most popular nerve bracer (before prohibition) was a little sip of whiskey or brandy just before playing. I have often been told by janitors of concert halls, theaters, and even churches of finding bottles which had held whiskey, or other kinds of "false courage," after the performance. Often vocalists, even of the fair sex, smuggled tiny phials of liquor in muffs and hand bags to be used just before the critical moment.

Anything which unduly stimulates or tampers with the brain is injurious, if one would play his best. The mind should be perfectly clear, and not in the muddled state which stimulants produce.

German musicians, as a rule, have the right idea on this subject. It has long been a saying among German musicians that the time to drink stimulants is *"after,"* and not *"before"* the performance. I have often heard musicians play in public while under the influence of stimulants, and it always detracted from the success of their performance. The most pitiable spectacle I ever saw was the performance of a cello concerto, with orchestra, by an eminent cellist, while he was in such a maudlin condition that he talked and "kidded" with the people in the front row of the audience. I had heard this artist play when in normal condition, and the performances were very different.

In a musical performance, both mental and mechanical processes are involved, requiring the nicest coördination between mind and muscle. Taking any drug which interferes with this exquisitely exact coördination cannot fail but to injure the performance, just as would be the case if sand was thrown into a finely balanced machine. For this reason the public artist should avoid narcotics and stimulants if he would have his powers at the highest.

The number of splendid artists who have been ruined by stimulants and drugs is legion, and for this reason the wise violinist will keep his brain and nervous system in a perfectly normal condition, as nature intended it.

A Help For 'Cellists

By Caroline V. Wood

A 'cellist should not lift his fingers from the strings any oftener than necessary but should keep them in place, when possible, where the notes are to be repeated almost immediately. This will seem hard when first given attention, but persistent practice, with a definite object ahead, will do wonders. In fact, the sooner a student realizes this, the faster he will progress in anything.

There are many good studies which are very helpful in overcoming this fault of lifting the fingers from the strings unnecessarily, such as Kummer's third etude in Opus 106. It will require constant watchfulness, when practicing these

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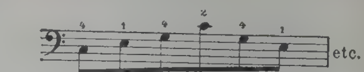
studies, to derive the proper benefit from them. However, this practice is well worth while, as it is a great aid in playing rapidly and accurately, and, of course, really makes it easier in the end, as it saves the locating of so many notes oftener than necessary.

The accompanying illustration serves admirably as a preliminary exercise for this sort of practice, though many other similar ones may be devised by the student. In this exercise it will be observed



that the only finger which needs to be lifted from the strings is the fourth. The others, once they are down, should stay there throughout.

Little Hints

When the sound-post of the violin has been set in the proper position, by a good violin maker or repairer, so that the violin gives the best tone of which it is capable, it is a good idea to have him draw a pencil mark around the foot of the sound-post, so that, in case it accidentally falls down, it can be re-set at the exactly right spot, where the most favorable tone was produced.

The position of the sound-post has a great deal to do with the quality of tone any violin produces, and is not the same for all violins by any means. Some violins sound better with the post farther back from the foot of the bridge than others. Spohr, the famous violinist, in his well-known "Violin School," advised the violinist to experiment with the post in different positions, farther from or nearer to the foot of the bridge, and when the most favorable spot was found to have the post set always at that point. For this experimenting he advised removing the end pin, so that the violinist could look through the hole when setting the sound-post, to see that it exactly fitted the arch of belly and back, and that it occupied the correct position in every way. Such experimenting takes a great deal of time, as the strings have to be let down, and then retuned, in the case of each experiment. If, however, the exact spot can be found where the violin gives its best tone, the time is well spent. It is of the utmost importance that the sound-post occupy the correct position. The French call the sound-post, *"L'Ame du Violon"* (the Soul of the Violin), so important do they consider the correct placing of this little stick of pine.

Violin Questions Answered by Mr. Braine

Anton Loffman

T. T. J.—Sorry I cannot trace Anton Loffman, 1573, violin maker. There are thousands of violin makers unknown to fame.

The Two Helmer's

R. B.—There were two Helmer's of Prague, violin makers, Johann Georg Helmer, 1687-1770, a pupil of Eberle, and Carl Joseph Helmer, 1739-1812. The quality and value of the violins of these makers is somewhat variable, but, while they would hardly be classed as famous makers, they have a fair reputation in the violin-making world. Send your violin to a dealer in old violins for appraisement.

On Recommending Instruments

F. B.—In justice to its advertisers, the Etude cannot discuss the merits of various makes of violins, pianos and other instruments, advocating the purchase of any special instrument to the exclusion of others. Besides, all the violins made by any special maker do not run exactly the same in tone quality. Some turn out better than others. For this reason I would have to examine any certain violin before pronouncing it good.

Biographies

G. T.—There is an extended and excellent article on Stradivarius, and also one on Stainer, in Sir George Grove's Dictionary of Music and Musicians, which no doubt will be found in your public library.

The Violin Bridge

J. K. T.—In choosing a violin bridge it is very important that it be made of wood of the finest quality, well adapted for making violin bridges. You cannot expect the best results from common bridges which you buy for ten or fifteen cents. Violin makers usually charge 50 to 75 cents or more for a first-class violin bridge, with an additional charge if they fit the bridge to the violin. Do not try to fit your own bridge; it takes a professional violin maker to do the work.

A Guarnerius

T. Y. H.—It is not *absolutely impossible* that your violin should turn out to be a genuine Joseph Guarnerius; but at the same time it is highly improbable. You might find a diamond necklace on the street some morning, or find a lion in your back yard. These things are not out of the range of possibility; but you must admit, they are extremely unlikely to happen.

Spiccato, Sautille

E. Y.—You will find full explanations of spiccato, sautille, saltato and ricochet bowings in the work, "Violin Study and Violin Teaching," by Eugene Gruenberg. However, a lesson or two on these bowings by a good teacher would be worth all the printed explanations in the world, as these simply cannot be made clear without actual demonstration with violin and bow.

A Stradivarius (?)

A. W.—The chances are that your violin is simply one more of the millions of imitation Strads., which delude people into thinking that they have violins worth thousands on the strength of their containing counterfeit Stradivarius labels. If you are willing to go to the expense of having your violin examined, write to some of the firms who deal in old violins, who advertise in the Etude.

Tone Devices

R. O. B.—There are so many devices on the market to be attached to the violin, which the inventors claim will work a wonderful improvement in tone that I do not know which one you mean, since you have forgotten the name and cannot furnish a description. 2—The great concert violinists do not use any "attachments" supposed to improve the tone of their violins.

Violin Making

G. R. T.—There are many excellent works dealing with violin making. One of the best is "Violin Making," by Walter H. Mayson, the English violin maker. There is an American edition of the work.

Tone Remedy

S. P.—As you are under instruction, your teacher should be able to tell you what is wrong with your tone and how to remedy it. I can tell you nothing without hearing you play. You might get some ideas from works on violin playing like "The Violin and How to Master It,'" by a professional player; "Violin Study and Violin Teaching," by Eugene Gruenberg, or "Violin Technic," by Frank Thistleton. If you could go even for a single lesson to a first-class teacher, he could tell you at once what is wrong after hearing you play.

Lupot Violins

A. M. S.—Lupot was one of the greatest violin makers of France, and his violins are valuable. However, there are many imitations. You will have to have your violin examined by an expert, to ascertain if it is genuine.

Violin Chords

L. A.—In the example from Bach which you send, the note G is part of a four part chord. It would read as follows: D-G-B flat-E. The four-part chord on the second beat of the measure would read C sharp-G-A-E. These are played as broken chords, with one stroke of the bow.

Jacobus Stainer

T. M. C.—Jacobus Stainer was the greatest violin maker of Germany. His violins are valuable. The number of imitation Stainer's is immense. Your only course, if you wish to learn the value of your violin, which has a Stainer label, is to submit it to an expert. No one can tell without looking at it.

J. H.—In justice to its advertisers, the Etude prefers not to express opinions in regard to violins, pianos, cellos and other instruments of modern make. Besides, it would be pure guess work to try to give you the value of a violin I have never seen. 2—Unless your fingers are abnormally long, and have abnormally thick tips, a reasonably large hand is not a draw-back in violin playing. 3—The best remedies for stage fright are very frequent public performances, and great care in preparing the piece to be played. If you have studied your piece so thoroughly that it is easy for you to play it, the chances are you will not suffer from stage fright when you go before the public.

W. A. K.—Keep your thumb bent throughout the entire stroke of the bow.

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Questions and Answers

(Continued from page 569)

Why is C the "natural key?"

Q. *Why is the key of C frequently termed the natural key of C? My pupils often ask me for a reason and I am unable to find a plausible one.*—Teacher, Warren, O.

A. 1. The best way to reply is to show by the keyboard of the piano that the major scale of do, re, mi, fa, sol, la, si, do, can be played from *C only*; that is, by using only the white keys (or *naturals*). If any other tone be made the starting note, the correct sounds of this scale could be obtained only by employing accidentals (that is, sharps or flats—the black notes). 2. A glance at the keyboard will show that the eight notes beginning on C is the only series which will make the semitones or half-steps occur in their right places (3-4 or mi-fa, 7-8 or si-do) without using any black keys.

Pitch: Concert and Classical.

Q. *Which is higher, Concert or Classical Pitch, and how is the latter determined?*—Lois, Boston, Mass.

A. Concert pitch is the higher. Classical pitch is determined by the number of vibrations per second of the note middle C, namely, 256. Concert pitch is variable; often about 270. Piano manufacturers are chiefly responsible for this, in their endeavor to give greater brilliancy of tone to their instruments.

Greek Modes and Our Modern Scales.

Q. *How far back can our present-day scales be positively traced? Have they any affinity with the ancient Greek modes? How many were there of these?*—Student, Broad St., Philadelphia, Pa.

A. Our present-day scales can be positively traced back to the ancient Greek Modes and, perhaps, also to the Persian and the Hindoos. Pythagoras, about 530, B. C., is looked upon as the first musical scientist. There were seven ancient Greek modes, or manners of arranging the sequence of tones and semitones: Lydian, Phrygian, Dorian, Hypo-Lydian, Hypo-Phrygian, Hpyo-Dorian, and Hyper-Dorian or Mixo-Lydian. Our major scale of C (C, D, E, F, G, A, B, C) is similar to the Lydian mode; and our oldest form of minor scale (A, B, C, D, E, F, G, A) is similar to the Hypo-Dorian mode (also termed the Aeolian or Locrian mode).

Musical Forms—the Period, Phrase.

Q. *1. What is meant by a Musical Phrase? 2. What is Form, and what are the principal forms?*—Ralph B., Cincinnati, O.

A. 1 A musical period is a musical sentence, forming a complete rhythmical whole, which may be subdivided regularly into halves, quarters and eighths. Thus: a Period is divided into halves, called Sections; these are divided into halves, called Phrases; and these again into halves, called Figures. Thus a Period, consisting of eight measures of common time, would contain two sections, or four phrases, or eight figures. 2. Form refers to the style of architecture in which the music is constructed. As in architecture (and music has to be built) musical form is founded on Unity, Contrast and Symmetrical Balance. The primitive musical germ, or form, is the figure; this is built up into phrases, sections and periods. A complete period is one complete form. The chief Forms are: Scherzo, Minuet, Song, Rondo, Suite and Sonata—together with their variants and developments.

Vocal instruction by books—or by mail!

Q. *(a) I would like to know how to get head-tones of the proper quality; (b) how to get very low tones that are loud enough to be used in singing; (c) some good scale that will help in acquiring timbre of the voice, which is a bass-baritone?*—J. H. B., Des Moines, Ia.

A. It is practically impossible to learn singing (that is, technic, attack, resonance, timbre or quality) from books or by mail, or from any written or printed description; you would always run the great risk of acquiring a wrong method, which would damage your voice and, most probably, give you a chronic congested throat. (a) Consult a competent singing teacher. (b) We cannot sing lower than our vocal mechanism will permit. If, however, the low notes required can be sung at all, they may be very much improved in resonance and in quality by a forward position of the lips and cheeks—*loosely, no rigidity of lip*—tongue forward, lightly touching lower front teeth, so that there may be no pressure upon larynx. (c) Practice *descending* scales of an octave, upon every degree from A flat to D flat (that is: A flat down to A flat; A natural down to A natural; B flat down to B flat, and so forth up to D flat). Better still consult a good teacher.

Who Wrote "Kate Kearney"

Q. *Will you, please, tell me the names of the author and the composer of the song "Kate Kearney;" also where I can procure it?*—Gael, New York

A. The song is an old one, the words having been written about the year 1803, by Lady Morgan. The music was composed by Alexander Lee. The song is to be found in "Irish Literature" by John D. Morris (Philadelphia, Pa.) as well as in "Delaney's Song Book, No. 42."

"Pianist"—Glass "tinklers"—Wants "a Conservatory position in the States."

Q. *Please give the correct pronunciation for "pianist?" (b) What is the name of the glass-tinklers that are hung in halls or verandahs that, clinking together, give a musical sound? (c) I hold a Teacher's diploma in music; am teaching in the country for experience, having taught in my home town for two years. This is a very backward place, for my pupils soon drop off, as they think a year's music study sufficient. What are my chances for a Conservatory position in the States?*—L. D. C. M., Quebec, Canada.

A. (a) The correct pronunciation is pi-an'-ist (pronounce: pea-ann-ist). Some pronounce it pie'-an-ist, but this is a vulgarism. Other pronunciations are heard occasionally, but the first named is the generally accepted correct one. (b) The name popularly given to the "glass-tinklers" is "Chinese Chimes;" they are however known commercially as Wind-bells. (c) It is impossible to guage your ability as a teacher or your "chances" for a conservatory position anywhere without hearing you and testing your powers of imparting your knowledge. Everything depends upon musical attainments, teaching proficiency and tact. A first-class teacher is acceptable everywhere; a mediocre or inferior teacher is a "drug on the market" and wanted nowhere.

New Musical Books

The Boyhood of Edward MacDowell. By Abbie Farwell Brown. Cloth Bound; two hundred and fifty-one pages. Published by Frederick A. Stokes Company, at two dollars per copy.

A book that reads as charmingly as a romance. Not only the boyhood but also the youth and early married life of this eminent American composer are placed before the reader. The pages are liberally illustrated, an especially interesting feature being the original drawings done by MacDowell in his youth when music had not yet quite enthralled him and he was divided in mind as to which muse he should follow. The book makes fine reading for either the child or adult and should be in every musical library as well as in the collection of everyone interested in knowing of the lives of those who have added to the cultural growth of our nation.

The Confessions of a Prima Donna. Author anonymous; three hundred pages; cloth bound. Published by Frederick A. Stokes Company, at two and a half dollars per copy.

Ostensibly the autobiography of a renowned singer, this book gives a very clear insight into the devious paths leading to the primrose path of the operatic footlights. Amid a good deal of rather palpable romancing is a rather clear delineation of the struggles, the trials, jealousies and triumphs attending the progressive climb that ends in artistry and its rewards. The pages will prove of no small interest and value to the aspirant for vocal laurels, giving a glimpse of much that is good to do as well as warnings of pitfalls to avoid. Very pleasant reading withal.

How to Sing. By Luisa Tetrazzini. Cloth bound; one hundred and thirty-six pages. Published by the George H. Doran Company at two and a half dollars per copy.

In thirty "talks" with young singers the celebrated Diva gives of her great knowledge of the art of true Italian vocalism. Tetrazzini's sensational voice she cannot bequeath; but some of the secrets of the marvelous manner in which she used it she has succeeded in confiding to the pages of her book. The language is exceedingly clear and often so picturesque as to lead the reader to feel at once the sensation of doing the thing desired. Of the giving of advice there is no end; but when advice is so sane as in this book it were well that it be accepted. Among the most practical publications of its class.

Elementary Theory and Practice. By Robert Bartholomew. Flexible manila bound; fifty-two pages. Published by The John Church Company, at seventy-five cents per copy.

A short, simple treatise, introducing the student to the fundamentals of musical theory. The book is designed for school use and is intended to give to the student a preparation for the serious study of harmony. A skillful blending of text and written examples gives a pleasing type to the work.

Shakespearean Music in the Plays and Early Operas. By Sir Frederick Bridge. Cloth bound; ninety-three pages; illustrated. Published by E. P. Dutton, at five dollars per copy.

The musical world owes to the late Sir Frederick Bridge no small debt for the loving care with which he has compiled this work. Indeed he has made very interesting reading for the musician with a taste for the quaint in music and its history. Portraits of the Elizabethan composers, as well as *facsimiles* and modern reproductions of the original manuscripts of many of the Shakespearan songs enliven the pages. A book well worth the possessing.

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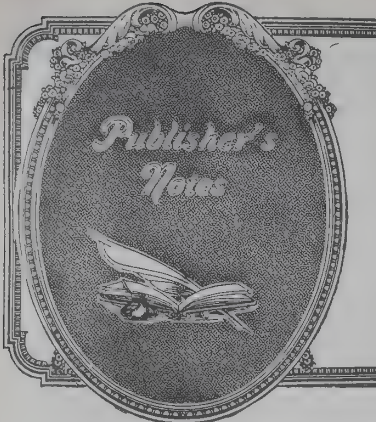

A DEPARTMENT OF INFORMATION
REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

August, 1924	Special Offer Price
Album of Scales for the Pianoforte	.30
Awakening, The—Christmas Cantata for Treble Voices—Baines	.25
Basic Principles in Pianoforte Playing—Lhévinne	.30
Cat Concert, The—Gilbert	.35
Fairies' Revelry—Operatic Cantata for Treble Voices—Kieserling	.30
Glee Club Songs for High School and College—Dann and Wood	.40
Jolly Jingles for Little Fingers—Cramm	.30
Little Folks' Music Story Book—Cooke	.50
Music Writing Book—Hamilton	.20
New Theory Book—Orem	.60
Notturno—A Musical Romance—Schmidt	.80
Pageant of Flowers—Operetta for Children—Kountz	.35
Pedal Studies for Organ—Sheppard	.30
Principles of Expression in Pianoforte Playing—Christiani	1.50
Promised Child, The—Christmas Cantata for Mixed Voices—Stults	.30
Reflections for Music Students—Silber	.50
Reverie Album for the Pianoforte	.35
Rhythms for Young People—Steenman	.50
Six Studies for the Development of the Wrist—Moter	.25
Studies for Violin—Fiorillo	.35
Ten Busy Fingers—M. M. Watson	.25
Tunes for Tiny Tots—Williams	.30
Vision of Deborah—Cantata—Kieserling	.30
What to Play—What to Teach—Harriette Browen	.75

Teachers—Order Your "On Sale" Music Now

Now is the time to send in orders for a fall supply of teaching material. Our advice to teachers, based upon many years of experience, is to anticipate the new season's work by placing both "On Sale" and regular orders as early as possible, preferably in July and certainly before the middle of August. This insures having opportunity to become acquainted with the music before the pupils are demanding most of the teacher's time. The ability to start the season smoothly and confidently cannot exist if there has been a last minute hurried selection of material.

We make special effort at all times to give the most careful attention to individually specified needs, but "Early Orders" give us opportunity to take special care. If all teachers waited until the "last minute" to order "On Sale" music we would have difficulty in making prompt shipments, since we would not want to sacrifice careful service for speed.

Teachers who are unfamiliar with the "On Sale Plan" and its advantages are cordially invited to write for information and order blanks.

What to Play and What to Teach
By Harriette Brower

Someone has said that the books that answer questions always find a place in the world. Miss Brower's book anwers two very important questions and answers them clearly and practically. Every day the student is anxious to know what are the best things to play, and every day the teacher is trying to find out new pieces to teach. Miss Brower has gone a step further, and has picked out the best pieces from her years of experience in attending recitals in New York City, has described these pieces and arranged them in program form. The price of Miss Brower's book, if you order it in advance, is 75 cents, postpaid. You will then insure yourself that you will get one of the very first copies when the book is published.

The Value of Musical Books In the Teacher's Library

Many teachers and musicians overlook the value of a library of musical literature; unlike other professionally engaged specialists such as clergymen, physicians, lawyers and engineers, the teacher of music rarely has a representative collection of books dealing with the subjects of which he or she is assumed to have acquired the mastery. Why this should be so is a mystery in view of the fact that there are many worthy and many necessary books on musical subjects that are widely known and most of these are represented in the libraries of the more advanced teachers. Every teacher should possess several such volumes. They serve not only to broaden the teacher's mind but may be used to inspire and encourage pupils both in the studio and the home. Familiarity with what has been written in music, music teaching, musical history, etc., inevitably increases a teacher's earning capacity. It matters little what particular phase of musical activity may be of direct interest to the teacher or student of music; there are books shedding light and giving inspiration.

The vacation period in particular offers opportunities to delve into the field of musical literature; it is a good time to "brush up" and get new ideas for the next season. We shall not here attempt to give a list of such books, but we should be happy to advise and assist those who are interested in starting or extending their libraries. Much help in this direction may be found in the advertising pages of this issue.

Jolly Jingles For Little Fingers
By Helen L. Cramm

Few composers for children have been so happy in their creations as the one to whom this booklet is accredited. The way of the child student has been made a pleasant one by the publication of many such sets of pieces, so that their studies are now accomplished very largely through the medium of little pieces which vanquish the technical problems by "sugar-coating" them for the childish taste for "sweets" so that the desired end is accomplished by a charming strategy. The catchy rhythms and melodies of this collection make it especially attractive. Give the little ones a "bite" of it and they will want the whole menu.

Special advance of publication price, 30c per copy, postpaid.

Tunes For Tiny Tots
By John M. Williams

Initiating the little ones pleasantly into the mysteries of their first music lessons is the key which unlocks the Land of Success for the teachers of beginners. With this in mind, the author of this book has created out of his experience, a most interesting and valuable little volume. With the kindergarten idea in mind he has made the pages so attractive in their text and typography that the child of but a few years is beguiled into the game of feeding on their contents. The little studies and pieces, with their associated rhymes, are stimulating to the imagination of youngsters, and the teacher looking for new materials should not fail to see this book.

The special advance of publication introductory price is 30 cents per copy, postpaid.

The Etude Cover Design Contest

Elsewhere in this issue will be found full particulars regarding the Etude Cover Design Contest, which closes September 1st, 1924. The prize is $250 for the best design. Every month the Etude endeavors to present covers that will prove attractive in the thousands of music rooms to which our publication is destined. We realize that the Etude on the keyboard of the piano has the most conspicuous place in the parlor, and we endeavor to have covers that are strong, forceful, human, decorative, but always musical and educational. You may not be an artist, but you certainly have some artist friends who would be very glad to know of this contest, and we shall thank you for giving them the information.

Ten Busy Fingers Nine Melodious Studies With Rhythmic Verses For the Pianoforte
By Mabel Madison Watson

We take pleasure in announcing an excellent set of elementary studies by a well known writer. Miss Mabel Madison Watson has many successful works to her credit, in the line of easy teaching material. In this present set of studies, the rhythms are enforced by means of appropriate verses for each study. The studies are mainly in two-part harmony, but they are not contrapuntal. Miss Watson believes in what may be termed "Key-board Geography." The studies do not remain in the middle of the key-board but they work forward and backward. An opportunity is given for each hand, at some time or other, to play in either the treble or bass clefs. Each of the studies has a characteristic title: such as *There Was An Old Woman, The Mill Wheel, Spring Rain, etc.*

Our special introductory price in advance of publication is 25 cents per copy, postpaid.

Six Study Pieces for the Development of the Wrist
By Carl Moter

This work is one we can thoroughly recommend. It is musical, melodic and not at all difficult. A pupil who has finished the second or third year would be able to take up these studies and will be benefited by them. While it is called *Studies for the Wrist,* at the same time the work will be excellent as a preparation for *Bravura* study and also for expression. Some of the numbers are extremely melodic. The work will be ready for delivery during the present month and will be withdrawn from special offer.

Our introductory price in advance of publication is but 25 cents per copy, postpaid. This work will sell for more than twice this amount when put on the market.

Glee Club Songs for High School and College
By Hollis Dann and W. L. Wood

This is a book which is just what its name implies, a collection of glee songs for high schools and colleges by two well-known musicians. The work comes to us from another publisher, and in this edition quite a number of new songs have been added and some of the old ones eliminated, making this volume quite up-to-date. Since the plates are all made, the special offer will most likely be withdrawn after this month. We will only allow one copy as a sample at the special introductory price.

Our introductory price in advance of publication is but 40c per copy, postpaid.

The Cat Concert
By Russell Snively Gilbert

This is a set of little teaching pieces that cannot fail to interest young students. Each piece is characteristic of some fanciful incident in connection with our household pets. The pieces are well constructed and easy to play; they are of course very tuneful. Being printed in a large sized note with generous spacing, they will prove easy to read. The composer is a well known educator.

Our special introductory price in advance of publication is 35 cents per copy, postpaid.

New Theory Book
By Preston Ware Orem

We confidently expect that this book will be ready by September 1st, in plenty of time for the coming teaching season. To the many who have asked for a book to follow *Orem's Harmony Book for Beginners,* we will state that this is it. But, it is in reality much more. The author proceeds under the assumption that one who has studied harmony for a year or more and has acquired a knowledge of the elements of the subject, should thereafter make practical application of such knowledge by efforts in composition, the idea being to carry on the study of form and composition, hand in hand with more advanced harmony, bringing the student up to the point where the study of *Counterpoint* becomes of some real value. One who has studied this new book will have completed the ordinary course in harmony, including modulation, and will have a good working knowledge of form and of the practical application of harmony to composition. This book is just as plain and just as practical as the *Harmony Book for Beginners.*

Our special introductory price in advance of publication is 60 cents per copy, postpaid.

Reflections for Music Students
By Sidney Silber

This is a work of inspiration for the serious student. It very often happens that the entire career of a person is changed by a single maxim that has struck root. This work will contain a fund of wisdom which should be broadcasted and translated into many languages. It will be one of the most helpful volumes we have as yet published. The book will be brought out in a fine binding and with the best of paper and printing. It is one of those little books that should be on the studio table of every piano teacher that the pupil can read it while waiting for lessons.

Our introductory price in advance of publication is but 50 cents per copy, postpaid.

Basic Principles in Pianoforte Playing
By Josef Lhévinne

This is probably the last chance you will have to order this notable collection of conferences by Josef Lhévinne at the special advance price of 30 cents, postpaid. The book is so near the publication point that it should be out in a few weeks now. Mr. Lhévinne is one of the greatest authorities upon technic and interpretation of the present day.

Little Folks' Music Story Book
By James Francis Cooke

This history, with little cut-out pictures to be pasted in the book by the child, is probably the simplest and the easiest history of music ever prepared. It is intended for very small children, and has been written with the idea of making every lesson a real delight. Advance of publication price, 50 cents, postpaid.

Principles of Expression in Pianoforte Playing
By A. F. Christiani

This work is now on press, and before the opening of the season it will be in the hands of those who have subscribed in advance of publication. It is a book that should be in the library of every piano player, as it contains instruction that can be given only by the highest authority. This is proved by the reception that the book has had in previous editions. It is ranked as one of the most original works on the art of piano playing; in fact, it is considered an authority for the ambitious student and the active professional. There is no better book to be had than this one. We strongly advise the purchase of at least one copy while it is still on the special offer. The price will be doubled when it is on the market.

Our introductory price in advance of publication is $1.50 per copy, postpaid.

Rhythms for Young People
By Blanche Fox Steenman

Rhythms for Young People is a work that can be used by the private teacher or for demonstration in public schools. It contains a number of the most useful popular semi-classic piano selections used at the present day, and gives an unusual amount of material for the money. The grade of the book does not go beyond two and one-half (2½). The selections are edited in a very happy manner with annotations, but, in the main, it is in the wealth of the selections themselves that the work will stand or fall. We have confidence in this work, and look forward to a very successful career for it.

Our introductory price in advance of publication is 50c per copy, postpaid.

Reverie Album
For the Piano

A collection of drawing-room pieces of intermediate difficulty is always in demand. Our new *Reverie Album* will be made up of pieces of just this nature. They are not flashy numbers however, but are of the quiet and more refined type, such pieces as might be used for Sunday playing or at religious meetings where a piano is used. It will prove a delightful book for home playing also. Many of the best contemporary writers will be represented. These pieces are not to be found in other collections. This book will be ready very soon.

Our special introductory price in advance of publication is 35 cents per copy, postpaid.

Album of Scales
For the Pianoforte

This volume is number two in the series entitled "Study Pieces for Special Purposes." The *Album of Scales* will soon be ready. Volume One of the series, devoted to the trill which has been out for some little time, has proven very successful. The *Album of Scales* will tend to relieve materially the tedium of scale practice. The scales are introduced either in pieces or in studies which have the character of pieces. They appear in various rhythms and in connection with interesting harmonies. This book may be classified in the early Third Grade.

Our special introductory price in advance of publication is 30 cents per copy, postpaid.

Music Writing-Book
By Anna Heuermann Hamilton

This book is now ready for the press and we hope to have it out very soon. It is the best all-around writing-book that we have ever seen. It imparts in a pleasant yet practical manner a wealth of necessary elementary knowledge. This applies not only to notation itself but to other important rudimentary branches. The writer, who is an educator of wide experience, knows just what is needed in a book of this sort and it is all there. The advantages of a writing-book are many. Nothing tends to impress a fact upon the memory more than having to write it. Those who have not used writing-books in their work are advised to give this one a trial and watch for the results.

Our special introductory price in advance of publication is 20 cents per copy, postpaid.

The Fairies' Revelry
Operatic Cantata
For Treble Voices
By Richard Kieserling

For this spritely cantata of the denizens of the air, Mr Kieserling has been his own librettist, and he has given us a lovely sylphic production.

With a few accessions, this work can be properly staged and made an excellent vehicle for acting and dancing by a cast of young ladies, but its musical worth will not suffer should it be presented simply as a cantata.

We recommend this work to seminaries and music clubs as worthy of their best efforts. The time for presentation is about 30 minutes. Be sure to secure a copy at the special advance of publication price, 30 cents.

Pageant of Flowers
Operetta for Children
By Richard Kountz

Pageants are in great demand for school entertainments, and here is one that is bound to make a tremendous appeal. The music is sparkling, and the dialog and lyrics by Elsie C. Baker are admirably suited for the purpose intended. Full directions are given in the book for production and whether presented by a large or small company, the result is bound to be satisfactory. Time for performance, one-half hour.

We predict a large demand for this play and will be glad to send a copy to anyone interested at the special advance of publication price, 35 cents, postpaid.

The Awakening
A Christmas Cantata
For Treble Voices
By William Baines

In recommending this new Christmas cantata by William Baines, we have had in mind the great need of an easy, melodious work for young singers, and we feel that this cantata just fills the bill. It is scored for soprano and alto voices only, and is suitable for either Church or Sunday School presentation. The individual numbers are charming in their musical content, and the text, written by Margaret M. Trueman, tells the story of the Nativity in a truly devotional style, the finale being the grand old hymn, *Adeste Fidelis*. The solo parts are within the ability of the average singer, but can be taken as unison passages if desired. If you are looking for something to interest the junior choir for the coming season, try this cantata. This work will be off the press shortly, and the price for a single copy, in advance of publication, is 25 cents, postpaid.

The Promised Child
Christmas Cantata
For Mixed Voices
By R. M. Stults

It seems superfluous to say much regarding a new work by Mr. Stults. Choirs that have used his cantatas are perfectly willing to accept a new work bearing his name without question.

In this new cantata we have Mr. Stults at his best. From the organ pastorale, with which the cantata opens, until the finale chorus—a splendid setting of Luther's hymn, *All Praise to Thee, Eternal Lord*—there is not a dull page in this work. Time required for rendering, 40 minutes.

Choir directors and organists can secure a copy of this work at the special advance of publication price, 30 cents.

Pedal Studies for Organ
By Ernest H. Sheppard

Every organ student should have a thorough knowledge of the scales as applied to the pedals. Many students seem to think that all that is necessary is to learn the use of the toes and heels and apply this knowledge to such passages as may come up. The only way to really learn pedalling properly is to study the scales. Then one will be at home in all keys and in all parts of the pedal board. Mr. Sheppard's new book presents just the right material. Each scale is given with the proper pedalling. It is then followed by an appropriate short study piece in the same key.

Our special introductory price in advance of publication is 30 cents per copy, postpaid.

Fiorillo's Studies
For Violin

These studies have maintained their place among the classics in violin literature for over a hundred years; a genuine evidence of their universal and continued acceptance as an essential part of the violin student's training. They may be used with the Kreutzer studies, and their mastery means that the student is well along in the work of becoming a virtuoso. Our edition of this work will soon be ready and we are sure it will have a wide appeal to the serious student and teacher.

The introductory price in advance of publication is 35c a copy, postpaid.

Vision of Deborah
Cantata for Mixed Voices
By Richard Kieserling

Deborah, a prophetess and judge of Israel, was instrumental in delivering her people from the bondage of Jabin, King of Canaan, and his captain, Sisera. Mr. Kieserling has taken the story of Deborah for the subject of this cantata and has given us a musical work of power and importance.

Its availability as a splendid "between seasons" production will make it attractive to choir directors who are looking for novelties. The music is excellent, with an exotic flavor, and the solo possibilities will appeal to artists of ability.

We are confident this cantata will appear upon the programs of churches throughout the country. The special price for one copy, in advance of publication, is 30 cents, postpaid.

Notturno—A Musical Romance
By Carl Schmidt

This very attractive novel on a musical theme by a well-known teacher of New York will be ready before the summer is over. It will be a fine, cloth-bound book; a very attractive work of fiction. Our advance of publication price is only 80 cents per copy, postpaid.

Withdrawal of Advance of Publication Offers

The special advance of publication prices on the two works named below are now withdrawn.

Holberg Suite for Piano by E. Grieg, Opus 40. There are five splendid compositions by Grieg in this suite, and as these numbers are continually gaining in popularity, we have issued this new edition in the Presser Collection. The price of this edition is 75 cents.

Organ Score Anthem Book No. 2. We have taken over the publication of this volume, which enjoyed an excellent sale with the previous publisher. It contains numbers suitable for volunteer choirs, there being nothing difficult in the whole collection, but all the material is melodious and attractive. It is called Organ Score because the anthems are given somewhat in the same style that hymns are usually printed instead of upon six staves as is usually found in anthem publications. This method of printing permits a greater amount of music to be included in the volume. Price, 75 cents.

Warning

Beware of swindlers posing as subscription solicitors. The Theodore Presser Company, publishers of the Etude Music Magazine, cannot be responsible for money paid to strangers claiming to represent this company. All of our representatives carry official receipt books of the Theodore Presser Company. When money is paid by a subscriber to one of our direct representatives and it is not turned over to us, we will be responsible if our official receipt showing the date when the order was taken and the amount collected is sent to us. We caution everyone to beware of swindlers. Complaints come to us daily of our musical friends being imposed upon by a glib scoundrel with an emotional story.

Watch Expiration Date
On Your Etude Wrapper

If your wrapper shows the following:

August
1924

it means your paid for subscription expires with the August, 1924, issue. Be sure to send your renewal at once and avoid possible disappointment. The price of a year's subscription, you will recall, is two dollars, two years, $3.50. Please note the card in the upper left-hand corner of the World of Music page explaining our custom regarding discontinuances

Changes
of Address

When returning to your city address after your summer vacation, be sure to advise us, giving both your summer address and your winter address, so that no copies of the Etude will go astray.

Three Months' Introductory Offer

There is still time enough for any music lover to take advantage of our three-months' special introductory offer of Etude Music Magazine for 35c, currency or stamps. Why not give several of your friends a musical treat by introducing them to the world's most widely demanded musical magazine? The amount paid, 35c, will be credited on the regular subscription price, which is two dollars, provided order is received immediately after the last copy has been mailed.

Premium Time
Is All the Time

Note the following splendid premiums for new Etude subscriptions. Make an effort to secure one, two or three new subscriptions, select your reward and when you receive it, you will be surprised and pleased with the wonderful value received for such little effort on your part.

Berry Spoon—1 subscription.

Bread Tray—Either in oval or square design—2 subscriptions.

Crumb Tray and Scraper—Finished in hard white enamel, size of tray 9½ x 6, scraper 8½ x 3, one subscription.

Waterproof Apron—A neat and attractive, but absolutely serviceable necessity in every kitchen. Very attractive pattern. One subscription.

Child's Locket and Chain—with Pearl setting, one subscription.

Bar Pin—solid gold, with safety catch, two subscriptions.

Cuff Pins—Set of two, gold filled, chased, 1 subscription.

Friendship Pin—chased, solid gold, with safety catch, 2 subscriptions.

Friendship Pin—with four pearls, safety catch, 2 subscriptions.

The World of Music

(Continued from page 511)

The Melba Grand Opera Company is reported as being received with enthusiasm on its tour of the diva's native Australia. Think of Dame Melba, at the age of sixty-five, thrilling her audiences with the delicious strains of *Mimi*, while the voices of many of our younger singers are spent at thirty-five to forty! A difference in study and care, evidently.

Dr. Hermann Kretzschmar, one of the most noted of musical scientists, died recently in Berlin, at the age of seventy-six. His last position was as director of the Royal High School of Music.

The Music Teachers' National Association, which is to hold its annual convention in St. Louis during the last three days of December, is already busy in organizing an exceptionally interesting program with speakers of international reputation to address the different conferences.

The Centenary of the Birth of Carl Reinecke was celebrated June 23 at Leipsig, where he was so long a leading professor of the Conservatorium.

The Guilmant Organ School, organized by Dr. William C. Carl in 1899, under the presidency of M. Guilmant, of whom Dr. Carl had long been a pupil, celebrated its Silver Jubilee on June 2 with a special musical program and festivities, with M. Jules Jusserand, Ambassador of France to the United States, as a guest of honor. An honorary medal was presented to M. Jusserand. In recognition of his services in introducing French music and teaching methods to America, Dr. Carl was on June 28 decorated by the French Government as Chevalier of the Legion of Honor.

A $450,000 Guarantee Fund for the Minneapolis Symphony Orchestra has been raised in a whirlwind campaign, increasing the number of guarantors to six hundred.

Henri Maréchal, noted French composer, musical lecturer, Inspector of Musical Instruction, and Chevalier of the Legion of Honor, died recently at the age of eighty-two.

Bulletin of the Presser Home for Retired Music Teachers

On Thursday evening, June twelfth, the residents of the Presser Home for Retired Music Teachers enjoyed the rare pleasure of hearing a very delightful concert by the Smith-Spring-Holmes Orchestral Quintet, of Chicago, of which Clay Smith, the well-known song composer, is a member.

As the summer weather advances we find our better enjoyment on the comfortable verandahs and beautifully shaded lawns of the home, so that we do not feel so much the need of evening entertainment. With the return of our professional friends of the city, from their vacations, we shall again gratefully welcome their courtesies which have added so much to our past pleasures.

THE CURTIS INSTITUTE OF MUSIC

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created by Mary Louise Curtis Bok

Inaugurating its first season, 1924-1925, October 1st, 1924

A NEW SPIRIT IN MUSICAL EDUCATION

Out of many years of practical experience in musical education has come the conviction that this country needs a school of the broadest scope quite unhampered by commercial limitations. The Curtis Institute of Music is the result.

Significant endorsement of its aims is to be found in the membership of its faculty, which includes world-famous musicians who have never before cared to connect themselves with any school. General cultural training will be given by members of the faculty of the University of Pennsylvania in languages, philosophy, psychology and history. Special effort will be made to afford intellectual and artistic stimulus to the student through intimate personal contact with all members of the faculty.

It is recognized that the development of a real musician requires first of all a trained and understanding mind—next a rigid training in the elements and the technique of the musical art. Then, and then only, may follow the full flowering of true musical expression—the musician, as distinguished from the mere virtuoso.

To widen and deepen our National musical appreciation we must have more real musicians. Men and women who, whether from the nation-wide vantage of the concert platform or opera stage, or laboring quietly within the confines of their own community, shall have the scope, the vision, the completeness of full musicianship, to quicken the musical life of the whole country.

It is to the development of such musical leaders that the full resources of The Curtis Institute of Music are pledged.

THE FACULTY WILL COMPRISE A DISTINGUISHED BODY OF INTERNATIONAL ARTISTS:

Violin: Carl Flesch, Frank Gittelson, Sacha Jacobinoff, Michael Press, Emanuel Zetlin.

Piano: Berthe Bert, George F. Boyle, Austin Conradi, Josef Hofmann, David Saperton, Isabelle Vengerova.

Voice: Perley Dunn Aldrich, Mme. Charles Cahier, Horatio Connell, Marcella Sembrich, Mrs. Wood Stewart.

Opera: Andreas Dippel.

Viola: Louis Svecenski.

Violoncello: Horace Britt, Michael Penha.

Ensemble: Horace Britt, Louis Svecenski.

Orchestral Training: Michael Press, Leopold Stokowski.

DEPARTMENT OF MUSICIANSHIP

Rhythmic Training—Ear Training—Harmony: Under the direction of George A. Wedge and Angela Diller.

Composition—Musical History: Rosario Scalero.

Oratorio and Repertoire: Nicholas Douty.

ACADEMIC DEPARTMENT

Lecturers to be announced later.

PREPARATORY DEPARTMENT

Teachers to be announced in Catalogue.

Dates of Enrolment:
Preparatory Dept.: Week of Sept. 15. Conservatory Dept.: Week of Sept. 22 (Advanced Pupils).

Despite the unusual opportunities of this school, the tuition is moderate. CATALOGUE ON REQUEST.

THE CURTIS INSTITUTE OF MUSIC
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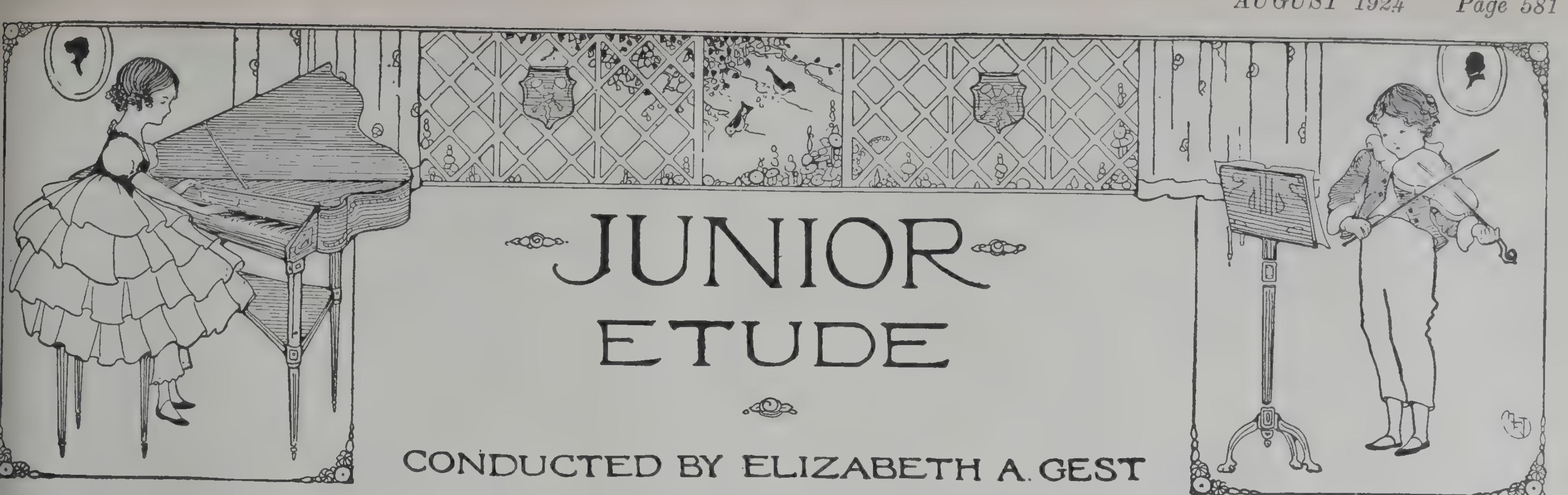


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms (No. 8)

THIS list was begun in the January num-
er.

Ietronome—a small instrument having an adjustable pendulum for ticking the exact length of the rhythmic beats or pulses.

Iezzo—half, or intermediate.

Ioderato—with a moderate degree of speed.

Iolto—very much.

Iordente—an ornamentation similar to two grace notes.

Iorendo—gradually subsiding or dying away.

Iosso—movement or motion.

Ioto—motion, movement.

on—not.

octurne—a dreamy, romantic composition, "night piece."

uance—variations of tone-color, power, speed, accents, and so on (frequently called "shading" or "expression").

How to Practice

By Olga C. Moore

KNOW a girl, a little girl,
Who's good as she can be.
ie stays at home most every day,
To practice carefully.

ie says, " I want to practice hard,
And learn well while I'm young,
ause when I'm grown up I will find
More things that must be done."

ie plays her scales quite evenly,
And gets the fingering right.
ie places sharps and flats just so,
She tries with all her might.

 phrase her little studies well,
And pieces, all so dear,
ie watches all the slurs and dots,
To make the meaning clear.

ow after she has practiced well
This way for several days,
ie goes up to her lesson and
Feels sure that hard work pays.

ie knows that she has done her best,
She's good as she can be.
ie stays at home most every day,
To practice carefully.

AR JUNIOR ETUDE:

I am writing this short letter to you to l you a little bit about our town. We have very fine orchestra here which, when they asked to play, supply some very fine sic. One piece they play very nicely is ampa." May be you have heard it. I ve been taking THE ETUDE since February, 20, and enjoy it very much. I am going up my intermediate music examination, so have to give THE ETUDES a rest, although till get them. My music teacher also takes m. I should be very glad to hear from ne JUNIOR friend. I have not seen any let-s from this town yet.

From your friend,
HELENE STOWELL (Age 14).
Queen St., Westport, New Zealand.

The Metronome Speaks in Self-Defense

By Ruth L. F. Barnett

"TICK, tick, tick."

I turned quickly to face the Metronome who had thus interrupted my musings. "I thought I told you not to let me hear your voice again."

"You did," returned the Metronome wearily, "you and a good many others; but I cannot allow your decision to deprive me of the privilege of doing my work."

"But your work is better left undone. Think of Jene Spieler for instance. He played with some expression before he made your acquaintance; now he plays like a hurdy-gurdy in a frightful state of repair."

"I'm not taking any blame for that," retorted the Metronome. "It means that Jene can play without stumbling as long as he can take his time over the hard spots."

"But," I argued, "his *ritardando* and *accelerando* were quite charming at times."

"And quite meaningless at others," he snapped. "Imagine a builder trying to make a house look interesting by lengthening one of the walls or putting the roof on crooked. That is what Jene would do. Of course he is trying to express what he feels, but his feelings are not a safe guide. What he needs is to develop judgment."

"How cold-blooded you are! A musician must feel."

"Nonsense! A musician must *know;* then his feelings will serve to grace and not to distort his playing."

"But how then," I asked, "is Jene to express anything?"

"Well," replied the Metronome more patiently, "there are *piano, pianissimo, mezzopiano, mezzo-forte, forte, fortissimo, diminuendo, crescendo, legato, staccato.*"

"Oh, you mean that one should strive for variety of tone and touch rather than resort to frequent changes of tempo?" I asked.

"Exactly that. One develops tone-sense by constant listening, and with more acute tone sense comes gradually the technique required to translate it. Great players often perform with a rhythmical precision that is the despair of students; yet their playing sparkles with life and freshness because of their mastery of tone-color and phrasing. No, indeed, it is not unmusicianly to play in perfect time; it is an art that is all too rare."

"What then," I asked meekly, "do you intend to do about Jene?"

"I shall still beat time for him occasionally," answered the Metronome, "but as soon as his sense of rhythm is firmly established I shall keep still so that he can listen to his playing, for then he can be trusted to attempt gradually those subtle and artistic shadings of tone and tempo that his improved judgment dictates." The Metronome sighed heavily. "Ah, how often have I been accused of making hurdy-gurdy players because students allow me to keep right on ticking until their ears become hardened to the monotony of my voice!"

"I believe I understand better now. How very wise you are, Mr. Metronome!"

"Oh well," he responded drily, "I have had more than a hundred years' experience."

Glasses

By Verne Rodermond

MANY young pianists are noted rather for their *speed* than for their accuracy. Sometimes they have neither.

Accuracy is one of the loveliest virtues of piano-playing. Now Mabel Smith, pianiste of the age of eleven, did not have this virtue. And her teacher had incessantly to caution her "*Look* at the music! You don't play one note in *fifty* right."

Mabel did not improve and one day, after the usual struggle, Mr. X. said to her jokingly: "Mabel, I think you need glasses. Then you wouldn't play so many wrong notes."

Mabel looked serious—and the next time she came for a lesson, lo and behold!—a pair of glasses! But they were very poor ones and they did not enable her to play more accurately. In fact, she played a dozen extra wrong notes that day. So Mr. X. told her that the glasses didn't seem to help, that they probably didn't fit her, and that she would much better leave them off. Which she did.

There is a kind of glass that *each of us* can put on. Its name is Care. Whoever looks at things with Care, cannot help but see correctly and well. Perhaps you play accurately. Perhaps you only *think* you do; in which case I would beg of you not to forget the Care-glass.

Summer Time No. 2

DID you read the summer-time notes in the JUNIOR ETUDE last month? And have you been doing accordingly? If so, you will find that your summer has not been wasted nor has your pleasure been interfered with. Is not this so? Keep up the summer schedule as best you can. Of course if you go away for a visit or a vacation somewhere, and there is no piano at your disposal, you will have to interrupt your schedule; but try not to let unimportant things interrupt it.

Another thing to add to your summer list is to fix up your music! Nine juniors out of ten keep their music in very bad order (and so do a great many grown-up people). DO NOT keep your music on top of the piano. You can surely find a drawer, or a shelf any way, even if you have no regular music cabinet. Sometimes the piano benches have a lid that lifts up so that under it is a good place to keep music. But please try to find a better place than the top of the piano.

Then, get to work some rainy day, and FIX IT UP. Make neat piles of the pieces you want to keep. Put all of one kind of music together; throw away some of the old, torn, dirty ones that you had when you were in the first grade. If some of the ones you are keeping are somewhat torn and frayed along the edges, get a big pair of scissors and cut off the torn edges. Get or make brown paper folders and put your sheet music in them. They are a great help in keeping the music neat and clean. If any other members of the family keep their music all mixed up, with yours, ask them to coöperate and help you in your clean up.

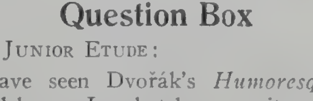
You will be ever so glad after doing this; and it will even make you enjoy your daily practice more.

Little Mary

By Marion Benson Matthews

"Mary, Mary, quite contrary
How does your music grow?"

"With a sharp and flat
And things like that,
And little notes all in a row."



Question Box

DEAR JUNIOR ETUDE:

I have seen Dvořák's *Humoresque* in several keys. In what key was it written?
—O. S. (Age 16), Kansas.

Answer.—Dvořák wrote the Humoresque in G flat, but it has been rearranged in the key of G, and is frequently played in this key, especially by violinists, as it gives them more "open strings" and is easier to finger.

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This is a work for very young children and each part consists of a piano instruction book and a writing book. The writing books are fine notation and time aids and the piano books help in developing playing ability. At first the pupils have very easy one hand work with accompaniments by the teachers. The second book brings both hands playing together and introduces the bass clef. This is a sensible and practical arrangement of teaching material for little tots.

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Junior Etude—Continued

Musical Family Complaints

By Ethel V. Moyer

"Oh, dear, oh, my!" wailed the Quarter Rest, sinking in a dejected heap in the corner. "Why will the children neglect me so?"

"What have you to complain about?" demanded Mr. Whole Note. "Only last evening when Ruth was practicing she gave me only half my value—just positively refused to count me out! Then to-day when she had her lesson her teacher had to tell her all over again that I must have my full value."

"Huh, that's nothing!" interposed little Miss Staccato Dot. "There were a whole row of my brothers and sisters dancing so gaily on Edith's page of music and she went right on as merrily as you please, never taking the least notice of us."

"Well, well, my friends why be so upset about such small matters," said Mr. Major Chord, "it was just yesterday that Hazel said I was a Minor Chord, when her teacher asked about me; but it did not affect me in the least. I still am Major Chord and will remain so till the end of my life."

"I guess you are," cried Miss Minor Chord, running in all out of breath, "they call me Major Chord sometimes, but I stamp my foot and look very sad about it until they get my name right."

At that moment little Triplet Eightl Notes came dancing in with grace an smoothness. "This seems to be the complaint bureau," said the first, with a smile "and each of you seem to think you ar treated worse than any one else. But wha do you think Henry did to us this morning You never could guess. He put the accen on my sister next to me instead of givin it to me. Then he finished us off with suc a funny little jerk that his teacher mad him count us over and over again. Afte he played us all nice and smoothly he sai he liked us very much and hoped he woul find us soon again in his piece. That mad us feel very happy and we quite forgav him for playing us badly at first."

"That doesn't make up for the way I'r neglected," sighed Mr. Quarter Rest. " am sure I come in as often as any of you and it is shameful the way the childre slight me. I shall never get over it."

"Cheer up, cheer up, my friend!" e claimed Mr. Major Chord. "The childre get us all badly mixed sometimes, but the really do not mean to do us any harm. The are just forgetful and heedless at time but I heard every one of them promise t work harder next week, so I am sure w shall be treated with more consideration."

Letter Box

Dear Junior Etude:

I have been enjoying The Etude for nearly seven years. I have studied piano and also several wind instruments. Among the instruments I play are E flat clarinet, B flat clarinet, alto horn, cornet, saxophone, valve trombone, ukulele and violin. I have not learned much on the violin yet, but expect to study it in the future. I love my music and expect to try my utmost to do credit to my musical training.

From your friend,
Phyllis Fulk (Age 15),
Texas.

N. B.—It is not often that a music pupil of fifteen can play on so many instruments. Can any other Junior reader match Phyllis? She must be a good example of what can be done by "getting to work" and not wasting precious time.

Dear Junior Etude:

I have only taken The Etude lately, but I like it very much. I play the piano and enjoy playing the pieces in The Etude. I live on a farm and I am organist for our Sunday school.

From your friend,
Lambert Dahlston (Age 12),
Kansas.

Dear Junior Etude:

I have taken The Etude for two years a at first played all the pieces, duets and viol pieces with my sister, enjoying them a gre deal; but now I have become interested reading your articles. A few evenings a I found the Junior Etude page and, beco ing interested, at once tried the puzzle whi I am sending. I have found that some your articles on playing are helping me, a as I have taken piano lessons for eight w ters it is quite interesting to see some of t things I have learned given as advice.

From your friend,
Priscilla Duncan (Age 15),
N. H.

Dear Junior Etude:

I have taken The Etude for three ye now and want to say that I like it very mu I live in the mountains all alone with D and my only companions are my dog, piano and The Etude. Sometimes I get v lonesome, and I wonder if you would ple publish my address so I can get letters fr other Junior Etude readers.

From your friend,
Herbert Miller (Age 17),
79 S. 2nd St.,
San Jose, Calif

Repetition

When you play for others, do you always play the same piece over and over again because it is your favorite, or because you are not "afraid" of it? Or do you try to vary your numbers so that the same friends do not always hear you play the same compositions?

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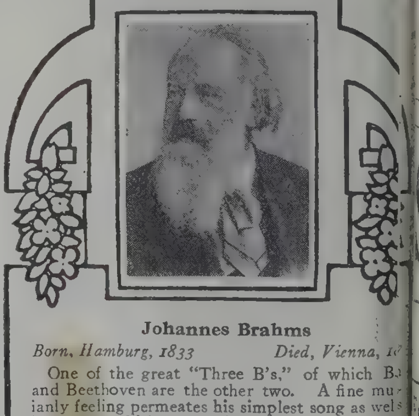

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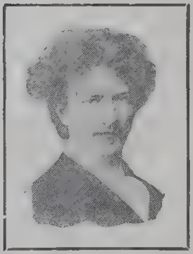

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Edited by James Francis Cooke
Assistant Editor, Edward Ellsworth Hipsher

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The World of Music

Mascagni is reported to be coming this autumn to conduct the American *premiere* of "Piccolo Marat." Six performances will be given in Brooklyn and a two weeks' season at the Manhattan Opera House. Nine creators of leading rôles of "Piccolo Marat" will accompany Mascagni from Italy.

The $1000 Prize offered by W. A. Clark, Jr., of Los Angeles, for an American orchestral composition has not been awarded, because a committee of judges, of international reputation, deemed that no work submitted was "of substance justifying the bestowing of a prize." This is surely an evidence of high standards for a Symphony or Symphonic Poem that will be acceptable. The competition remains open, with the date of submission of manuscripts advanced to May 1, 1925.

Max Pauer, director of the High School of Music of Stuttgart, has become the Director of the Conservatory of Leipsig.

A "Bach Society" has been organized at Geneva, Switzerland, with the design of interpreting each year some of the one hundred and ninety-nine sacred cantatas of Bach. Of these only about ten are commonly known, the others remaining in libraries. The first performance, consisting of two cantatas and a *Sanctus*, will be given in the Church of Saint-Gervais.

Three Prizes, Aggregating $1400, are offered by B. Schott's Sons, for the best "Concertos in Chamber Style" for one or more solo-instruments with accompaniment. Manuscripts, bearing a nom de plume, must be received before December first, by B. Schott's Sons, Mayence, Germany, from whom further particulars may be had.

The American Orchestral Society, of New York, which has been doing such noteworthy work in the training of young orchestral players, and of which Mrs. E. H. Harriman has been such a liberal sponsor, is planning to perpetuate its work by enlisting the interests of classes of "Sustaining" and "Associate" members. The Society Orchestra, during the past season, completed the study of thirty-five major orchestral works, gave ten programs before music-loving children of the public schools and placed seven of its graduates in leading symphony orchestras.

Motion Picture Theaters are obliged, by a decision of Judge J. Whitiker Thompson of the Federal Court of Philadelphia, to pay the publishers, who are members of the Society of Composers, Authors and Publishers, an annual fee amounting to ten cents for each seat in any theater using compositions copyrighted and issued by these publishers. The Etude and its publishers have not as yet joined with this group; and, therefore, compositions published in The Etude or by the Theodore Presser Company may be played in the motion picture theaters without fee, until further notice.

A Quarter-Tone Piano has had a demonstration at Brunswick, Germany, by the inventor, before a large group of that country's musical critics. At present the inventor advises the introduction of these quarter-tones only for special melancholy effects, till the ear has become accustomed to their use. The difficulty of keeping the delicately adjusted mechanism in tune is still a deterrent from the general adoption of the instrument.

The $1000 Prize of the Chicago North Shore Festival Association, for the best orchestral work by an American citizen, is offered again this year. Particulars may be had from Carl D. Kinsey, 624 S. Michigan Avenue, Chicago.

Cecil James Sharp, widely known as an authority on English Folk Song and Dance, and who spent a considerable time in research along this line, in the Appalachian Regions of the United States, more especially in eastern Kentucky, died recently at his home in London, at the age of sixty-four.

Paderewski has been decorated by King Albert of Belgium, with the Order of Leopold, carrying with it the rank of Grand Commander, the highest of similar honors within the gift of Belgium. During their stay in Brussels, the pianist and Mme. Paderewski were the guests of the monarch at the royal palace; and at the concert given during their visit Mme. Paderewski sat at the right of the King in the royal box.

One Hundred "Fellowships" of $1000 Each, for the study of Singing, Piano, Bow-Instruments, and Composition, are offered by the Juilliard Foundation. Particulars may be had by addressing the Secretary at 49 East Fifty-Second Street, New York. Studios and teachers for the successful entrants will be provided in New York by the Foundation.

The National Association of Organists met for its seventeenth Annual Convention, at Atlantic City, July 28 to August 1, Questions pertaining to the Organist's profession were discussed by leading authorities, recitals being given by well-known members of the American Guild of Organists, The American Organ Players' Club, The Canadian College of Organists, and the Society of Theater Organists.

Ferruccio Busoni, eminent Italian pianist and composer died in Berlin, July 27th, at the age of fifty-eight. From 1907 to 1913 Busoni was teacher of composition in the conservatory at Vienna; and since 1920 had been at the head of the composition department of the Academy of Arts of Berlin. He will be best remembered for his devotion to the works of Bach of which he was the greatest transcriber and interpreter, among pianists.

Gustav Herzberg, for fifty-three years the Philadelphia representative of the Kranich and Bach piano, a record unsurpassed in this line, in America, died recently at the age of eighty-eight. In his youth he was a pupil of Mendelssohn.

Toti Dal Monti, the young coloratura soprano from the La Scala of Milan, who has been singing with such success with the Melba Opera Company on its Australian tour, will be heard in the leading opera houses of the United States during the coming season.

Louis Victor Saar has been awarded the one hundred dollar prize offered by the Swift & Company Male Chorus for the best musical setting of "The Singers" by Longfellow or "Blow, Blow, Thou Winter Wind" by Shakespeare—Mr. Saar choosing the Longfellow poem for his composition.

"A New Patti" is the verdict of the *London Daily News*, on the debut of the young American coloratura soprano, Dusolina Giannini of Philadelphia. A curious coincidence is that the youthful cantatrice made her initial bow to "dear old London" on the forty-fourth anniversary of the first appearance before "our cousins" of Mme. Marcella Sembrich who has been her musical godmother.

An Annual Prize of One Hundred Dollars is offered by the Rubinstein Club of Washington, D. C. The competition is open to composers living south of the Mason and Dixon Line, and is for a composition for Women's voices. Address Mrs. R. H. Dalgleish, President Rubinstein Club.

The American Institute of Operatic Art, founded by Max Rabinoff, has progressed to where its cornerstone was laid July 15th, at Stony Point, New York, on the 145th anniversary of the battle fought by General "Mad Anthony" Wayne at that place in the Revolutionary War. The School is planned with the purpose of giving to young American singers the training in repertoire and routine necessary to entering upon an operatic career. The general idea is to make of the enterprise a center of American operatic art for singers, composers, dancers, scenic artists and all who have to do with operatic production.

Nightingales in a Surrey Wood have been induced to sing by sounding on a 'cello notes resembling those with which they begin their song. A sensitive microphone and amplifier transmitted the notes to a London station, from which they were broadcasted throughout England.

Felix Weingartner, until a short time ago the director of the Vienna Volksoper, is reported to have accepted a similar position at the Deutches Opernhaus of Berlin.

Johann Heinrich Beck, noted composer and violinist of Cleveland, Ohio, died May 26th. Born at Cleveland in 1856, he was a pupil of Schradieck, Hermann, Richter, Paul, Reinecke and Jadassohn. He had served as conductor of both the Detroit Symphony Orchestra and the Cleveland Symphony Orchestra. His symphonic poems have been played by many of the foremost concert orchestras of America.

"Belshazzar," in a scenic production, is to be the principal attraction at the Handel Festival to be held in September at Leipsig.

Mme. Frida de Gebele Ashforth, well known as an operatic contralto in the sixth decade of the last century, and later the teacher of Geraldine Farrar, Lucy Gates, Bessie Abbott and Sophie Braslau, died in New York on July 21st.

The "Silver Jubilee" of Spokane Musical College (Washington), a pioneer in carrying the better type of music into the Great Northwest, was celebrated by a series of important recitals on June 7, 9, and 11. Dr. R. A. Heritage, who founded the institution, still is the enthusiastic moving spirit in all its enterprises.

A William H. Humiston Memorial is planned for the MacDowell Colony of Peterborough, New Hampshire. It is to be in the nature of a building to house the valuable library of the late eminent critic who was a pupil of MacDowell. Contributions are being asked for this purpose—to be sent to the Bankers Trust Company, 25 East 57th Street, New York.

A $1000 Prize for the best Sonata or Suite for Violin and Piano is offered by Mrs. F. S. Coolidge for the annual Berkshire Festival of 1926. The Contest is open till April 1, 1926; and compositions should be sent (anonymously) to Hugo Kortschak, 1054 Lexington Avenue, New York.

The Covent Garden Season, just lately closed, brought forth seventy-nine singers in the various rôles; and, of these, twenty were British.

In the Contest for Appearances at the Stadium Concerts of the College of the City of New York, two hundred young artists entered. Of these Ignace Hilsberg, pianist; Miron Poliakin and Benno Rabinoff, violinists; Virginia Rea, coloratura soprano; Frances Paperte, mezzo-soprano; and Frank Johnson, baritone, were successful in winning a place on the programs.

Dr. Frederick Niecks, Emeritus-Professor at Edinburgh University and authority of international reputation for his encyclopedic musical erudition, and especially for his research in matters relating to Schumann's life and works, died at Edinburgh on June 24, at the age of seventy-nine.

Francesco Berger, contributor of so many inspirational articles to The Etude and other journals, celebrated his ninetieth birthday recently at his home in London.

Madam Jannasch-Shortt, a pioneer teacher of the north-middle states, and for the last forty-eight years the director of the Jannasch-Shortt Musical Institute, died at her home in Kalamazoo, Michigan, on June 25th. One of her most treasured possessions was her complete file of The Etude from 1883.

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THE ETUDE

SEPTEMBER, 1924 Single Copies 25 Cents VOL. XLII, No. 9

The Three Aims of Education

The Milton Fairchild Character Education Institution, which has made a specialty of the scientific study of education in relation to Society, states the following as the three great objectives in education. Note particularly the statement as to the training of the abilities and the hands. What trains the hand more than the study of an instrument, particularly the piano or the organ in which both the bass and the treble parts must be interpreted?

Resolved, That there are three objectives of education in a republic, each of equal importance with the others.

1. The transmission of knowledge from generation to generation. The entire personnel of a nation changes in seventy years.
2. The development of abilities and skills, including health. The brain must grow strong to observe, to think, to exercise good judgment, to invent ways and means: the hands and body must learn to do things well under direction of the brain.
3. The maturing of character, according to wise standards based on human experience. The purposes of a citizen must be true, if knowledge, ability and skill are to serve the general welfare.

"Sampling" Music Lessons from House to House

A radio studio recital is a new "stunt" for the modern music school. The E. R. Kroeger School of Music, of St. Louis, has the honor of giving the first event of this kind of which we have heard. This is a unique type of musical advertising. In the olden days it was considered good publicity for the soap manufacturer to distribute samples of his wares to the doorsteps, and even now one encounters on Forty-second Street, New York, costumed employees of a Tooth Paste King handing out trial tubes. By radio, however, the music teacher may force samples of his work right into the parlor of the home without asking the *pater et materfamilias* to venture out into the night to listen to a pupil's accomplishments.

Let us hope that those who "listen in" may realize that "making music" and "hearing music" are two different and distinct pleasures. Making music of your own brings many higher and greater joys than those that come to the mere listener. As you pass the florist's window you enjoy the blossoms exposed for sale; but one poor little pansy that you have raised all by yourself will give you ten times the fun and inspiration. The pansy is yours—the orchids—well, the florist was hired to raise them.

When is a Musical Instrument Not a Musical Instrument?

At a meeting of the Philadelphia Music League recently held, Dr. Edwin C. Broome, the highly efficient Superintendent of Schools of the City of Brotherly Love, presented a letter in which he asked the board to decide whether the humble harmonica might be considered a legitimate instrument worthy of standing with the violin and the other orchestral instruments. The decision of the Board was that "the harmonica is not a legitimate musical instrument but a musical toy which has its place in boy scout camps, or in playgrounds and recreation centers where it might serve a valuable purpose."

Editorially speaking, we feel that the harmonica may have value in getting certain types of boys interested in making music. If it does no more than act as a kind of shoehorn in easing a few impossible kids into more serious musical work, it will prove worth while. Just a little while ago your editor acted as one of the judges in the city contest for harmonica players, conducted by Mr. Albert N. Hoxie, who made a reputation in wartime as a very able song leader. The Mayor of Philadelphia, W. Freeland Kendrick, was there and went upon the stage to show the boys what he could do with a harmonica and incidentally showed their elders that he was a very human Mayor. Those boys will never forget that day when the city's chief magistrate wheezed out some lively tunes in true boy fashion.

All this leads us to a very important matter in the choice of musical instruments. We have known people to work for years upon instruments that would never fit into any good orchestral group—instruments without a literature worth mentioning. The literature of the piano is immense. The literature of the violin is likewise immense. Why take up the study of the zither or some similar instrument with a comparatively restricted literature?

Shall I Go to College?

Shall I study music at a college or at a conservatory? The answer is—you must have a musical education and you must have a general education. If you do not go to college you must get your general education by far more arduous means. Of course, some virtuosi in the past have been great successes and some composers have been great successes without a college education. But what of the future?

Dr. John M. Thomas, President of the Pennsylvania State College, discussed this subject in *The Ledger* some time ago, in a striking manner. At first he covered the subject from the standpoint of the great men who have struggled to the top without collegiate help. He says:

> *"One-third of the Presidents of the United States and more than half of the group of fifty persons selected by one authority as the most successful men in American industry and business did not have the advantages of a higher education. These facts suggest the inquiry as to whether or not a college education is essential to success. Of the nine Presidents who did not attend college, four at least are numbered among the best chief executives that we have had. Washington and Lincoln, the only two Presidents whose birthdays we celebrate, and Jackson and Cleveland, whom most historians probably would place among our greatest ten Presidents, were without the background given by a college course."*

Later he points out the fact that the college does stand very high in producing successes, when compared with the great body of those who never attend college

> *"But some further considerations are necessary. We have not been fair to the colleges. College men comprise but a small proportion of the male population of the country. The wonder is that they have come anywhere near supplying one-half of what we have agreed to call our "successful" business men and two-thirds of our presidents. For, after all, a college training need not differ in great degree from the sort of diligent training that Lincoln and Edison laid out for themselves. Of equal importance to an opportunity for education is the receptiveness of the individual to be educated. Lincoln succeeded because he was Lincoln, in spite of his failure to have any definite schooling and not because of it. And the same deduction has been drawn by one who has made a study of the 23,000 names in the volume of "Who's Who in America." College men are there in higher percentage by far than their general percentage among all men.*
>
> *"More and more a college education will come to play its part in the life of the man who attains success. The men of the past generation who climbed to the topmost rung of that difficult ladder without college educations have*

sent their own sons to college. I would not venture to say that one in the present generation, fired by the fine enthusiasm of a Lincoln, could not educate himself, but I am certain that the complexity of modern life, the ramifications of the accumulated intelligence of the world and the tremendous competition in the twentieth century make it increasingly difficult for one to overcome the handicaps imposed by a failure to secure a thorough groundwork in the elements of language, science, government, history and other subjects of study."

No college possesses a philosopher's stone which will turn lead into gold or tin into platinum. The natural born fool who manages to wriggle his way through college comes out a fool. In the music field we have met numbers of them. On the other hand, many of the most brilliant and capable men of affairs in the field of music have never had college advantages. Nevertheless—get a college training if you possibly can.

Turning Eagles into Turtles

Years of close daily association with educational work, winter and summer, have given us a deep and sincere respect for the accomplishments of teachers and leaders in general. We find a great deal to laud and very little to condemn.

There is, however, a type of educator who can do incalculable damage to those he attempts to influence by his failure to realize that some people are born turtles and some are born eagles.

You simply cannot change their places in teaching music or anything else. The turtle is a turtle and always remains a turtle. He moves slowly, sleeps a great deal, progresses steadily and at the slightest danger draws back into his shell and waits there until he cautiously pokes out his head again.

The eagle soars. His home is in the highest trees on the tallest mountains. He proudly disdains the earth. His movements are swift and sure. His eyes are far-seeing and bright. He dies in close restraint.

If you find that you are giving music lessons to an eagle, why in the name of goodness not realize that he is an eagle; that he cannot stay in a technical shell like a turtle. That he must soar, or pine in captivity. Teach him how to fly, not how to crawl.

On the other hand, if you are teaching a musical turtle, remember that it is cruel to expect too much from him. He will never get very far from home. He will never grow wings. Velocity may be impossible for him. He is a turtle. Tickle his shell a little and he will clamber along at a mild pace. Do the best you can with him, but do not be exasperated if he does not soar. He has his place in the world, not as brilliant as that of the eagle, of course, but a sphere of real usefulness.

Think over this little editorial. Most of modern educational psychology is based upon the teacher's ability to diagnose the student's musical possibilities and to find out just where he stands in the scale between the turtle and the eagle.

MacDowell, The Artist

There was a time in the career of Edward MacDowell when his parents were undecided as to whether he should become a musician or a painter. MacDowell never received any lessons in drawing, but his gift in sketching portraits of his friends, in making copies of portraits of great American heroes, and in caricature, were marked by such a "professional" finish that those who have seen them readily perceive that in the development of a great musician America probably lost another Stuart, Peale, Winslow, Whistler or Sargent. The youthful MacDowell once filled an entire sketch book with drawings of a very remarkable character. Skill in the graphic arts has often been manifested by geniuses whose lives have been spent in other directions. Samuel Morse, the inventor of the telegraph, is widely recognized by art connoisseurs as one of the very foremost American painters. His canvases bring a very high price and are continually increasing in value. Some are shown in the Metropolitan Museum of Art in New York. Thackery was a very clever draftsman, as was Mendelssohn.

The Etude's Jazz Bomb

We expected that The Etude "Jazz Problem" issue in August would throw a bomb into the conservative musical camp. Sometimes the only way in which to wake people up is with a bomb. The Etude emphatically does not indorse the many coarse attitudes which have been characteristic to the worst kinds of jazz. The subject, however, demanded wide, impartial discussion. We can not be blind to the fact that from some of this music has arisen new forms of dance music orchestration which have the charm of piquancy and originality. This seems to us not unlike some of the very beautiful wild flowers which we have seen springing from a manure heap. Let us hope that all that is bad about Jazz, including the awful name itself, be annihilated and all that is charming may be retained. In this issue Mr. Clay Smith tells the real truth of the origin of Jazz. None of culture and ideals wants anything to do with that kind of Jazz. We do not, however, want to miss any new and distinctive notes that may rise through many re-incarnations from however low and maggotty a beginning. Americans are too broad to fall into the cant of despising the lowly. We take a national pride in trying to raise the status of the unfortunate. Therefore if we succeed in burying Jazz let us do so with the words:

"Corruption shall put on Incorruption."

Carlyle's University of Books

"The true university of these days is a collection of books," casually remarks Carlyle, in his "Heroes and Hero-Worship," and thus utters one of those truths crystallized for the ages.

We wish that musicians would realize this more. Does it really mean what it says?

In a great many instances the student with the genuine desire to do something can often get as much, and sometimes even more, out of a book than out of a course of University lectures. We have known of students with minds far more rapid than those of a sluggish, tired-out professor who merely parroted notes over and over again, notes prepared in his youth and never freshened. Such a student either goes down to the level of the teacher or he gets impatient, disgusted, disinterested and ultimately quits. Often he can do far more with books than with that kind of instruction.

The various reading courses that have been employed at times in different parts of the country are valuable; but the real student, the fellow who has "gumption" enough to steer his own ship, will not want a cut and dried course. He will pick his own books. He will stroll around in libraries and book shops until he can find out the needed works. He will read catalogs and advertisements until he selects what will do him the most good.

You may not be able to go to Yale, Harvard, Oberlin, Michigan, Oxford or Cambridge; but there is nothing to keep you out of the University of Books. There is no matriculation needed; and you may study as long as you desire. The cost is slight and the joy immense. You can at once join the fraternity of S. T. W. (Success Through Work), the largest and finest fraternity in the world. Any music dealer's catalog contains enough books to help you make a home-made curriculum in a short time. What if you are both faculty and student body? So were thousands of successful people who long ago distanced other students with University opportunities. Start to-day to work for your diploma from the University of Books. You will never get one; but the joy of working may bring you something infinitely more precious.

"Two things keep me up and going," said a business man to us recently, "Golf and exercise and music for inspiration. The business man who laughs at the value of music is laughing at success. Let me skip my golf or my music and I am only half a man. No one knows what this means until it is tried. There are lots of tired business men taking dope out of bottles when the real cure is in recreation. Music and golf help to re-create."

Schumann—The Master of Child Music

Written Expressly for the "Etude"
By the Distinguished English Composer-Pianist-Author

CYRIL SCOTT

Why Schumann's Music Has Had Such a Great Influence on the Education of the Young

IT is a noticeable fact that within the last fifty years a vast change has taken place relative to the education of children. The first signs of this change were already perceptible after 1836, when Froebel opened his Kindergarten school at Blankenberghe. But that the Kindergarten became a popular institution was in part due to the influence of Robert Schumann's music which began to find favor about that time; while, much later on, the Montessori[1] system was, we believe, actually inspired by that influence. It crystallized at last the realization:

(1) *That children are all different from one another and hence must be treated individually and not en masse;*

(2) *That children cannot in reality be educated by anyone else, "the impulse to learn must come from within their own minds";*

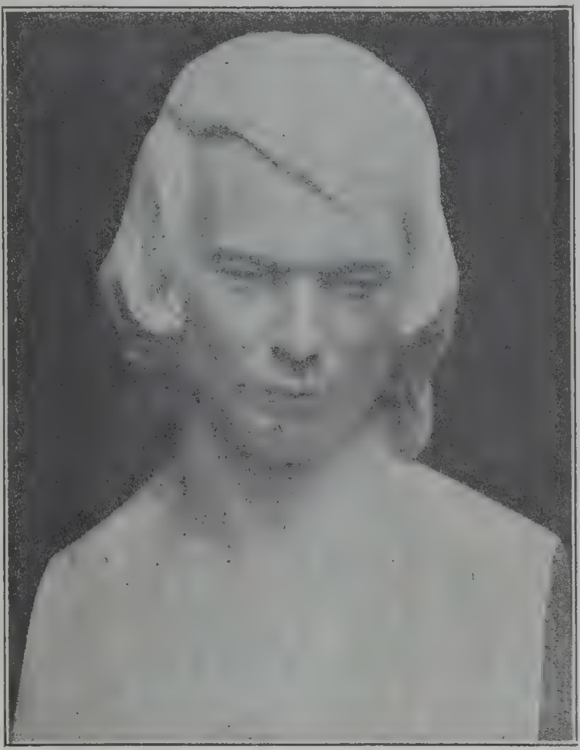
(3) *That children are so constituted that "given proper conditions they prefer educating themselves to any other occupation."*

For in these three sentences are clothed the underlying idea of that system which is more and more obtaining a hold with those who have the interests of children at heart.

"Seen and Not Heard'

But, of course, ere it was possible for such a practical measure to be introduced, let alone accepted, a marked alteration in the prevailing attitute towards children was highly essential. During the Victorian epoch not only was the treatment of the young based on a remarkable ignorance of human nature, but also on an equally remarkable, if unconscious, selfishness. Children were to be "seen and not heard"; which meant that they were to afford an ocular pleasure to adults but were not to inconvenience them by asking questions, still less by romping and making a noise. That Nature, in order to develop their lungs and muscles, requires that children *should* romp and shout, did not sufficiently occur to our Victorian forefathers; nor that they *must* ask questions in order to acquire knowledge. For young people to behave thus was not consistent with that idea of awe and reverence which ought to be observed before elders and betters! But, of course, children did romp and shout and ask questions, nevertheless; because Nature is more powerful than precept. The result very often was chastisement, justified by the wisdom of Solomon, no allowance being made for Oriental hyperbole. In a word, children were treated after the manner of criminals; they were *punished*, not *reformed*. It was for the influence of Robert Schumann to bring about that deeper love and understanding of the child, which is such a pronounced characteristic of the present age.

CLARA WIECK-SCHUMANN
When a Child Virtuoso



ROBERT SCHUMANN
From the Famous Bust by Carl Seffner in the Hamburg Music Hall

A few years ago one frequently heard the expression, "a literary painter"—it appeared to denote a man who was as much pre-occupied with the subject he painted as with the painting itself. This expression, if we mistake not, has been applied to Burne-Jones, Rossetti, Böcklin and others because they combined poetry of subject with beauty of representation. The analogy of this in the realm of the tonal art is to be found in the composer of what is termed programme-music, in contradistinction to the composer of *absolute* music. The one aims at expressing an emotion, a scene or an idea; the other is content to "express nothing but music itself."

Now although Schumann never actually wrote symphonic poems, his inspiration was more influenced by literature than that of his predecessors. One may even go so far as to say it was almost entirely nourished on the writings of Jean Paul Richter. So great was his admiration for this author "that he would become violently angry if anyone ventured to doubt or criticize Jean Paul's greatness as an imaginative writer."[2] Nor was Schumann's estimation of him unjustified; for interspersed among his interminable novels are to be found, clothed in the form of dreams, the most remarkable and grandiose prose-poems which have ever been evolved. They are cosmic in their grandeur; and Carlyle as well as Schumann was enmeshed in their enthrallment. But then Schumann was a dreamer, himself. He was also a poet in embryo; for at one time "his inclinations seem almost to have hung in the balance between music and literature."[3] As it was, the two became closely intermingled; he not only adopted the avocation of musical *littérateur*, but was also the first *literary* composer of whom there is any record.[4] With him the title of a piece was, if not an essential adjunct, at any rate an aid to its comprehension. And yet—significant fact—the piece was conceived first and the fitting title afterwards, which goes to show that Schumann, instead of circumscribing his musical inspiration by a literary idea, allowed the former to have full sway. It was, as it were, the voice of music which spoke first; it was that same voice which ultimately conveyed to him its own meaning.

The Atmosphere of Simplicity

And it is just that meaning, or rather multitude of meanings, conveyed through Schumann's vast number of pieces, from which one may gain some idea of the content of his message. That it is not so immediately apparent as that of Handel, Bach or Chopin, must be admitted; but if we approach Schumann's music with a sufficiently unprejudiced mind, *his* message is discernible none the less. In the first place an atmosphere of simplicity and innocence pervades practically the whole of his works, whether he portrays the scenes of childhood or the sentiments of adults. In the second place he entertained a noticeable predilection for simple forms—the song form, so-called, the theme and variations, and the song proper. Even his larger dimensional works, quartets and symphonies, are mostly composed of song-form sections; as for the *Carnaval* and the *Papillons*, each is a series of small pieces placed together under one composite title. It was not that Schumann did not aspire towards the more architectural type of forms in which Beethoven and Mendelssohn had excelled, it was that this inherent *simplicity* always asserted itself, no matter what he wrote. Indeed, since Domenico Scarlatti and the Clavecinists, never had a serious composer written such a prodigious number of small pieces.

If we glance through the thirty-four volumes of Schumann's works we find *Papillons* (twelve pieces), *Davidsbündler* (eighteen pieces), *Kinderszenen* (thirteen pieces), *Bunte Blätter* (fourteen pieces), *Novelletten* (eight pieces), and so on. Only now and then do we stray upon an overture, a sonata or a symphony. And then, if we study the titles, there is the same poetic simplicity, as if Schumann were deliberately naming his creations to suit the child-mind. Thus: "Scenes of Childhood," "Motley Leaves," "Butterflies," "Fairy-tale Pictures," "Fairy Stories," "Children's Ball," "Album for the Young," "Christmas Album." Again we have such significant superscriptions for single pieces, as "Why?," "Happiness Enough," "Soaring," "The Merry Peasant," and so on. Moreover, Schumann takes care to explain to his friends the meaning of some of his titles. He distinguishes the *Kinderszenen*, for instance, from the *Weihnachtsalbum*, "on the grounds that the former are the recollections which a grown man retains of his childhood, while the latter consists of imaginings and expectations of young people."[5]

The Apostle of the Romantic Movement

Schumann has been termed the Musical Apostle of the Romantic Movement. The phrase is apt enough, but with him true romance was associated with childhood, not with maturity. Himself a large, overgrown child, a dreamer, he portrayed those romantic sentiments which alone exist in the dreamland of children. Who but a big child, fond of fanciful pranks, could have conceived of and enjoyed such a strange creation as the *Davids-*

JEAN PAUL RICHTER
The Romantic Poet Who Inspired Many of Schumann's Finest Works

bündler? Here was a purely fictitious brotherhood, half-humorous, half-poetical, which existed solely in the imagination of Schumann himself.[6] It was but an elaboration of the childish fondness for assuming the characters of others, as when children exclaim: "Let's pretend to be grown-ups, soldiers," or what not. Nor can we fail to see whence Schumann's idolization of Jean Paul; for the latter "was unsurpassed in depicting the tender emotions with his dazzling and even extravagant play of digressive fancy, his excess of feeling over dramatic power, his incessant alternations between laughter and tears."[7]

Yet, withal, Schumann lacked the *power* of Jean Paul's greatest moments. When Schumann tried to be strong, he usually succeeded alone in portraying the strength of a little boy pretending to be a big one. There was always something intrinsically naive about these attempts; for if he does manage to invent a bold, clear-cut theme, as the first theme of the B♭ symphony, for example, it invariably, after a few measures, breaks off into something either playful or pleading. Another childlike element in Schumann is his predilection for telling stories, or at any rate "for bringing his hearers into a condition of mind from which they could go on romancing for themselves."[8] He has also a great fondness for musical jokes, whimsicalities and puzzles. Not only did he write six fugues on the name "Bach," but also a whole set of variations on a theme formed from the letters of a young lady's name. Further instances of this type of playfulness may be found in the *Carnaval,* in the *Album for the Young,* and in other works.

A Direct Message

In passing at length from causes to effects, we must once again emphasize the fact that music speaks its message direct to the heart—Schumann was, as it were, the messenger from the heart of the child to the heart of the parent. Nay, he was more: he was the true poet of the child-soul, of the child-nature, of the child-life. With his tenderness, his whimsicality and his humor; with his questionings, his fancifulness, his pleadings and his dreaminess; he implanted in the mother-heart the true likeness of the child; and she understood. Children were different from what she had previously thought. Her own childhood, though remembered, had taught her very little, in spite of its multitude of joys and sorrows. She had been corrected and punished, and had arrived at what she now was.

What had been good enough for her when a child, would be good enough for other children. But no—a subtle influence told her otherwise. Children were not all alike; they were as varied as adults; there was only one similarity between them—that they were all children. It was our treatment of them that made them appear all alike; we allowed them no self-expression, we trampled upon their individualities, we silenced their questionings, we never tried to understand them, to foster their latent faculties, to discover their latent talents. When they were naughty, we punished and put them to bed; but we never sought to find out the true cause of their naughtiness and wisely to remedy it. On the contrary, we resorted to the expedient of frightening, of the rod, of hell-fire, of the bogeymen. Was there no better way?

How Schumann Helped Children

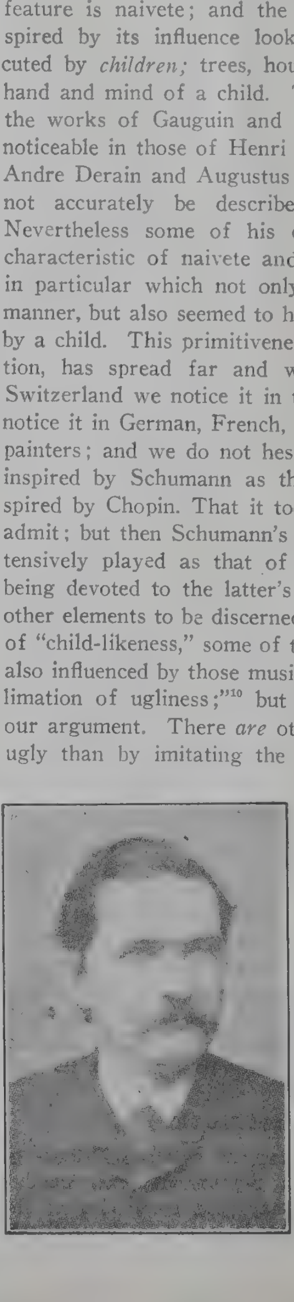
So far we have considered the effect of Schumann's music on adults; but it had a marked effect on children themselves—it helped the child-ego more speedily to reach maturity of mind. There are children born nowadays who astonish their elders by their spasmodic outbursts of wisdom. We often hear the phrase: "One could hardly believe that a child could think of such things!" This precocity is due to Schumann's influence, for, owing to the improvement in the conditions of child-life which it brought about, a much higher type of soul is able to be incarnate in the present age than in the foregoing one of blind severity.

His music[9] affected the *subconsciousness* of such souls in a manner in which none hitherto had been capable of affecting it. It was the only music so far conceived which was attuned to the child-mind and for this reason it was equally the only music capable of *educating* the child. Handel and more especially Bach were too complicated, Mozart too flowery, and even Mendelssohn and Chopin not simple enough. And yet simplicity alone was insufficient; it must needs be combined with artistic excellence. Such mediocre compositions which, owing to their simplicity, are played to or given to children to play, may be useful for *musically* educative purposes, but they do not educate the soul. Only when simplicity and true art are united can this result be achieved. The musical soul of Schumann, so to say, understood the soul of the child, and spoke to it as no other composer *could* speak . . . and he spoke to it with tenderness and love.

WINTERZEIT, OPUS 28
A Pictorial Inspiration from one of the best known of Schumann's Children's Pieces by the German Artist, Thomas Max

Schumann's Musical Pictures

Like Chopin, Robert Schumann has exercised a marked effect on the pictorial art. He was, for one thing, largely responsible for that type which in its first form was known as the *Jugendstil,* the very word *Jugend* meaning the Young. It was in evidence in the final decade of last century; but since then it has undergone development at the hands of a variety of artists. Even more has Schumann been responsible for moulding the post-impressionist painters. If we examine the spirit of Post-Impressionism, we must inevitably notice that its outstanding feature is naivete; and the drawings and paintings inspired by its influence look as if they had been executed by *children;* trees, houses, figures, all suggest the hand and mind of a child. This is already noticeable in the works of Gauguin and Van Gogh; it is even more noticeable in those of Henri Matisse, Picasso, Marchand, Andre Derain and Augustus John, though the latter cannot accurately be described as a post-impressionist. Nevertheless some of his drawings exhibit this same characteristic of naivete and the author remembers one in particular which not only was drawn in a child-like manner, but also seemed to have been "scribbled all over" by a child. This primitiveness, this simplicity of conception, has spread far and wide into all countries. In Switzerland we notice it in the paintings of Hodler; we notice it in German, French, English, Russian and Italian painters; and we do not hesitate to repeat that this was inspired by Schumann as the Pre-Raphaelites were inspired by Chopin. That it took longer to materialize, we admit; but then Schumann's music has never been so extensively played as that of Chopin, whole programmes being devoted to the latter's work. It is true there are other elements to be discerned in many of these exponents of "child-likeness," some of them in fact, like John, being also influenced by those musicians who aimed at the "sublimation of ugliness;"[10] but that does not detract from our argument. There *are* other ways of being sublimely ugly than by imitating the crude naivete of childhood.



Ferdinand Schumann, son of Robert and Clara Schumann, for whom the master wrote many of the children's pieces. Note his fine idealistic countenance in manhood.

Self-Test Questions on Mr. Scott's Article

(1) Give three cardinal principles in the teaching of children.

(2) What is a "literary painter?"

(3) Who was the first "literary composer?"

(4) What is the pervading atmosphere of Schumann's works?

(5) In what ways did Schumann help children?

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[1] See The Montessori Manual by D. C. Fisher.

[2] See Grove's Dictionary.

[3] See Hadow. Studies in Modern Music.

[4] We here distinguish between *literary* and *operatic.*

[5] See Hadow.

[6] See Grove's Dictionary. Schumann.

[7] *Ibid.*

[8] See Hadow.

[9] See Chapter XXII, "Musicians and the Higher Powers."

[10] See Chapter XXIX.

The Small-Hands Pupil

By T. S. Lovette

"I HAVE a child piano pupil, and in attempting to stretch even ordinary intervals he stiffens his very small hands. What can I do to eliminate this tendency?"

It is not sufficient to suggest that you "try confining the pupil to the very simplest studies and pieces without any stretches at all"; for that would never eliminate the failing when, later, more advanced studies or pieces will be attempted.

In the first place, may I suggest that in all probability your pupil stiffens his hands even in the smallest things as the result of clinging to the keys and using the wrong pressure. Ask him to strike the key with his thumb, telling him to sustain the tone; then try to remove the thumb; and if you use the test properly you will find that member quite rigid. You are, of course, to differentiate between your pupil letting the key go when you touch his thumb, and you being able to easily remove the thumb as a result of its resting on the key in relaxed condition.

A small hand in a contracted state will limit its stretching capacity still farther, and a natural development of flexibility and stretch becomes impossible.

Very few of those who claim to know and teach relaxation are acquainted with the first principles of the subject; so, if you are among the number, get thoroughly acquainted with this important subject. True, it is but the first principle in mental-muscular movements; but application of the principles of the second step will depend entirely on the extent of your practical knowledge of the first.

Some would say that it is not possible to teach such very young students as I would deem yours to be, such interesting but intricate subjects as relaxation and weight; but the writer claims from experience that it can be done. The only difference between teaching the child and an adult is that in the case of the former all sensations must be inculcated subconsciously, for the greater part at least; whereas, detailed scientific explanations may be given the latter.

When the desired condition has been brought about then little stretching exercises may be indulged in.

Making Practice Pleasant

By Elaine E. Warren

MANY beginners in music study have a real desire to learn to play, but dislike to practice. Perhaps many who read this can recall just such a situation. To those who have not yet escaped the trials of that unfortunate state the following plan may come as a panacea.

Imagine yourself a famous musician, playing for a vast throng of admiring listeners. Imagine the "horrid scales and exercises" to be wonderful pieces of music, composed by a master. They will gradually lose their meaningless notes and become tunes. You can even give them names, to make your "play-acting" more realistic.

Give some new turn to these scales and studies each day; play them louder, softer, staccato, legato, faster, slower—any way that will be different from the day before; and thus avoid monotony.

Play each difficult part over and over before the "performance" begins. Spend the first part of the hour "rehearsing." Then, toward the last, have the real "show," and do your best.

What Touch Shall I Use in Phrasing?

By E. F. MARKS

A Much-needed Discussion of an Everyday Musical Problem

We read so frequently about the two-finger exercise in William Mason's book "Touch and Technic," that we are apt to deem that this is the only example of value to be found in this admirable book; whereas, the book abounds in copious examples of valuable technical material, sufficient to cover all grades, until a student arrives at that degree of proficiency in which he is capable of formulating his own technical exercises as needed.

No doubt the popularity of this particular exercise, very appropriately termed "the phrasing touch," received its impetus from the fact that the student of the pianoforte in America was just ready for its usefulness and application. In the old-fashioned singing schools and the simple ballads of our fathers the rhythmic accent of the measure was given prominence, and the phrasing was done by the voices, while the pianist was subordinated to simple chords or four-part accompaniment with but few opportunities allowed for instrumental phrasing. Consequently, very little attention was given to phrasing by the amateur pianist whose highest ambition at that time was to play the "Maiden's Prayer" acceptably. Besides, the current literature treated the subject of music very superficially. However, ultimately the amateur musician saw the need of phrasing in his work, and William Mason's two-finger exercise, giving directions as how to approach and leave a phrase technically, supplied the immediate demand and proved a benefice.

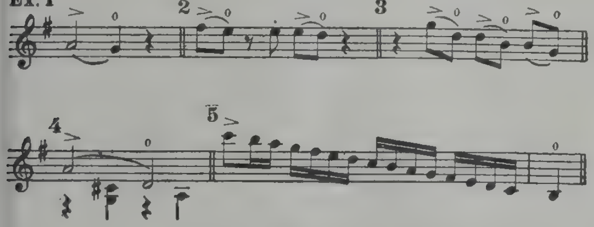
One Note Fading Into Another

However, the two-finger exercise, as played by the average student (which is to endeavor to change the fingers laterally from one adjacent key to another, thereby repeating one of the keys, and to do this as rapidly as possible) misses the intent and purpose of this exercise, as its mission is to exemplify by the first note the correct attack for the beginning of a phrase, and by the second note the correct touch to end a phrase. Anyone will observe that from such a standpoint the two touches are not confined to adjacent notes; but that many notes may intervene between the beginning and ending of a phrase, and, likewise, in a phrase of only two notes (the smallest possible phrase) these may be many degrees distant from each other.

We realize that the two notes of this exercise should be played somewhat slowly and not rapidly, if we desire to obtain the greatest benefit from our practice. After the first note has been struck we should listen intently to the naturally decreasing intensity of this sound and allow the second note to appear with a lesser degree of power, to that proportion to which the first sound has diminished. Thus is produced the effect of one note fading into another, just as one moving picture fades almost imperceptibly into another and newer one, superimposed upon it.

The following examples show the ordinary familiar forms of the touches embraced in this two-finger exercise:

Ex. 1



In the above examples the note of attack has been indicated by the > sign, and the released or diminished note by o. The > note receives the accented stroke (usually fall of the hand) and the o note a delicate finger touch finishing the phrase in a soft agreeable manner. We must not overlook the fact that a note ending a phrase is usually curtailed of some of its time value; hence, this last note is soft and short.

Example 1. Exhibits the usual feminine cadence. In the same category may be classed the resolutions of retardation and anticipation.

Example 2. Gives two phrases from Beethoven of adjacent notes.

Example 3. Also selected from Beethoven, shows three phrases of leaps.

Example 4. In this example from Tschaikowsky an accompanying chord appears between the two tones of the melodic phrase demanding the two touches. The chords of the accompaniment must not be played in a manner to detract from the interest of the melodic notes.

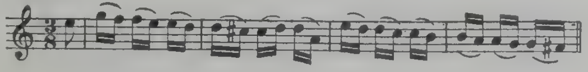
Example 5. Selected from one of Kuhlau's sonatines gives many intervening notes between the two touches. The c (second leger line above the staff, first note in the example) receives the downward (accented) stroke, and the b (second space below the staff, last note of the example) gets the final finishing touch. Notice that we have fourteen notes occurring between the beginning and the ending touches; but these notes must not interfere with the correct delivery of the touches commencing and finishing the entire phrase of sixteen notes.

Perhaps it would be well at this point to bring to notice the true import of the slur as lately emphasized; which is not simply to indicate legato playing as formerly taught, for we are told that if no other touch is indicated that legato should be used. Of late years special attention has been given to the slur, and from the former hit-and-miss manner of writing this sign implying almost nothing, even by so great a musician as Beethoven, there has emanated from this unusual attention an important rôle of the slur, which is to designate motives, figures and phrases; and this work is sometimes so carefully and accurately performed that we frequently encounter slurs written within slurs, thus clearly exhibiting the subdivisions of the longer phrases. Among these numerous subdivisions we find many opportunities to use the two-finger-phrasing-touch, as exemplified by the slurs, and the music of such masters as Haydn, Mozart and Beethoven teems with examples requiring this unexcelled touch of attack and finish combined.

A Variety of Touches

Perhaps it would be well to exemplify still further the difference of the intensity demanded by phrases for this simple two-finger exercise, and at the same time exhibit some of the obscure and mysterious guises under which it appears; and how, as we have phrases within phrases, we must have (paradoxically speaking) touches within touches, or, in other words, we must possess such an abundance and variety of touches that technical ability will show and clarify every phase of a musical phrase. In order to elucidate these differential qualities, we give a reproduction of a four-measure passage from a simple piece, "Auf Gruener Au" Op. 82, No. 1, by Gustav Merkel:

Ex. 2



According to the printed copy the phrasing marks call for the two-finger touches on adjacent notes throughout the entire transcript. However, besides this touch we will discover that others exist. If the outline of the excerpt is examined carefully, we will easily discern that the illustration naturally divides itself into two imitative sections, consisting of two measures each, constituting two phrases; the second phrase or division being two tones lower than the first with only a slight change near the end. Therefore, in the rendition of this passage our technic must show this division. To do this calls for the most careful and thoughtful manipulation of each little segment, consisting of two notes, shown by the slur, and each segment demanding the use of the two-finger touch; for each segment must be delivered softer than the preceding one, and we must augment our idea of one note fading into another, so as to include also the idea of one segment fading into another segment. Having finished the first phrase (the first divisional section of two measures), the second phrase or section must be delivered in a similar manner, yet with the conception that this second division throughout its entire length is a shade softer than the first (model) section, which is evidently the intention of the composer, as it is written lower, hence, is less brilliant. We notice that each phrase consists of six segments, each with the slight difference that the first phrase has the addition of a note preceding it. This single note beginning this first phrase must be viewed in the light of being an introductory note to the phrase, and it should be rendered in such a manner and with such a touch that it will convey this idea to the listener. In order to do this successfully it must be delivered with a softer touch and less intensity than the beginning of the real direct phrase, yet at the same time show that it belongs to and is a part of the phrase itself. As this introductory note occurs on an unaccented beat, it is not so important as when appearing on an accented one, and we can easily dispense with it and still have the idea of absolute imitation conveyed in the second phrase notwithstanding its omission.

It is owing to the introductory character of this initial unaccented note to a phrase that it is frequently omitted at the beginning of a composition, although it may be added on a reappearance of the same phrase. The first tone the ear hears is always considered as accented until this is dissipated by following accent; hence, this omission of this introductory note to a phrase is non-essential to its completeness.

According to the modern idea of phrasing in music, in this last excerpt given above, the composer should have used two slurs embracing two measures, thus defining clearly the phrases, notwithstanding the numerous slurs designating the segments requiring the phrasing touch; and the first slur should have included beneath it the initial unaccented introductory note. Thus we would have had slurs within slurs, and each demanding a different treatment by the touch. However, as the two phrases in this instance are so very apparent, we can readily forgive the writer for the omission of the two phrase-embracing slurs.

As a rule phrases in music are not so easily discernible as in the foregoing example of the repetition of a phrase in imitation. However, there is a general principle underlying the formation of phrases, which if thoroughly understood would no doubt greatly aid in discovering and correctly limiting and defining a phrase. Albeit, imitation, free and strict, figures largely in modern music writing.

Identification and Performance of Phrases

Music is poetic in construction. If a line of poetry is read it will be observed that it possesses within its bounds syllabic accents (feet) and at the end a cadential inflection of the voice. Music holds similar qualities, rhythmic accents and cadences. However, we will also observe that one line of poetry is not satisfactory to our feeling for completeness, and that it requires at the very least the addition of another line to gratify this craving for balance or entirety. Likewise, in music we find that one tone does not constitute music, as it lacks the inherent qualities (accent and cadence) of poetry; and it requires at least two tones for comparison or contrast in intensity (accent) yet from two tones we are unable to deduce a satisfactory cadential ending analogous to a line of poetry; and we find that it requires at least two measures of music to be effective and give our ear a satisfactory acceptance of accents and cadence. And just as one line of poetry does not convey the idea of repose or completeness, we realize that a phrase of music, even if it occupies two measures, still demands the addition of a second phrase. It is due to this desire for equalization that music naturally divides itself into regular rhythmic beats consisting of four, eight, twelve and sixteen measures. If we find a phrase complete in two measures, this phrase must be viewed in the light of existing as an introduction or a coda, and not as an integral part of the verse.

If we examine the usual eight measure section of any piece at hand we will discover that the phrases in order to obviate monotony and still preserve balance present one of the following basic forms:

Two long (four measures each) phrases.

Two short (two measures each) and one long (four measures).

One long (four measures) and two short (two measures each).

Of course these phrases may be shortened or lengthened, or decreased or augmented in number; but there must always be a contrast between long and short phrases, even if an entire movement is contrasted with another movement. For this reason we sometimes find long phrases predominate in a movement while the next movement will abound in short phrases. Also, we will observe that in these eight measures occur two cadential endings: one in the fourth measure, usually a feminine or half cadence, and the other in the eight measure, a full cadence, thus producing the feeling of repose and finality equivalent to two lines or a couplet in poetry. Such a passage, containing two divisions, is termed from a musical standpoint a sentence. However, in quadruple or compound time, these points of cadential ending may fall in the second, the fourth or sixth and the eighth measures.

In rendering a phrase a player should be careful to show clearly its beginning and cadential ending; and in case of an introductory unaccented note preceding it, this note should not be so prominent as to detract from the strong attack upon the accented note beginning the real phrase; as this prefatorial note is about equivalent to the definite article in spoken language. Then (unless otherwise indicated) notwithstanding the various degrees of intensity employed within the phrase, the cadential ending should be approached in a more subdued manner and ended with a quality of tone much softer than the attack at the beginning of the real phrase. If a phrase is repeated it is advisable that the same degree of power should not be used upon the repetition as in the model phrase, this to avoid monotony. However, the same expression may be given to the second appearance.

In giving the above directions concerning phrases we, purposely, have adhered to the usual and regular forms as encountered in the average pieces, and in which the outlines of form are clearly defined to embrace eight measures (or the double, sixteen measures) in order to evolve a simple basic rule for general use on how a phrase may be identified and played.

Self-test Questions on Mr. Marks' Article

1. *What has come to be known as the Phrasing touch?*
2. *What is the treatment of the note at the end of a phrase?*
3. *How many measures in music are required, to be effective?*
4. *What must a player be particular to show in rendering a phrase?*
5. *What may be said about the interpretation of repeated phrases?*

Helpful Hints on Practicing

By William Stern

PROBABLY one of the greatest reasons for music students' slow and poor progress lies not so much in the length of time they practice as in *how* they practice. Of course a great deal of the fault can be found in poor instructions and not enough practice, but the wrong kind of practice is really a student's undoing. *The one great fault.*

By the wrong kind of practice is meant practicing without making use of your eyes, ears, and head or mind.

The following suggestions and advice will show how to put these very important organs to use in daily practice.

1. Unless your *mind* is *on* what is being done your eyes may be wide open and still not see. This can easily be proved with yourself as an example. Recall your last lesson. You played wrong notes or you did not observe the proper fingering or sharps or flats, in spite of the fact that these different signs or marks were in the music, plainly printed, and, in spite of your eyes being wide open and looking right at them. Hence, your eyes will not see unless your mind directs them.

2. Right at the beginning, when studying a new piece of music cultivate the habit of reading the notes and the fingering at the same time. Very few do this. Students do not realize the importance of correct fingering. If you do not observe the fingering marked you will never properly finger music not so marked and will consequently be greatly handicapped, especially in sight reading.

3. In any piece of music certain measures are more difficult than others. There is only one way to overcome these hard places; and this is to practice these measures more than you do the rest of the piece or study. Go over the whole piece carefully. Have a pencil close at hand and as you meet a measure which you find difficult mark these places with your pencil. Then, when doing your regular practice, as you reach the places you marked, stop and give that place separate study. Go over it carefully several times with your mind concentrated on every little detail; then go on with the rest of the music and do the same with the next place you have marked. In this way these places will soon become no harder than the rest of the music. You have equalized it. That which is harder requires more practice. Practice hard places until they become easy.

4. It is assumed that your teacher has set you right as to the correct position of your hands and fingers; but they will not stay right of their own accord, not until they have been trained to do so. To train them you must watch them constantly while practicing until they do not require watching; then in time you will have a set of tools which you can command to perform any musical task.

5. Another great fault with students is, *Fast Practice.* This has a contrary effect; when you practice fast you *learn slow.* Every new piece of music, no matter if it be but an exercise or a scale, should be practiced slowly so that you will be sure to notice every little detail, such as correct reading of notes, sharps and flats, and natural signs, proper fingering, time, position of hands and fingers and other things your teacher may have marked in your music. No student can observe all this unless he is practicing slowly and has nothing else on his mind but the music.

6. A great many students have an idea that the more frequently they go over the music they are practicing the sooner they will learn it. This is decidedly wrong. If the student has been going over a page of music about five times in one half hour, and he would go over the same page of music two or at the most three times in the same length of time he would accomplish much more in spite of the fact that he would repeat the same passages only one half as many times. The reason is quite plain. In going over your music fewer times you play slower. In playing slower you are apt to make fewer mistakes. You unconsciously concentrate—that brings quicker results.

7. I am quite sure most students have been told many times by their teachers to count aloud when practicing; but how many do it? A very small percentage it is feared. However, if students would be made to realize the importance of counting aloud, and the reason for it, more would observe the teacher's advice. To be able to keep good time your ears must be trained to hear good time. By good time is meant giving the notes and rests their full and equal value and playing evenly and smoothly *not in jerks.* Now when you count aloud and you are not counting evenly (that is, counting one beat faster or slower than another) you will hear it (or should hear it if you are listening to your playing) and will correct yourself of course. In this way your ears are trained to hear good or correct time only. By counting inwardly or not at all (as so many do) you have no way of telling whether it is right or wrong; since both your ears and eyes are untrained, they cannot set you right. The metronome answers the same purpose as counting aloud, but doing it yourself is best. This is certain; you can not hope to be a good musician without being able to see and hear good time.

The Velvet Tone

By Joseph George Jacobson

WHAT is the secret of a velvet tone in piano playing? How is it acquired? Only through slow practice with a firm touch. A firm touch does not imply loud playing. The majority of pupils practice too loud, that is, with a hard, bangy touch with wrists and arms stiff.

It has been said that if you wish to play pianissimo well you must practice fortissimo. This may be true and logical; but the touch must be firm, not hard. A firm touch, with relaxed wrists and arms, equalizes the fingers; while the opposite would never strengthen them but produce a strain.

Without delicacy of touch and a velvet tone piano playing will not impress the public. Even if you are a master of giant mechanism, without heart and singing touch you will build up only cold glaciers of tones which may call for astonishment as would a skillful acrobat but will never thrill the listeners with warmth of a blissful emotion.

When you are acquiring your technic cultivate what the Germans call "Die Tonbildung des Anschlags" (the tone-formation of touch). Exercises without concentrated thought cannot help. Emotion and intelligence are the strong motors. A mechanical piano player can always beat you in speed. Listen carefully to the playing of great artists. Compare their playing. Study music for the love of it, not so much for ambition's sake, if you wish to rise above the mediocre. There is an unfortunate tendency now for artists to play more powerfully than beautifully. This "bravura" playing developes blacksmiths at the keyboard.

"MUSIC calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business, but fills my heart, at the present, with pure and useful thoughts. So that when the music sounds the sweetest in my ears, truth commonly flows the clearest into my mind."—BISHOP HENDERSON.

Runaway Warhorses

By Austin Roy Keefer

PIANISTS are sometimes caused intense vexation because a piece or particular cadenza or passage "runs away with them," so to speak. A possible and practicable remedy whereby security can be gained, is suggested.

The cause is primarily a complication of ills, namely, not knowing the text thoroughly in a mental way, and a superficial shallow touch. Here is a good place to say that a fine pianissimo or a delicate passage is a result or reward of great strength and control—never of weakness.

A good way to overcome such conditions is to select a number of cadenzas or short passages containing examples, and to concentrate upon them in an intense manner until they are perfect. The cadenzas from Liszt's *Notturno in A-flat Major,* the first cadenza in Tschaikowski's *B flat Minor Concerto,* and any works demanding the two hands working together, as Chopin's *Etude Op. 25, No. 12,* or *A flat Impromptu,* all furnish splendid studies as well as great pleasure.

In many cases the right hand runs off from the left, and when this is the case, then exaggerate all the accents and make the left hand do the leading. If a piece that you have memorized runs away with you, it is because you take it too rapidly or else because you do not think of what you are doing. The best thing to cure this fault is to resort to the notes and play very slowly, in very strict tempo, until the habit is overcome.

Turning Music Noiselessly

By Eugene F. Marks

SOMEONE may deem the turning of the leaves of a book during the rendition of a musical composition to be an unimportant matter; but when one, in listening to a chorus or orchestra, hears a disturbing rustling and rattling of paper as all turn a page at the same time, it becomes a subject demanding some attention on the part of the participants in such ensemble.

In the case of chorus singers required to turn the pages of an octave size of music sheets, a good manner is to place the palm of the right hand and fingers under the advanced page at the same time securing the edge beneath an overlapping thumb until ready to turn; of course this position of the hand must be assumed well in advance of the turning point; and when this point is reached turn the page with the entire hand, releasing the thumb-hold. If performed carefully this method of turning the leaf will produce no noise to mar the beauty of the music.

With performers in an orchestra, where the hand is employed in manipulating the keys or strings of an instrument almost incessantly, it is advisable that the pages be prepared before-hand for rapid turning by thumb-clips being placed upon the outer edges of subsequent pages, protruding a little beyond the edge of each leaf; each subsequent clip being placed about one-half inch lower than the preceding one, beginning near the top.

These thumb-clips may be made from adhesive tape or stout adhesive paper and secured in position firmly by the mucilage. By this previous preparation of the leaves it is easy to secure an opportune moment to turn the pages quickly without loss of time, and there is apt to be no fumbling of the fingers, as the eye readily catches sight of the topmost clip, which is always the one to turn the next leaf. This plan of preparing the pages for immediate turning is well adapted for use by organists or accompanists, especially when they have to turn the pages for themselves. In case the leaves of the music are not prepared by clips, each page should be slightly turned up from the lower right-hand corner before beginning to play and turned from this fold. This will obviate any mishap of turning two or more pages at the same time.

If, perchance, you are requested to turn pages for another, be careful to turn the page from the upper right-hand corner, as this enables the performer to see at a glance the first measure at the top of the new page, and, also, to still observe the lower one of the page being played. By previous preparation one should never feel any nervous excitement to hurry, whenever he encounters the command "Volti Subito" or the abbreviation V. S.

"THERE is no life so hard that music does not enter into it as a mild and healing agency. There is no intellect so beclouded that music cannot bring a ray of light into the darkened mental corners."

MAYOR HYLAN of New York.

What Effect is Jazz Likely to Have Upon the Music of the Future?

From an Interview With PERCY GRAINGER

Distinguished Pianist, Composer and Teacher in a Conference Secured Expressly for THE ETUDE, Tells Why We May Have No Fear of the Ultimate Results of Jazz on Music Art

EDITOR'S NOTE—*Mr. Grainger has easily one of the most original and individual minds of the present-day music world. His intellect has not been nourished on hackneyed thought paradigms handed down from stagnant pasts. He thinks for himself. This marks his vigorous music which seems in a way like a reincarnation of melodic and harmonic existences which expired with the England of Byrd, Tallis, Bull and Purcell. He has made a graphic study of Jazz and its influence upon the music of to-day and to-morrow. In the following brief notes he characterizes this in his customarily interesting manner. Modesty, frankness, total absence of snobbery, are Mr. Grainger's natural traits; and this makes this review of a few facts relating to Jazz all the more interesting. Compare Mr. Grainger's views with those in the "Jazz Problem" issue of last month.*

"WHAT is this bug-a-boo of Jazz? Is it polluting the musical art of to-day? Or is it something which will vastly increase the musical interest of the future? These are interesting questions, but by no means of the vital importance that some attribute to them. It was quite natural that Jazz should first bubble up in the melting pot of America, and equally natural that it should spread all over the world. The fact of the matter is that Jazz differs not essentially or sociologically from the dance music all over the world, at all periods, in that its office is to provide excitement, relaxation and sentimental appeal. In this respect it differs not from the Chinese or native American Indian music or from the *Halling* of Norway, the Tarantella of Italy, Viennese Waltzes, Spanish Dances or the Hungarian Czardas. The trouble is that too much fuss is made about Jazz. Much of it is splendid music. Its melodic characteristics are chiefly Anglo-Saxon—closely akin to British and American (white) folk-music.

The Finest Popular Music

"In speaking of Jazz, I have in mind the extremely clever jazz manipulation of popular themes with marked rhythm that has taken place in the last few years. These orchestral arrangements are often made by musicians with unusual experience. To my mind, this form of Jazz is the finest popular music known to me in any country of to-day or even of the past. Its excellence rests on its combination of Nordic melodiousness with Negro tribal, rhythmic polyphony plus the great musical refinement and sophistication that has come through the vast army of highly trained cosmopolitan musicians who play in Jazz. There never was a popular music so *classical*.

"One of the main characteristics of Jazz is that taken from the improvised habits of the Chinese and other musicians of the Far East. The seductive, exotic, desocializing elements imputed to Jazz by musical ignoramuses have no musical basis. Musically speaking, the chief characteristics of Jazz are solidity, robustness, refinement, sentiment, friendly warmth. As music it seems to me far less sensuous, passionate or abandoned than the music of many peoples. It is what one would expect from a solid, prosperous Nordic race.

"What is there new about Jazz? All of the rhythms existed before. Nothing distinctly fresh and original has been contrived rhythmically. Surely the Scotch snap, such as we find in the old Scotch tune *Comin' Through the Rye*, is not new. Yet this is one of the elements in the Jazz prescription. Nor is there anything new about the after beat, such as we find in the Hungarian dances of Brahms.

"Though the elements out of which Jazz is made are not original when taken singly, yet, no doubt, the combination of these widely diverse and highly contrasted elements is new and constitutes the originality and characteristics of Jazz.

"The music of all free peoples has a wide melodic sweep. By free I mean those people with strong pioneer elements—people who live alone in isolated stations. This accounts for the great melodic fecundity of the Nordic race. Folk who live in congested districts cannot be expected to write melodies with wide melodic range. Their melodies are restricted by the group. The group can sing just so high or so low. It has a narrow range. The compass is short. On the other hand, the Scandinavian, the Englishman, the Scotchman, the Irishman, whether he be in his native land, an American cowboy or an Australian boundary rider, is often wholly solitary in his music-making; and his melodies have, therefore, wider range of melodic line, as, for instance, in such a tune as *Sally in Our Alley* or the Norwegian *Varmlandsvisa*.

"This strong Anglo-Saxon element preserved in America was musically mixed with the equally virile rhythmic tendencies of the Negro. The Negro is not natively melodic, in the bigger sense. His melodies are largely the evolution of tunes he has absorbed from his white surroundings. His musical instinct is rhythmic first of all. (Note the Negro folksongs collected in Africa by Natalie Curtis.) To this came, doubtless, via San Francisco, about ten years ago, certain Asiatic influences which in turn were to make some of the other elements of Jazz. Oriental music is allegedly "in exact unison." A great many people play the same melody at the same time, or at least they endeavor to do so. The fact is that they rarely play quite in tune with each other and a very strange effect is achieved. Somehow this got into Jazz as an occasional discordant feature, but one which gives it unlimited individuality. Beethoven, in the *Scherzo* to his 'Pastoral,' has satirically suggested a peasant group in Europe doing the same thing. Indeed, it is a characteristic of many aboriginal groups. The Maoris, of New Zealand, when singing in alleged unison, often reveal that certain individuals are a quarter of a tone sharp or a quarter of a tone flat. The effect, especially in the distance, is far from disagreeable. There is always a kind of fuzz around the note. One hears this done deliberately in Jazz orchestras in America—of course in a more sophisticated way.

PERCY GRAINGER

"If Jazz had done nothing more than to break down certain old orchestral jail wails, it would be justified. It is in the instrumentation of the modern Jazz orchestra that the musician is principally interested. This is momentous in every way. To me it represents an advance in instrumentation only to be compared in extent with that which occurred in another line between the instrumentation of Beethoven and the instrumentation of Wagner. It has opened up glorious instrumental possibilities.

"It is amazing to me that the Saxophone, the supreme achievement of the great instrument maker, Adolphe Sax (the inventor of the bass clarinet and the perfector of the brass instruments which made many of the most beautiful passages of Wagner possible), should have to wait until this day and time to come into its own through the popular music of America. The same genius which Sax displayed with regard to wind instruments, America has displayed with regard to percussion instruments, such as the Deagan Xylophones and Marimbas, which I have prescribed for the score of my symphonic poem 'The Warriors.' This American genius, taking the instruments from Africa, Asia and South America, has given them reliable pitch so that they may be legitimately employed, both in vaudeville and with great orchestras, in extremely beautiful effects. Most of the ancestors of these new American instruments may be traced in great collections, such as the Ethnographical Museum of Leyden, Holland, or the Crosby Brown collection at the Metropolitan Museum of Art in New York.

"The Jazz orchestra has shown us how the percussion instruments add clarity to the orchestral mass. The instruments of the conventional symphony orchestra have something of a spongy character and lack the sharp, decisive qualities of the bells, xylophones and marimbas which have a clarity and sharpness, yet when well played seem to float on the mass of orchestral tone color like oil on water. The Russians have seen the possibilities of bells in their orchestral music. Bells and the percussion instruments I have mentioned cut through the tone mass but do not interfere with it. They seem to be in a different dimension of sound.

"Another great achievement of Jazz is the introduction of vibrato in the wind instruments. All wind instruments should be played with vibrato; at least as much as the strings.

Jazz Makes No Impression on Classical Music

"Apart from its influence upon orchestration, Jazz will not form any basis for classical music of the future, to my mind. The tendency will be to turn to something simpler. We are now musically located in an epoch which is not dissimilar from that which confronted the world at the time of Johann Sebastian Bach. That is, a vast horde of musical influences of great complexity seem to be coming together. Jazz is one of the manifestations of this. But Jazz is not likely to prove very fructifying to classical music. On the other hand, it has borrowed (or shall we say "purloined"?) liberally from the classical. The public likes Jazz because of the shortness of its forms and its slender mental demands upon the hearer. No music is ever really popular which is too long or too complicated. On the other hand, length and the ability to handle complicated music are invariable characteristics of really great genius. We realize this if we compare the music of Bach, Beethoven, Wagner, Delius and Tchaikowsky with the music of such fine but smaller musical talents as Scarlatti, Jensen, Roger Quilter, Reynaldo Hahn and others. Therefore, the laws which govern Jazz and other popular music can never govern music of the greatest depth or the greatest importance. I do not wish to belittle Jazz or other popular music. The world must have popular music. We should rejoice that the ragtime of ten years ago has reformed into the Jazz of to-day, but there will always exist between the best popular music and classical music that same distinction that there is between a perfect farmhouse and a perfect cathedral. The more we examine Jazz we see that its entire effect is aimed at short, sharp contrasts. There is, of course, a vast chasm between this and the Bach 'Passion Music,' the Wagner 'Music Dramas', or the Delius 'Nature Poems.' In the education of the child, Jazz ought to prove an excellent ingredient. But he also needs to drink the pure water of the classical and romantic springs. He will get plenty of Jazz in America. He cannot escape it in this day in any part of the civilized world. Last summer in Germany I noted that

Jazz had made a really noticeable impression upon the scores of the works of many modern composers I heard. The influence was superficial, but it was there, nevertheless, and it is steadily growing.

"My chief impression of the best Jazz is that it is near-perfect and delightful popular music and dance music. It is that and nothing more—and what more should it be?"

Why Chopin Used a Metronome

By T. L. Krebs

In writing about Chopin as a teacher, Carl Mikuli, an intimate friend of the master, and one of his most famous pupils, said, "In keeping time Chopin was inexorable, and it will surprise many to learn that, with him, the metronome did not come off the piano." Mozart said, "The most indispensable, hardest, and principal thing in music is the tempo," and he took pride in the fact that he always kept accurate time. Ferdinand Ries, one of the few pupils Beethoven ever taught, relates that the great master always played in perfect time, and that he insisted on strict time in others. Schumann says in his well-known *Musical House and Life Rules,* "Play in time! The playing of some virtuosi is like the staggering of a drunken man. Take not such for a model." Hummel says, "The player must strictly observe the time throughout the entire piece. The soloist is often himself at fault if he is badly accompanied even by a good orchestra." Chopin himself writes, "The left hand should be like the leader of an orchestra; not for one moment ought it to be uncertain and hesitating." Surely such men, of the highest musical authority, must be taken seriously.

No real musician will interpret the expression "playing in time" as advocating an imitation of the absolute, unwavering rigidity of a pianola performance, nor the brainless thumping of any other similar reproducing machine. Neither will he favor an habitual adherence to the beating of the metronome. At the same time the truth remains that a teacher who is unable to play in exact accord with the metronome is not competent to teach others to play in time; for, unless a player or singer thoroughly understands the rhythm of a composition and can measure with absolute accuracy the relative length of each note and rest, no matter how long or short it is, he or she cannot possibly perform a composition correctly. It is only when a performer is absolute master of time and rhythm, that he or she can take intelligent, artistic liberties with the printed notes and rests—liberties which instantly differentiate the intellectually controlled performance of the human player from any device of the pianola type.

In order to become more and more firm in properly observing the rhythm of a composition and in measuring correctly the volume of the individual notes and rests (a matter quite different from the regularly recurring musical pulsations), the greatest care on the part of both teacher and pupil is demanded. It is not sufficient that the teacher sits by and drones, "one—two—three—four," or whatever the measure beat may be. It is imperative that this counting be exact, distinct, incisive, and that the pupil should count and play exactly in unison with the teacher's counting. This does not mean that a player should always count aloud, but that he should always count. Furthermore, even the greatest players count the time of the composition they are performing, though, perhaps, not always conscious of the fact that they are doing so. One of the most distressing things to a musician is to be obliged to listen to somebody wandering and meandering through some spineless performance devoid of vitality and meaning, because of inaccuracies caused by defective rhythm. Hans Von Bülow, one of the greatest musicians and pianists who ever lived, said, "Rhythm wrong, everything wrong."

Sharps and Flats for Little Ones

By Mrs. Frank Barnes

We all know how difficult it is to impress upon small children the fact that so many of the notes read are not to be played just as they look, to them, because of the sharps or flats in the signature. I have a little method that has proven so successful that I would like to pass it on. For example, with the key of F Major, I explain to the pupil that in this scale or piece we have one key (B) who is quite above his fellows in importance, as he employs a servant (the flat) to do his work for him. I have found this a great help. The pupil likes to enlarge upon the idea that we are dealing with an aristocrat who always has an assistant.

Sight-Reading Without a Teacher

By T. S. Lovette

If you were walking along a pathway and an obstruction confronted you and you were not looking ahead, what do you think would happen? Even if you were looking ahead, and were not thinking ahead, would not the result be the same? But suppose you did both, and did not pre-act, you would still at least stumble.

It is possible to look ahead blankly.

It is possible to think of the obstruction and not prepare mentally for the act of stepping over it.

In reading music, the process is identically the same.

First, you must look ahead, if only a few notes.

Second, you must learn to recognize the notes quickly.

Third, you must mentally prepare and must pre-act on the hands or vocal chords, as the case may be.

Get someone, if you possibly can, to help you by using a visiting card, or anything else that will serve the same purpose, to cover the notes as you read them, passing the card over the notes as slowly as is necessary to permit you to read steadily, yet compelling you to look ahead, to think ahead, and to mentally pre-act. The proper terms for the entire process would be recognition, precognition, pre-action and action.

If no friend is present to assist you, try to compel yourself to apply the same system, always looking ahead. Start at a very slow tempo; for there is better mental development when the mind acts at regular periods than if allowed to stop when any little difficulty presents itself, and to travel rapidly when the reading is easy. The line of least resistance means no development, whereas the system suggested means success.

Naturally, the better you know your notes and the quicker your recognition of keys, scales and chords, the quicker will be the development; for then you will be enabled to grasp a number of notes at a glance.

Persistent and accurate practice in accordance with the foregoing instructions cannot fail to bring success.

Will You Pay the Price?

By Roy Lee Harmon

Anything worth having is worth a price.

We must pay an admission before we are allowed to enjoy an entertainment. The music student of to-day, who expects some day to enjoy the fruits of success, must pay the price. With the student this cannot be done in the twinkling of an eye. It is a protracted process. Weeks, months, years, of drudgery and self-denial must be given, for money is not the only sacrifice which must be laid upon the altar of self-development.

The modern youngster cannot live the wild, jazz-mad life and at the same time be a successful student. There must be long periods of practice, seasons of pleasant relaxation, and regular hours of sleep.

The really great musician is a poet at heart as well. He is a sensitive creature, alive to the beauties, the joys and sorrows which surround him. The virtuoso of to-morrow is not the "lounge lizard" or "candy ankle" of to-day. He whose social engagements claim much time will lack the hours for study. A true musical education cannot be acquired in a short time. Like a tiny and delicate plant it must be cultivated and nurtured carefully. Perhaps there are some who will say, "Oh, well, if I've got to give up a lot of other things in order to succeed in music, I'll let the music drop." With that as their attitude, the sooner they drop it the better; because if love of the art was a part of their being they would allow nothing to interfere.

It is a saying, though trite, that "You cannot eat your cake and have it, too," and this is but all too true. Anything great, anything at all worth possessing, is worth a sacrifice and usually demands it.

A genius is often considered "queer," or different; and he is. Why? Because he walks the heights; because he has sacrificed the foibles of the multitudes for the soul-satisfying things; and he is living a life just a little fuller than the person who is nurtured by the so-called pleasures.

The price for a musical education must be paid; but dividends will gladden the heart of yourself as well as others.

"The idea peculiar to music, the idea which music gives and which the other arts would be incapable of giving, is that of immaterial existence. . . . It presents, in short, the condition of being a being without being an object."—Julien Benda.

Teach Coöperation by the Use of Two Pianos

By A. Lane Allan

Have you thought of the use of two pianos as a good preparation in coöperative work?

A successful teacher has tried the following method of bringing about a sense of preparation in working with others. As a training in alertness it is unexcelled. Such a method paves the way for successful work as an accompanist, by keeping the pupil ready for the next note or phrase. He knows that if he does not "keep up with the procession" it means "begin again."

At the beginning of the musical year two pianos are placed in the music room in such a way that those playing do not face each other. The reason for this is that there is always someone who begins to play when he *sees* someone else begin. In this way he is made dependent upon himself for the knowledge of the proper moment to play a certain phrase or movement. He unconsciously acquires the "feel" of the proper time to do things. This, of course, is valuable later when he has no one on whom to depend when he is undecided, whether in his musical career or in other phases of his life. The music chosen is always well within the ability of all four of the pupils taking part, and is sight reading, something with which they are not familiar. The spirit of competition enters here and lends zest to the performance.

Half an hour per week of this kind of work will prove helpful. Though no charge is made, it will prove a good investment.

Carrots for a Donkey

By Sibyl Croly Hanchett

If you are a fair amateur pianist, who, for reasons of finance, occupation or situation, cannot study with a good teacher, remember the donkey and the carrot.

A certain lazy little donkey would not travel without the lure of a carrot held before his nose. His master solved the problem by an ingenious contrivance attached to his cart, which held the carrot six inches out of the animal's reach, no matter how fast he went. History fails to state, but we may hope that industry was rewarded with a juicy mouthful at the journey's end.

Pianists, as other people, are a combination of master and donkey. The driving is to be done by whip or carrot. A carrot is offered.

Here is one of the ways in which the pupil may keep a carrot enticingly in view. Play the D-flat scale, both hands, three octaves, with firm touch, smooth rhythm, no accent, watching the curve of each finger. In the same manner play the B-flat minor scale. Then D major, B minor, E-flat major, C minor and so on, progressing chromatically up the octave—each major key followed by its relative minor—without a stumble, false accent, wrong note or mistake in fingering.

Easy? Good. Do the same in sixths—fourths—fifths—with your eyes shut—accenting every fifth note. Keep adding difficulties until you meet your challenge; then practice according to the following plan:

Assume, for argument, that you are one of the many rather fair soloists who would have trouble in performing the first requirement. Observing the directions given above, start your scales at D-flat major. All goes well until you reach, say, C-sharp minor. Then you get to wool-gathering a little, or speeding beyond your limit; or perhaps this is one of those personal fiends that you have always avoided, and you make a mistake. Practice C-sharp minor until you have played it perfectly five times consecutively. It may require all of this practice period and all of to-morrow's. Do it, if it takes a week. Then start again at D-flat. Perhaps this time you will climb safely to G-sharp minor, or you may come to grief on easy D major. Wherever the accident occurs, stop and pay your penalty, five times perfectly in succession, before beginning again at D-flat.

You may not succeed for some weeks in playing the whole twenty-four scales fluently in chromatic succession. But the success, when it does arrive, is a very wholesome and juicy carrot. Munch it in peace. There are plenty more; sixths, for instance, or arpeggios, if you particularly loathe them.

In six months you will find that your technic has improved as much as if you had been guided by a good teacher; your power of concentration has developed enormously; and the fact that you have become accustomed to racing against difficulties under a slight nervous tension has greatly lessened your susceptibility to stage-fright.

Where is Jazz Leading America?

Part II of a Symposium Which Has Already Attracted National Attention

The attention of the reader is called to the last issue of "The Etude," which was devoted in part to the "Jazz Problem." In that issue there were noteworthy contributions from ***George Ade, Mrs. H. H. A. Beach, Felix Borowski, Charles Wakefield Cadman, John Alden Carpenter, Dr. Frank Damrosch, Franz Drdla, Arthur Foote, H. F. Gilbert, John Luther Long, Vincent Lopez, Will Earhart, Lt. Com. John Philip Sousa, U. S. N. R. F., Paul Whiteman, Isham Jones, Henry T. Finck,*** *and others. These, together with the following, make the most comprehensive investigation of the subject ever accomplished. "The Etude" does not endorse jazz, by discussing it. We merely endeavor to keep our readers constantly informed upon present day musical topics. Mr. Clay Smith reveals the sinister origin of jazz.*

WALTER R. SPALDING

PROFESSOR OF MUSIC, HARVARD UNIVERSITY

IN reply to your request that I send you a few words concerning the burning jazz question of the hour, it seems to me in this, as in so many other human affairs, that it is a matter of proportion.

Everyone, I think, feels the excitement and refreshment which has been brought into music by means of the new and stimulating rhythms connected with jazz and ragtime. Some of us only take umbrage when we hear the extreme devotees of Jazz say that is it the greatest modern contribution to music and is destined to supersede all other music. As a matter of fact, Jazz is a development of the rhythmical side of music, which is the most vital factor in music, but which in many ways may be considered somewhat of a negative virtue. It is taken for granted that a normal, healthy man will have a good heart beat; and it is taken for granted that good music will have rhythmic vitality and variety.

But good music must surely have many other qualities, such as melodic outline, deep emotional appeal, sublimity and ideality; and if the best that we can say of Jazz is that it is exciting, it seems to me that many of the highest attributes of music are left out. In this, however, as in many other aspects of music, the good features will gradually be incorporated into the conventional idiom, and extreme mannerisms will be eliminated; for, whatever music is or is not, it is a free experimental art and has always been developed by composers trying all sorts of new possibilities in the way of rhythmic melody and harmonic effect, the possibilities along these lines being boundless.

BOOTH TARKINGTON

FAMOUS NOVELIST AND PLAYWRIGHT

I WISH I knew enough about jazz to answer your questions with any symptoms of intelligence. I fear, however, that I cannot. I can give you my vague impressions only. I should not think jazz music the outcome of the spirit of unrest of these times. I should not think it the cause of much unrest, either. It might be considered an accompanying phenomenon, perhaps.

I do not think jazz is leading America anywhere.

I do not find myself condemning jazz; that is, not all jazz. I have heard jazz that was mere squeak and boom and holler and bang; and I have also heard jazz that seemed, perhaps, rather sensuous, but it was at least sensuously intelligible. I do not see it as the voice of new America, however. It seems to me to be purely incidental.

DR. STEPHEN WISE

RABBI OF THE FREE SYNAGOGUE, NEW YORK, N. Y.

"I AM not sure jazz is leading America. I think that jazz is one of the inevitable expressions of what might be called the jazzy morale or mood of America. If America did not think jazz, feel jazz and dream jazz, jazz would not have taken a dominant place in the music of America.

"I quite agree with you respecting the very great importance of such music as is music, the great music. The substitution of jazz for Beethoven, Bach, Wagner and Handel is no sadder than the substitution of Phillips Oppenheim or Rex Beach for the novels of my youth, George Eliot and Thackeray. Mencken is a sort of literary jazz, though perhaps a little less light-footed than jazz helps folk to be. I would not prohibit jazz or discredit it. The fear of which jazz is an inharmonious symptom is far too deep-seated for censorship or inhibitions or prohibitions. When America regains its soul, jazz will go, not before—that is to say, it will be relegated to the dark and scarlet haunts whence it came and whither unwept it will return, after America's soul is reborn."

DR. LEOPOLD STOKOWSKI

DISTINGUISHED ORCHESTRAL CONDUCTOR

THE following is reported from an address by Dr. Stokowski, before the Forum in Philadelphia:

"'Jazz' has come to stay. It is an expression of the times, of the breathless, energetic, super-active times in which we are living, and it is useless to fight against it.

"Already its vigor, its new vitality, is beginning to manifest itself.

"The Negro musicians of America are playing a great part in this change. They have an open mind, and unbiased outlook. They are not hampered by traditions or conventions, and with their new ideas, their constant experiments, they are causing new blood to flow in the veins of music. In America, I think, there lies perhaps the greatest hope in the whole musical world.

"In France today there are many clever musicians, most outstanding of whom are Debussy and Ravel. In England a school is growing steadily, and shortly it will burst into bloom like a flower. But though there is much talent, the world is still in the throes of a big unrest, for which it is striving to find expression. There is no great spirit, no great genius, such as Wagner, dominating the world of music at the present time.

"With the very complex music of today, an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living pulsating, vibrating thing. He it is who must co-relate the instruments, the different kinds of phrasing and the various types of technic and make plain to the public that which, unaided, it could not understand or appreciate.

"Art is going to develop in the future, speedily and in multiple forms. There will be no prohibition going on in music. There is going to be greater and greater variety, because it is going to reach more and more persons. Music is going to enter more and more into our lives and become a part of our philosophy."

ROBERT M. STULTS

COMPOSER OF "THE SWEETEST STORY EVER TOLD," ONE OF THE MOST SUCCESSFUL SONGS EVER WRITTEN—REPUTED TO HAVE SOLD OVER 3,000,000 COPIES DURING THE LAST THREE DECADES

I HAVE expressed myself so frequently on this subject, in casual conversation, and in such a vehement manner, that it will be rather difficult for me to put my opinion in public print, and leave out certain expletives. It is hard to talk about this "mongrel" music and keep calm.

For years past I have watched the gradual deterioration of the so-called popular music of the day. In the modern dances this is particularly noticeable. I don't object to the dances as such, for I have always enjoyed dancing; but the infernal racket that usually accompanies them, and the monkey shines of some of the performers, are enough to give even a musician of my type a chronic case of "jim-jams."

One cannot help comparing the dance music of thirty years ago with the travesties of the present day. Think of the stately old lancers and quadrilles, the dreamy waltzes of Waldteufel and the inspiring Strauss numbers! And then contemplate the "rot" that we are obliged to "hop around to" today. Recall, if you are old enough, the well-balanced dance orchestras of the old days, and then listen to the combination of fiddles, banjos, saxophones, scrub-brushes and tom-toms that are now in vogue. Shades of Terpsichore! happy are ye that your ears cannot hear the pandemonium that now reigns!

This jazz epidemic has also had its degenerating effect on the popular songs of the day. In fact, nearly every piece of dance music we now hear is a re-hash of these often vulgar songs. But I am optimistic! There is every indication that the ballad of the past, with its strong heart appeal, is again coming into favor. This is strongly indicated by the number of love songs that have recently sprung into popularity. I may be pardoned if I mention "The Sweetest Story Ever Told," a song written thirty-two years ago, and which during the past two years has seemingly taken on a new lease of life, the sales now approaching the 3,000,000 mark. Another happy sign is the fact that publishers are demanding more and more songs of a higher and more refined sentiment; and publishers are not given to printing music that the people do not want. "Jazz" has created a "malarious" atmosphere in the musical world. It is abnormal. The air needs clarifying!

CLAY SMITH

WELL-KNOWN CHAUTAUQUA PERFORMER AND COMPOSER OF MANY SUCCESSFUL SONGS

IF the truth were known about the origin of the word "Jazz" it would never be mentioned in polite society. I have seen many quotations from active-minded musicians who have guessed at the origin of the term but they are far from the facts. Thousands of men know the truth about the ancestry of "Jazz," and why it has been withheld is hard to tell.

When I was a boy in school, some thirty-five years ago, I played the trombone and it did not take long in those days for me to get the reputation of being a prodigy. At fifteen and sixteen I had already made tours of western towns including the big mining centres when the West was really wild and woolly. Those were hard rough settlements and many of the men were as tough as mankind ever becomes. Like all adolescent boys let loose on the world I naturally received information that was none too good for me and was piloted by ignorant men to dance resorts which were open to the entire town. These dance resorts were known as "Honky-Tonks"—a name, which in itself suggests some of the rhythms of Jazz. The vulgar word "Jazz" was in general currency in those dance halls thirty years or more ago. Therefore Jazz to me does not seem to be of American negro origin as many suppose.

The primitive music that went with the "Jazz" of those mining-town dance halls is unquestionably the lineal ancestry of much of the Jazz music of to-day. The highly vulgar dances that accompany some of the modern Jazz are sometimes far too suggestive of the ugly origin of the word.

I know that this will prove shocking to some people but why not tell the truth. "The Truth is mighty and will prevail." "Jazz" was born and christened in the low dance halls of our far west of three decades ago. Present day "Jazz" has gone through many reformations and absorbed many racial colors from our own South, from Africa, the Near East and the Far East. But why stigmatize what is good in the music by the unmentionably low word "Jazz?"

If I were to get upon the platform and merely repeat some of the utterly horrible scenes that were forced upon me at those "Jazz" resorts during those boyhood tours, any respectable audience would be petrified. Do you wonder that the very name "Jazz" is anathema to me!

Having played high-class music with the Smith-Spring-Holmes Company, in some three thousand engagements in Chautauqua and Lyceum, which have taken me to the remotest parts of the country, I have heard so-called modern Jazz of all kinds. Who can help it?

Some of the modern Jazz arrangements are strikingly original and refreshing, with an instrumentation that is often very novel and charming. Music of this kind is far too good and far too clever to slander with the name "Jazz." It is very American in its snap, speed, smartness and cosmopolitan character. Why not call it "Ragtonia" or "Calithumpia" or anything on earth to get away from the term "Jazz." But, even the best of this entertaining and popular music has no place with the great classics or even with fine concert numbers, except perhaps in a few cases where musicians of the highest standing, such as Stravinsky, Carpenter, Cadman, Guion, Grainger, Huerter and others with real musical training, have playfully taken "Jazz" idioms and made them into modernistic pieces of the super-jazz type.

FRED STONE

Famous Comedian-Dancer
President of National Vaudeville Artists

The following is part of an interview printed in the New York *Times*. Mr. Stone traces the origin of Jazz to a ragtime piece known as *The Pasmala*.

"I can't remember where I first heard *The Pasmala*. The name is a corruption of the French, 'pas a mele,' which means 'a mixed step.' That is exactly what it was—a step generally done backward, the dancer, with his knees bent, dragging one foot back to the other to broken time; a short, unaccented beat before a long accented one, the same principle now used in jazz and known as syncopation.

"I first heard ragtime in New Orleans about 1895. It was in a cafe, and there was a little negro at the piano. He would play one of the standard songs of the day, such as 'Mary and John,' and then he would announce: 'Here's the new music, the way us plays it,' and he would break into ragtime. I'll never forget the way that negro chased himself up and down the keyboard of that piano. He was doing, or trying to do, everything that the eccentric jazz orchestra did three or four years ago.

"Ben Harney, a white man who had a fine negro shouting voice, probably did more to popularize ragtime than any other person. Harney, who was playing in Louisville, heard the new music, and he grew so adept at it that he came to New York and appeared in the Weber & Fields Music Hall. Of course, ragtime may have started here before Harney; there were numbers of wandering musicians playing in saloons and cafes in those days; but credit is due him because he played in a first-class theatre before any other ragtime exponent.

"Always the dances were done in the new jiggity time, and they influenced clog, straight jig, Irish reel, Irish jig, soft shoe and the George M. Cohan styles of footwork. Every one was dancing ragtime, and the motif was to be found in the original buck dancing. The dancers worked close to the ground, and few of them would lift a foot the height of the knee from the floor unless they were doing an acrobatic step—a kinker dance, we called it.

"About this time Bert Jordan, who is now playing in 'Stepping Stones,' was regarded as one of the best flat-foot dancers in the country. He used to develop his material from sounds. He was at first a snare drummer, and he'd sit in his dressing room thumping an old drum until he got a succession of sounds that pleased him, and then he would work it out with his feet. When he had the original combination going smoothly, he would do it again in doubles—putting in two steps and two sounds where he had originally one. Then he would do it all over again in triples—three steps and three sounds where he had one. The dancers worked to catch the ear as well as the eye. Many of them could dance without any music, making pleasing rhythmic sounds with their feet.

"All this took practice, plenty of it, for a dance had to be good. There was no such thing as a pretty good dancer, because engagements were limited, and a dancer who could not dance as well as the best was crowded out. Work was scarce enough for the best ones, and they were constantly traveling about the country. And all of this dancing lasted long after ragtime had its first big flare-up. What caused it to go out was the introduction of foreign stuff, such as splits, adaptations of Russian steps, jumps over the foot and all those things.

"Whenever the talk turns to American music and American dancing, I always wonder if there is any music or dancing more thoroughly American than syncopation and what we at first called ragtime. I do not pretend to say that this music originally was anything but what it was—the creation of illiterates. But it was spontaneous, and as thoroughly original, though in another mood, as the so-called songs of the South which might have been inspired by negro chants.

"If jazz develops into a form accepted as music, there will be interest a century hence as to its origin. That means if it is generally accepted that *The Pasmala* was the first ragtime song, that Ernest Hogan, an almost forgotten minstrel, will be hailed as the founder of the new American music."

GEOFFREY O'HARA

Well-Known Community Song Leader, Composer

Jazz is teaching America new tone colors in orchestral instruments. It is interesting the whole nation in rhythm, in melody, in keeping time. It is establishing the first principles of music in everyone (call it noise—what is music but beautified noise; call it rhythm—what is music but ordered and beautified rhythm?)

Jazz has been an entering wedge for millions who had not taken the first step in music. Jazz has met them half way. Jazz is a mediator and advocate, a great go-between, a sort of theatrical announcer, a herald of better things, a jester.

Jazz is knocking at the door of the Temple of Music. Old Dame Muse will open the door. Even now I hear her shuffling old feet and the creaking of that rusty old door of tradition. It will soon open. Jazz will be conducted to take its rightful seat in the Hall of Fame where it will be taught etiquette.

PAUL SPECHT

Well-Known Conductor of Successful Orchestras

Where is jazz leading America? I can best answer this by making a reply to the jazz critics and old learned professors and the like, who continually splurge into the press in fits, declaring that "jazz music is like whiskey; a powerful stimulant with a depressing reaction." Another critic says, "the body throws off the poison alcohol, but jazz is lasting," and so on.

Well, briefly, if you refer to jazz of the past, noisy, slam-bang style, the critics have a good fair reason to shout, but if you or I refer to the present-day jazz music, I prefer to think of it as "rhythmic symphonic syncopation," a particular brand of music fit for the ear and fit for the feet; in other words, it sounds as pleasing as it feels to the feet of the dance enthusiast; something that is elevating instead of degrading. Many letters received by me in my recent essay contest on jazz confirm this.

This symphonic syncopation was founded by scholars like Bach and Brahms, and so, by adding a good share of spicy rhythm we define *modern American dance music*, the greatest of musical educators of the masses our art has ever known. Do you realize that this form of music is a forceful stepping stone to stimulate interest in the study of music; a step of musical development, distinctly American, that is teaching the public to better appreciate our big symphony orchestras?

The radio and the phonograph have proven big factors in this development. In our smaller towns and cities where the small five or six-piece jazz band used to be the rage, today they are grouping into ten to fifteen-piece dance orchestras, imitating what they hear from the top-notch dance orchestras who broadcast over radio regularly; or often they take a phonograph record and play it over, observing all the musical arrangement, color, phrasing and detail that some famous orchestra leader has either paid big money for or else he has lain awake nights to think of some new novelty or embellishment to retain his supremacy amidst a competition that is rapidly bringing this unique native development to the fore. In other words, this so-called and grossly misunderstood "American Jazz" has probably equalled the American dollar as the American trademark of notoriety in Europe, Asia and even Africa. It has rapidly spread to the four corners of the world.

Now, then, if this form of music is like that critic's whiskey, with a lasting effect, then I prefer the stimulant, although I am not a drinker, since I am convinced that modern dance music occupies a permanent place in the development of America's progressive spirit and it has proven a welcome and effective stimulus, taking the place of liquor, banned by prohibition.

A Jazz "Characterization"

In a recent article, the widely-read music critic, Mr. Gilbert Selden, in *Arts and Decoration*, has given a distinctly clever characterization of Jazz, and from it we quote:

"Among the lively arts, jazz is at present the most promising. It is hard, precise and unsentimental. It is not sloppy, it is self-assured, it is never dull. . . The jazz of ten years ago was impudent and mocking. . . Whiteman and Lopez preserve the lightness of spirit, transferring the jokes to the musical instruments and to the transformations in tempo which they make.

"The orchestra as now constituted exploits the banjo and saxophone, which, it is surprising to learn, were absent from the original jazz bands. In reality the characteristic of the modern jazz band is its deficiency in strings, made up by the diversity in wood-wind, exuberance of brass, and the utilization of the saxophone family, which has the ambiguous quality of wind and brass, of reedbell. That constitution is suitable enough for dancing: If the jazz orchestra ever becomes a concert body, the strings will have to be enlarged.

"Jazz is roaring and stamping and vulgar you may say; but you can not say that it is pale and polite and dying. . . . . The strength, the touch upon common things, the hold upon common emotions, the almost rapturous freedom, the carelessness, the lack of dignity, the very vulgarity, if you insist, of jazz are treasures beyond price in a world which is busy with business and a society corrupted by false ideas of politeness and gentility in the arts. Jazz at least is mastering its machine instead of allowing itself to be enslaved. It will not sacrifice music and it will possibly create music."

Would Mozart Write Fox-Trots If He Lived To-day?

The following from Mr. George Vail, of the well-known Meyer Davis Orchestra Organization, intimates that jazz is the folk music of America. At the same time Mr. Davis is widely advertising that he will give a prize of $100 for a name for our distinctive American dance music that will not carry the stigma of jazz.

All great national schools of music have been built on the songs and dances of the common people. Such folk-music, while a very humble form of art, is the indispensable raw material from which masterpieces are fashioned. Great composers have universally recognized this indebtedness and the greatest among them have not considered it beneath their dignity to compose songs and dances in the popular style of their day. It has remained for American purists to profess unbounded contempt for contemporary dance music, familiarly known as "jazz," and in the same breath to deplore the absence of a distinctively national school of composition.

Most of the crudities of "jazz," are due to an utter lack of interest, on the part of our austere academicians, in an idiom which, whatever its cultural shortcomings, is American through and through. Mozart, Haydn and Chopin, were they alive today, would write fox-trots as naturally and inevitably as they once composed gavottes, minuets and mazurkas. The perfection of these now classic dance forms, which in their unpolished state were the "jazz" of their day, may be attributed largely to the ennobling influence of such masters. We have it in our power to achieve similar results to-day; but nothing can be accomplished until we drop our present attitude of superiority and take an intelligent interest in our own popular music.

The average level of the latter could be lifted considerably if it were possible to disseminate more widely a knowledge of the elementary principles of musical form. One has only to listen to the great majority of popular dance melodies to become convinced that few of the composers in this field possess technical skill sufficient for the proper construction of sixteen-bar choruses. Since most of them are capable instrumentalists their musical illiteracy must be laid at the door of the teaching profession. Five minutes of every lesson period devoted to a simple analysis of the compositions studied would speedily remedy this appalling situation and the gain to music would be enormous.

Give Muscles a Thought

By Rena I. Carver

The director of a gymnasium gave a little advice to a new class, which has been adapted for music pupils:

Try not to overdo. Do not take heavy exercises or weightlifting every day. Do them every other day and on intervening days practice something entirely different. In other words, play fast-velocity studies and something light.

Be sure to warm up and become thoroughly supple before heavy exercises, for it is dangerous suddenly to exert a cold and stiff muscle.

If you perspire much while practicing, drink a glass or two of water (not too cold) at any time. That restores to the system the moisture that you have lost, and refreshes you.

It is well to practice the hands separately because the mental concentration is greater; the movement is usually better executed and danger of overdoing lessened. In alternate exercising use the weaker hand first so it will get best attention. If there is much difference, give the weaker one special exercises. But in learning a new exercise or an unfamiliar one, use the stronger hand, as that lessens the danger of strain; and if a strain should occur it gives the weak one a chance to catch up with the other instead of falling farther behind.

Use complete movements. Short, unfinished movements, especially when accompanied by a heavy strain, gradually diminish the muscles' latitude of action and tend to a cramped, "muscle-bound" condition.

In testing yourself do not do your best at the first trial. Set the metronome at about one-quarter of your speed to make sure that positions are correct and to warm the muscles. Rest a few moments, then try about one-half your speed. Rest again and try three-quarters of your limit. Next, do your best on the feat you are aiming at.

Never hold your breath in any exercise for more than a few seconds. Take four or five deep inspirations between movements—while the muscles are resting.

Next month THE ETUDE presents the first of a notable new series of important articles upon Piano Playing, by the famous Russian Virtuoso, Mark Hambourg.

WOOD WIND SECTION

FREEMONT HIGH SCHOOL ORCHESTRA
Oakland, Cal., A. C. Olker, Dir.

BRASS SECTION

Instrumental Music in Public Schools

By GLENN H. WOODS, A. A. G. O.

Director of Music, Oakland, California

Mr. Glenn H. Woods' Success with the Orchestras and the Bands in the Public Schools of Oakland, California, Has Attracted Nation-Wide Attention. His Methods Have Literally Brought About a Revolution in Certain Phases of Musical Education

FEW are the cities that have not responded to the popular demand for instrumental music in the schools. The evolution has been natural, steady and secure, developed by the increasing interest in instrumental music through Symphony Orchestras and Concert Bands. Every city of any commercial importance has at least one Symphony Orchestra listed among its advertised achievements.

Instrumental music is of itself its best salesman. It has a variety of tone color in the four choirs of sound that appeals to the auditory senses. Its harmony is triplicated in three different sections of the orchestra and reënforced by the fourth; it has height and depth, force and delicacy, tragedy and tenderness, so that no sentiment within the gamut of human emotions is left untouched by the tone color and technic of pure sound that emanates from an orchestra. Small wonder, then, that instrumental music has finally penetrated the confines of the elementary as well as the high school.

The boys and girls of today are the men and women of tomorrow; and as taste, culture and refinement become needs of the daily life in mature years, the appeal to these tastes cannot be applied too soon. Music appreciation has acquired considerable vogue in recent years; and those who can perform and participate in musical production are the more apt to have a highly cultivated degree of appreciation. American boys and girls have just as much innate musical instinct as the boys and girls of any other nation. We of America, however, have been concerned too largely with the elements that provide for "making a living." Having succeeded admirably in this undertaking, the time is now propitious to add to our accomplishment the elements that presage the tastes we evidence in the life we live.

Music for Everybody

Music is by no means a subject which only the elect can acquire. The average boy and girl shows marked ability in all phases of musical technic, when that instruction is available and they are exposed to its mysteries(?). Their voices are quite above the average and respond quickly and permanently to vocal training; piano and instrumental technic offer few obstacles that they cannot master; harmony is not a closed book nor an unwelcome study; they grasp its principles quickly and need only to be well taught to be able to acquire its use.

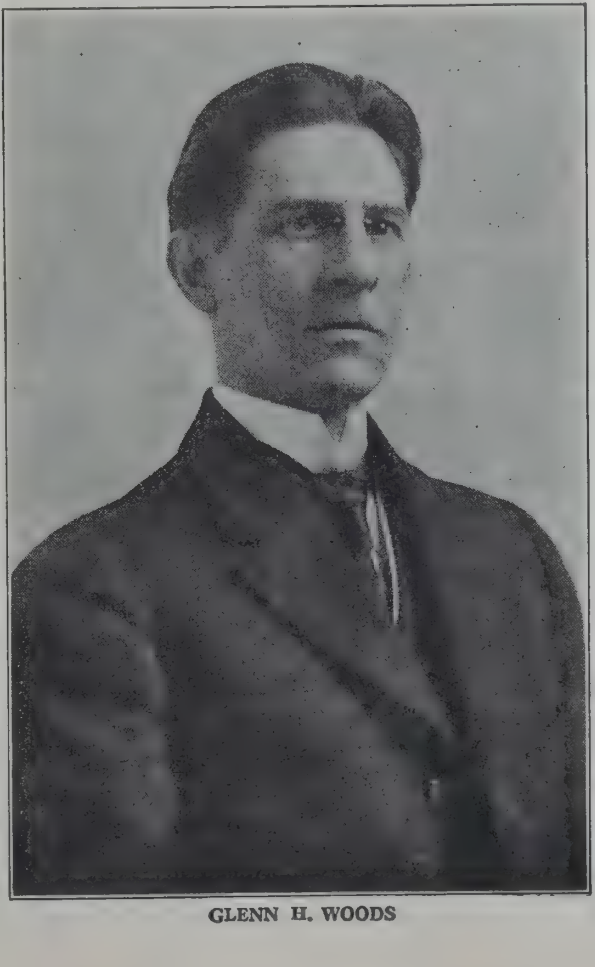
Orchestration and arranging hold no terrors for high school students. Orchestral tone and instrumentation are already almost a daily association, and this acquaintance makes easy the approach to the goal of thinking pitch in different qualities and quantities. So music in any of its diversified phases can be assimilated by the American boys and girls if instruction is available.

Educators have been slow to recognize the educational value of the subject; for few of them have ever had any appreciable training or experience in the subject.

Music has acquired some recognition in the educational program; but it has not yet received the endorsement that guarantees the momentum of success it can develop if the endorsement were more of a conviction in its potentialities rather than resignation in behalf of an experiment. President Eliot (Emeritus) of Harvard stated that: "Music, rightly taught, is the best mind-trainer in the group." The educational leaders heard but did not heed; for experience in the subject aroused no reciprocal conviction as to the merit of the statement. Music has had to ferret out its own course in the schools and adjust itself to established procedure dating back many years. Despite this handicap it has grown, expanded and acquired a permanency that augurs well for its future achievement.

"If the child be more than his information we shall not neglect his taste"—(*Developing Mental Power*—P. 70—George Malcolm Stratton). Does music develop the artistic taste of the child? Is the element of taste in art, literature and general culture influenced at all by such music as may come within the experience of the child in his school years?

Music for so long a time has been considered a fad by the majority of educators that the layman is frequently inclined to question its real intrinsic value. To aid the layman and others who may still question its value, may it be said that music is the most universal of the arts, and those who frequently derive the most pleasure from it have little knowledge of the subject and regret it exceedingly.



GLENN H. WOODS

The child is the man in the making and music should be part of his equipment. It will never do him any harm and may do him much good. This is a certainty beyond a doubt, so let us proceed to the ways and means of accomplishment.

Every child spends a large part of his first eighteen years in school. His music and school work must progress simultaneously or one or the other be neglected if not entirely abandoned. If he possesses musical ability of a marked degree the school studies are usually sacrificed, with a permanent educational deficit to the child. If music be to his dislike he is most certain to face later a regret that music instruction was discontinued at a time when mind and muscle were retentive and pliant. Very few persons acquire facility in any drill subject after twenty years of age. The concert artists now before the public were masters of technic on their chosen instruments while still in their teens. It is imperative, then, that music be part of the instruction received during the school years and for that reason it should be part of the curriculum of the school.

All progressive school systems have music in some form, but it is more frequently confined to singing. In the last decade, however, instrumental music has attracted considerable attention and many cities have incorporated it in the program. This particular phase of music usually appeals to boys; and music for boys is the theme of this missive.

The Teacher

Taste in art, literature and music can be acquired. The average boy of average intelligence, with good teaching, can learn to play almost any instrument and produce therefrom material sounds that are quite above the average. The unusual instruments of the orchestra, such as the oboe, bassoon, French horn, string bass, flute and clarinet, fall easy prey to the nimble fingers and alert minds of the bright-eyed, vigorous American boys, and they derive no small pleasure from being able to make the "thing do stunts." If the boy can do it, and he can, he should be given the chance to do it.

The first move in this decision must be made by the Superintendent. If he says instrumental music is to be taught in the schools, the first hazard is passed and the fairway looms clear for a long drive.

The instructor is the first consideration. Good performers are not always good teachers, and *vice versa;* but a good teacher must know how to perform on orchestral instruments, if success is to attend the undertaking.

The violin is, of course, the major instrument to be considered; but that does not guarantee that the woodwind choir will receive correct attention unless the instructor knows something about that section. Then the brass should not be neglected and most of all the drum section. Let us look at the different instruments in the orchestra and investigate the problem from a practical standpoint.

The string choir has violin, viola, cello and string bass. A good violinist can always play viola; so the cello and bass are the only two that need consideration. The knowledge necessary to carry pupils to a stage of proficiency on either of these instruments can be acquired by any violinist in a few months.

The reed or wood-wind section has clarinet, flute, oboe and bassoon and the "moaning saxophone." Of these the clarinet is the more complex, as the fingering of the others is quite similar and the single and double reeds are the only additional obstacles. So a knowledge of the clarinet is decidedly advantageous for the instructor, and the rest can be learned by application.

In the brass choir are cornets, horns, trombones and tuba; and the most formidable two are the horns and trombone. The technic of each is distinct; yet, with a playing knowledge and experience on the cornet, these two instruments are possible of attainment.

The remaining section is the drums; and because of their dominance, especially in the hands of a husky boy, one needs information concerning the execution of the instrument and not of the player.

As a summary, you naturally wonder if one man can do all of this and do it well, and the answer is yes. Most musicians play more than one instrument and some play many; while others know the fingering and general technic of the different instruments well enough to start a pupil and continue his instruction until his playing ability and interest in music urge him to seek a special teacher. Every community has musicians who are so equipped; those musicians not so versatile are willing to increase their professional efficiency by taking up the study of the instruments they do not play.

For the teacher, then, find the man who can play more than one instrument—violin, first; clarinet, second; cornet, third; or any substitutes for these except the ukulele.

Many persons will hold that a teacher so equipped is a "jack of all trades;" others will venture that he cannot teach all instruments with equal facility; but the prime factor yet to be considered is the orchestra itself. Each member in a professional or symphony orchestra is master of the instrument of his choice; but school children are not yet masters and they present an entirely different problem. For that reason a teacher who has a good working knowledge of many different instruments of the orchestra will weld and develop a better ensemble because of this ability. The composite effect of the orchestra as a whole is preëminently the main objective of instrumental music in the public schools.

Equipment

No other department in the schools dealing with vocational subjects such as manual training, cooking, sewing, millinery, or the trades, has as little of the equipment furnished by the Board of Education as the music department. A library of music, racks, and instruments are the only equipment needed; but the need of these is imperative. To any orchestra, anywhere, in any city, will be brought violins, cornets, clarinets, maybe a flute, cello or trombone; but what of those unusual instruments, the viola, string bass, oboe, French horn, drums and tympani, so necessary to complete the instrumentation? These must be supplied by the school department just as they supply typewriters, sewing machines, lathes and forges. And what of the cost? The money invested in one machine shop alone would furnish all the unusual instruments needed to complete the instrumentation of ten high school orchestras and bands, to buy a large library of good music, a grand piano, and still leave enough to start a substantial savings account.

Many are the Principals who will escort you through the educational plant and expatiate at great length and with much pride upon the new and modern equipment to be found in every branch of trades and arts, except the music department. This must be content with pianos of dance-hall type and tone; orchestras and bands perform with only half the complete instrumentation demanded; and the Principal is satisfied "because it is cheap" and the music instructor is dissatisfied "because it is incomplete."

And what of the pupils? Are there boys and girls in the schools who could learn to play these unusual instruments? How do pupils learn to manipulate a typewriter at one hundred words per minute? How do they learn to cook pies and cake that rival those that "mother used to make?" How do they learn to run a lathe, a planer, a

(*Continued on page 643*)

Quick Ways of Teaching Youngsters the Notes

By Mrs. R. J. Manning

As all teachers of experience know, the beginner needs more careful instruction than the advanced student. Good or bad habits in music are formed early as in everything else. How often we hear music teachers say, "If they knew their notes; I would not mind teaching beginners."

Now let us make this much dreaded task easy and pleasant for both teacher and pupil.

Jennie and Jessie come for their first lesson—bright and talented twin-sisters. We seat them side-by-side at the beautiful grand piano they are so eager to play on.

How simple it is for them to find groups of "three" black keys and "two" black keys alternately! Inside of a few minutes, both can delightedly point out these groups.

Then we locate A (in group three). They find it instantly, and play a game of "finding all the A's" and seeing which can get them first! Such a merry scramble! They "skip notes" all over the keyboard, until A, B, C, D, E, F and G are often learned in one half-hour lesson, which ends with the location of middle C. The little tots go away with "something to practice;" for they have had a game of "skipping notes in which each tries to catch the other." Often they are further equipped with a knowledge of "feeding the musical pigs" at this first lesson—going home with two music games. "Feeding the pigs" is a first lesson in technic.

This alluring game is played by placing "five fingers on five notes" (each hand separately) with fingers beautifully curved, each one resting lightly on the "ball of the finger." Now all of these tiny digits must be tilted prettily towards the thumb; when, behold, they turn into pigs!

The ball of each finger is a "little mouth" and the feeding is done by tapping a note three times with each finger successively, taking great care with the fourth and fifth fingers, which are the "youngest, weakest pigs and need help." This game is persisted in with many children until an amazing control of the fingers is acquired before learning to read sheet music. Then the next "bugaboo" is the staff. The pupils are anxious to find that something which the "beautiful golden notes *lean* upon to make music." Heigh ho! here it is:—

Find your middle C. Skip one note and then press down the second note above middle C (which is E); then the second above that, and so on; keep holding down every other note until you are holding down five. It takes both of Jennie's tiny hands to hold down E, G, B, D, and F on the staff. Presto! another game.

Now whilst Jennie is holding down the treble staff, Jessie is told to help her by "playing teacher." The five notes held down are the lines (E, G, B, D, and F). The four notes "sticking up" are the spaces (F, A, C and E). It takes both lines and spaces to make the staff (in its new dress). Then repeat the old formula—1st line E, 2nd line G, and so on. One child asks what note is on a certain line or a certain space in the staff; the other names the note and finds it. Then they exchange positions. Jessie holds while Jennie "teaches." Soon (often in a second lesson) they both know this staff perfectly.

Have blank staffs with clefs ready. When they know the keyboard notes perfectly have them write them on the staff (whole notes, because easier to make, are best for this), thus preparing a solid foundation for accurate reading. During the mastery of the staff in treble, if the least weariness is shown, divert their attention by playing a "staff tune." Take each pupil separately and regardless of time make her recognize the old tune "Days of Absence" by applying a knowledge of lines and spaces. As the real teacher calls them rapidly, have the child press down the correct note on the piano in staccato fashion, thus:

Teacher. Fourth space
Pupil. Touching E (at same time)
T. Fourth space
P. Touching E (at same time)
T. Fourth line
P. Touching D (at same time)
T. Third space
P. Touching C (at same time)
T. Third space
P. Touching C (at same time)
T. Fourth line
P. Touching D (at same time)
T. Fourth line
P. Touching D (at same time)
T. Fourth space
P. Touching E (at same time)
T. Fourth line
P. Touching D (at same time)
T. Third space
P. Touching C (at same time).

The staff in bass begins with the second G below middle C and is learned the same way as the treble staff was learned. The notes held down are: G, B, D, F, A; those sticking up are: A, C, E, G.

After both staffs are mastered it is interesting to see two tots; one holding the treble staff, the other holding the bass staff, in a cross-fire of "very hard skipping this time!" The real teacher tries to catch them, too, with rapid questions from one staff to the other.

Leger Lines, Note Values, Time, Intervals, Triads, Signatures, and Scales are made equally simple and valuable in succeeding lessons or articles.

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Workers

"All art is, in the first instance, derived from Nature."—R. B. Ince

"An innate sense of tone-color might be styled the saving grace in creative and interpretative musical art."—Watson Lyle

"Fads in technic or monstrosities in composition may cause a passing curiosity; but little or nothing of them will be preserved for posterity."—Rudolph Richter

"The advanced student must, in the end, develop his own technic, according to the structure of his hand, and, I might add, according to his own mentality."—Frederic Lamond

"It is altogether a fallacy that good music is meant only for the cultivated, and we are all very thankful for the view of the broader-minded people of taste who hold that the general public only submits to cheap stuff because it knows little of the other kind."—John F. Porte

"Music should become part of the life of the people, and should be looked upon in just the same way as the provision of parks and pleasure-grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with life itself."—Sir Dan Godfrey

"Music is one of the oldest modes by which man has expressed his emotions and aspirations. It brings pleasure to probably more people than any other one of the arts. Whatever contributes to a wider dissemination of interest in it is entitled to be regarded as a real public service."—President Coolidge

The "Game" in Study

By Lynne Roche

One day a young man, walking through a small wood, became so engrossed in the game of watching the furred and feathered folk who scurried over the moss-covered ground, flitted from tree to tree or intermittently darted among the foliage that he was drawn to repeat the pastime. Soon the habit had grown upon him until his visits became almost daily and he had learned to sit for hours as still as a stump, just that his woodland companions might lose their timidity in approaching him. Finally he built a cabin in the forest so that he might live much of the time among the lively, lovely little woods-folk who had become his friends. The stories he wrote of these associations made the name of Henry Thoreau one of the most familiar and most respected among naturalists.

The musician, young or old, may have many a game not so different, in the "study forest." So much depends upon the attitude in which the work is approached. There is not an "animal of the musical woods" that is not as interesting as could be if only one gets into the game of trying to find just how familiar he can become with it. The trill will serve, as one. Get into the sport of chasing its history back through the centuries to the days when Opera was young, and there will be an entirely new thrill in its execution.

And then, best of all, get into a game with yourself. "Beating the other fellow" has no sensation to be compared with that of a victory over one's own past work. The thrill of knowing that the thing just accomplished is an obvious advance on that ever done before is more soul-stirring than laurel on the victor's brow. And the best of it is that the game may be played every time one sits down to study or practice.

New and Practical Helps in Sight Reading

By the Eminent Pianist, Composer, Teacher

EUGENIO PIRANI

Why not learn to read difficult music as readily as you read your daily paper? Hundreds can do it. Why not you, also? Mr. Pirani's article will prove a real help if you will undertake to try his methods for a little while. Sight reading is becoming more and more important.

How often one meets pianists of merit, who find themselves at a loss if they are confronted with reading at sight, even if it may be an easy composition!

I have in mind a young pianist who is truly remarkable for her rendition of a quite exacting repertoire, including difficult works of Bach, Beethoven, Liszt, and others. She is possessed of a brilliant technic and also her interpretation is very artistic and poetic. But give her to read the easiest piece of music and she is like a fish out of water. Rhythm, notes, everything is bungled beyond recognition. She candidly confesses her inability to read at sight. (Confession is an extenuating circumstance, but not an excuse!)

There is here a regrettable deficiency in the musical training. A pianist cannot, often times, escape the necessity of playing for four hands, or in chamber music ensemble, or to accompany some singer or instrumentalist, without having the opportunity to study the music beforehand, even if he does not make a specialty of this branch of pianistic art. The consciousness of his inability to cope with this eventuality must be very humiliating indeed.

To all those who are eager to fill this gap in their musical education some suggestions are offered which may facilitate the task. Several things must be quickly perceived by the sight-reader, viz.: *rhythm, notes* and the *signs of expression.* In the case of complex music it is not easy to grasp at the same time these three important elements.

Faults of Time and Rhythm

If one plays with somebody else, like in four-hand compositions, the rhythm, the time have first place. It is of course bad enough if one strikes wrong notes; but this type of errors at least does not totally upset one's partner, The playing can go in spite of mistaken notes. Much worse are faults in time or rhythm, which compel the partner to stop and to seek a place where the two players can get a new start. Everybody who has had the misfortune to play with such an undependable partner knows how provoking, how exasperating these continuous interruptions are. Therefore the *rhythm* should be the first thing to be mastered by the sight-reader.

I have obtained the best results with my pupils by "isolating" the rhythm, that is beating the rhythm alone, independently from the notes, on a box or, still better, on a tambourine. One does not really need a tambourine to begin practicing in this manner. An ordinary wooden box and a lead pencil will complete the necessary equipment. I prefer however a tambourine as being more picturesque and because it appeals more to the phantasy of the pupil, being a regular "instrument."

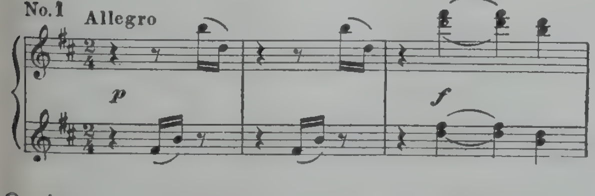
Use the Metronome

If another player for the *secondo* part is not at hand one could use also a metronome, set at a moderate rate. However the metronome makes matters much easier for the pupil, not offering the contrast of different rhythms contained in the *secondo* part.

If a simple box is used, place the music on a rack before the pupil seated at a table. Let him tap the rhythm through the entire piece with great accuracy making a distinction in the matter of weight of the taps for all accents, all fortes, all pianos, and other features.

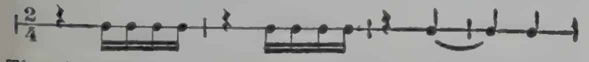
Let us take for instance the N. 19 of the (excellent) Etudes for 4 hands, Op. 97, by Bertini. The beginning measures of the Primo are as follows:

No. 1



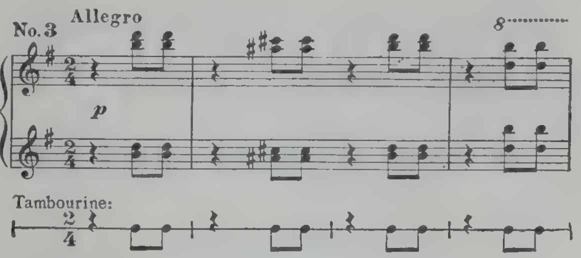
On the tambourine the rhythm would be beaten as follows:

No. 2



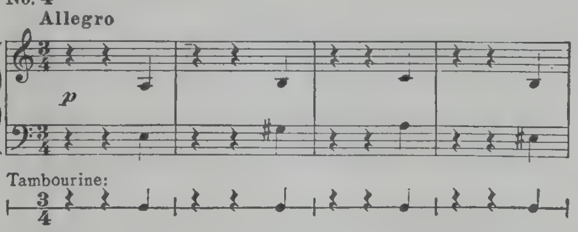
Thus isolated the rhythm will be easily mastered by the pupil. Or, in the Etude N. 12 of the same work:

No. 3



Or in the Etude No. 25, *Primo:*

No. 4



The whole "primo" part ought to be "drummed" in similar manner from beginning to end, while the teacher (or the better musician) plays the "secondo" at the piano, as it is written. This training ought to be continued until the student feels himself able to grasp the rhythm at one glance, even if retiring at some distance from the music, so as to perceive *only the rhythm without the notes.*

The development of the time sense itself is most important. One does not count when one plays in public. Time must be felt. The trouble is that many piano teachers expect the pupil to come by this time feeling naturally, like breathing or seeing. It may come in that way to some very gifted persons; but in most instances it is a matter of careful, attentive building upon the part of the teacher with close coöperation of the pupil. It certainly deserves specialized attention. Therefore, after the pupil has developed the rhythm, in a piece with the metronome, as we have indicated, the teacher should hear the pupil tap the rhythm without the use of the metronome and without counting. This will call for the strictest aural attention upon the part of the pupil.

After that a similar procedure ought to be employed, *isolating the notes from the rhythm,* in other words, considering only height or depth of the notes, independently from their rhythmical value. Also here a thorough training will be necessary, especially in deciphering the notes with many lines above or under the staff.

In fact, how many times one hears the inexperienced sight-reader ask: "What note is that?" He often is bewildered by the great number of lines and perplexed to find out what note is represented. Instead of counting the lines and the spaces, he tries to guess, mostly wrongly!

A great help in reading at sight will be the ability to identify groups of chords. This is one of the reasons why a thorough study of scales and arpeggios (see "Mastering the Scales and Arpeggios" by Cooke) as well as an understanding of harmony are so advantageous to the study of sight reading.

Quick Eye Work

After the pupil has come to identify the ordinary triads easily, his next step is to the seventh chords. It is not easy for the eye to grasp note groups with four notes quickly and accurately. Good sight reading depends very largely upon a quick eye; and a quick eye means eye training and eye development.

Contrapuntal exercises are also good for reading, because they take the eyes as well as the fingers into different paths. For such a purpose Bach is invaluable; "Album of Favorite Pieces," the "Two part Inventions" and similar books. (Polyphonic Studies compiled by Theodore Presser were published largely because of their value for sight reading purposes at a certain stage of development.)

How, for goodness sake, can a pianist read at sight, if he is not thoroughly acquainted with rhythm and with the notes? I, therefore, insist on mastering apart these two integral components of notation. It reminds me of a significant anecdote which will illustrate my method: A famous general, I believe it was Frederick the Great, asked his soldiers, on the battlefield where a carcass of a dead horse was lying, if any one could tear off its tail. Several tried hard to do so, but none succeeded. Frederick showed how easily it could be done. He tore the hairs one by one and in no time the tail was completely torn off. MORAL: What we are not able to master collectively, we can easily overcome separately.

Look Ahead!

After a sufficient skill in these single operations has been acquired, another matter should be considered. To acquire a certain amount of speed in sight reading, it will be necessary to look a measure or two in advance of the place one actually plays. In other words, the player ought to have always something in reserve for the next moment. "Looking ahead" means to figure in advance what comes after, to feel in advance the notes, the passages, with the right fingering, under your fingers. The quicker and surer you can perform this *mental* operation, the more fluent will become your sight reading. The moment you lack this reserve your machine comes to a sudden stop and consequently your partner also is again put out of commission. Like the singer, who must always have a reserve of air lest otherwise the phrase will be suddenly chopped off, so the player must be prepared two or more bars in advance. You must have in your bank some funds in reserve for future expenses, or you will find yourself soon in a sorry plight.

Do not believe, however, that this advice is meant only for beginners. Also advanced players will benefit from this procedure, namely, giving the first glance to the rhythm and the successive ones to the notes. Of course the two operations must follow one another with the utmost rapidity, but still be distinctly separated from each other. And, furthermore, this method of sight reading will prove beneficial not only to pianists, but as well to other instrumentalists and singers.

Resuming: Study first the rhythm alone, perhaps with the help of a tambourine.

Try to decipher at a glance the notes, especially those above and below the staff, independently from the rhythm.

Continue training, uniting the two elements.

Look one or more bars ahead of what you are actually playing.

Self-Test Questions on Mr. Pirani's Article

1. *What should be the first thing mastered by the sight reader?*
2. *Name two good ways in which to learn rhythm?*
3. *How should notes be isolated from rhythm?*
4. *State what kind of exercises are valuable in sight reading?*
5. *How does one acquire speed in sight reading?*

Don'ts for Sight Readers

Don't Hurry! Take your time. Much bad sight reading is due to the fact that the student has been impatient, that is, has tried to read too difficult music too soon.

Don't read single notes! Form the habit of viewing your work in chord groups. You don't read single letters when you read a printed word.

Don't despair! Many people who might be good sight readers give up too quickly and say, "Sight reading is a gift. can never do it." The real gift is that of "work" and "sticktoitiveness."

Don't be easy! Sloppiness is unforgivable. Concentrate. Form the habit of playing right. Play the right notes, the right time, the right rhythm, the right accents, the right phrases, the right expression, the right pedaling. It is marvelous what the human eye can grasp and what the human mind can digest in a flash if one will only persist and "concentrate" and not be easy with oneself.

Targets in Music

By Jessie E. Britt

One of the greatest things in life is a target, a definite aim. In the study of music there is too often a tendency to drift with no definite goal in view and with but little to show for time and effort expended. This is especially discouraging to young pupils who are at an age when immediate rewards are more alluring than future fame or glory.

If some means, however simple, can be used to denote definite stages of progress, then the interest and enthusiasm are quickened, and a friendly spirit of competition may be stimulated among the pupils. It also pleases the parents by enabling them to judge the musical progress of the child and to co-operate in a helpful way with the teacher.

With young pupils, gilt stars, which may be purchased at a trifling expense at any stationery store, can be used very effectively. When a piece of music is perfectly learned or approximately so, and can be played in a musical manner, with correct fingering time, and notes; then the teacher sticks the gummed star upon it, and thereafter it is proudly alluded to as a star piece. For a memorized piece the larger sized star may be used. It is surprising how eager and delighted the little pupils are to get a "gold star" and how they hurry home to show "the folks."

As the pupil advances in age and proficiency, other ways may be used for making the study definite and worth-while. As soon as the second grade is reached, each pupil should have an assignment book which need be only an inexpensive note book with durable binding. In this the teacher can write down exactly what is assigned, with practice time for each. The pupil should also be required, or at least encouraged to keep a practice record for each day. To further encourage the student and indicate his progress it is well to employ a system of marking in red pencil on the assignment book. E may stand for excellent, G for good, F for fair, and U unsatisfactory. One splendid result of this system is the careful supervision which the parents are able to give the pupils in the home practice.

The graded courses of study, of which several good ones are to be found among musical publications, furnish a standard of advancement and tend to promote systematic work, when judiciously adapted to the needs of the student and supplemented by other material. Before promotion into another grade a simple test may be given on such elements as musical terms, time values and key signatures. Of course the tests should not be so rigid as to be dreaded by the pupil. He should feel, rather, that they are simply a means of fixing important points in his mind, so that he may proceed more rapidly and pleasantly in his musical studies. If he has a real musical target he stands a far better chance of making progress.

The Use of Improvisation

By Grace Mays

Piano lessons may be made much more interesting by a teacher who has the talent for improvising. Something of this kind is needed as a stimulus for pupils who are not especially interested in taking piano lessons.

Four drills are suggested here for use by a teacher who can improvise.

First—The teacher allows the pupil to name a key, the kind of rhythm, and a title for a composition to be improvised by the teacher. Of course the mood of the composition should be consistent with the title. The teacher carries out the idea which the pupil has suggested.

Second—The pupil suggests a key and the kind of rhythm, then gives a title to the composition after it has been played. Since it appeals to the imagination, this is more interesting to some pupils than naming the title before the piece has been played.

Third—To help develop the child's sense of rhythm, the teacher improvises, and then allows the child to name the kind of rhythm after the composition has been played. This causes the pupil to listen closely for the accented beat of each measure.

Fourth—To familiarize a pupil with the different keys, have him to watch the keyboard while a selection is being played. The child can easily distinguish whether it is in a major or minor key, if the teacher has explained that minor keys are suggestive of something weird, gruesome, or melancholy; and that major keys express bright, happy or exciting ideas.

These drills appeal to pupils and are a real pleasure for them. They are also enjoyable work for the teacher and are means by which one who hasn't time for more extended composition can use his talent for improvising, in a beneficial way.

Training That Awkward Thumb

By Wendal C. Wood

The thumb is the awkward member of our family of digits; on its action more than on anything else depends the speed and evenness of our scales and other passage work. All too often it fails us, preventing the acquirement of the desired qualities; so special training becomes necessary.

Technic specialists insist on *preparation* of the thumb's note; that is, that the thumb must always be in readiness above its next key before the time to play the latter. The following little exercise was designed to make the thumb form this habit of finding its next key at once after being used, and serves to facilitate greatly the thumb-under movement in scale and arpeggio playing. It also enables us to concentrate our attention on the thumb movement itself.

A Simple Exercise

Play any scale in a skeleton form, using only the thumb and forefinger, leaving out the 3rd and 4th fingers and their keys, thus:

C D (E) F G (A B) C
Ex. 1. C major r. h. 1 2 1 2 1 etc.

The notes in parentheses are to be omitted. Use the same fingering in descending the scales.

Ex. 2. B♭ minor
C B♭ (A G♭) F E♭ (D♭) C B♭
1 2 1 2 1 2 etc.

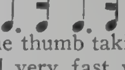
Use the same fingering in ascending.

As soon as the 2nd finger touches its key, D, (Ex. 1) slip the thumb under it by an quick easy motion and let the latter drop *lightly* on F, and so on up the scale. Play in even rhythm, very slowly at first and *always* with but one hand at a time. (Notice that "slowly" refers to the length of time the key is held down—the thumb movement itself must be quick.) This skeleton scale may be played up and down the keyboard through as many octaves as desired, like the ordinary scale; but it is better to practice it a number of times successively in the same direction. Most of the scales in the piano literature are "one way" scales. The "thumb-under" should be practiced more than the "hand-over" movement; and the left hand more than the right. The following schedule of repetitions should suit most pupils:

L. H., descending, 10 times
R. H., ascending, 8 times
L. H., ascending, 5 times
R. H., descending 4 times.

Play thus in all keys; the thumb's first note will not be the keynote in those scales which begin on a black key (see Ex. 2). Since the scale fingering is determined by the thumb's notes this exercise furnishes an excellent means of learning the various scale fingerings.

Keep the arm lightly poised; it should neither be stiffly held up nor should its weight be allowed to drag on the hand. If the arm is well balanced it will be easy to keep the wrist free. In playing a scale the hand should be slightly turned in at the wrist and the fingers well rounded, in order to allow the thumb to swing under easily.

The exercise should be played very slowly, until attention to the above details has become a habit. Then the speed may be gradually increased. Rhythmical variations such as  are valuable. If this rhythm is reversed the thumb taking the sixteenth note and the exercise is played very fast with the thumb note always pianissimo, we have the most difficult form possible; and the one who has mastered it has mastered scale technic.

Three- and four-note arpeggios may be studied in the same way as outlined for the scales.

Try this method of practice for a month or two; the regular scales may be dropped for the time being since the third and fourth get plenty of other exercise. When returning to the normal scale form, great gain in ease and velocity will be noticed.

The Necessity of Ear Training

By Arthur Olaf Andersen

Lack of proper ear training is one of the greatest drawbacks in the progress of the average American music student. This deficiency is especially noticeable in the pupils of the private teacher who rarely, if ever, takes the trouble to determine just how much or how little each individual knows regarding this most important branch of an all-round, general musical education.

Ear training, to the music student, is what rudimentary knowledge of English is to the literary scholar. It must be acquired in some way before one is capable of any degree of mastery in either subject. In studying English, the necessary elements of grammar, phrasing by punctuation as well as rhetorical construction, must first be acquired. In ear training, an equally careful mastery of all the primary factors pertaining to the language of sounds must be attained.

The first thing the teacher should do is to ascertain whether or not the student has perfect or relative pitch. The necessity of perfect pitch in the student has been a matter of much controversy among teachers of theory. The majority insist that it is an indispensable requisition in the success of a composer, singer or performer of a string instrument, but not so important in the case of the pianist or of the performer of an instrument where predetermined pitch exists. This may or may not be true in some instances, but we argue that perfect pitch is not necessary in any case! The delicately sensitive ear of the musician might save him a great deal of hard work, but what has perfect pitch to do with the inspiration that gives us an exquisite melody, a ravishing sequence of harmonies, a well balanced, symmetrically designed composition? True, perfect pitch will be of great assistance in the setting down of the musical expression; but perfect pitch never was and never will be the inspiration of composition.

In the matter of the instrumentalist or vocalist, the perfect ear is undoubtedly an asset of extreme importance; but the fact that one does not possess this gift of nature need not discourage or disconcert the young musician, for he has it in his power to develop his auditory faculties to the point where they will serve him in every emergency.

Ear training should be seriously considered by every student, no matter whether he has perfect pitch or not Ear training does not alone mean the ability to hear tones in their exact pitch. That is but a small factor in the study of ear cultivation. It further implies the three "R's" of music: the "Readin'," "'Ritin'" and "'Rithmetic." These may be interpreted as constituting the ability to read music audibly or inaudibly, to have mastered the fundamental principles of notation chord spelling and chord progression, tranposition, modulation and ornamentation. It also includes the ability to perform with distinct clarity and ease all the various simple, compound and complex rhythms.

The most coveted prize at the Paris Conservatoire de Musique is the *medaille de solfege*. The winner of this distinguished honor is considered the greatest all round musician in his class for that year. The final contest, at which the winner is to be decided upon, results in an excitingly thrilling ceremony. For this event the judges, chosen from among the musical elite of the French Republic, consider the invitation to serve as a mark of special distinction and recognition. The entire faculty arrives early at the large Conservatoire Hall, in order to procure advantageous places; next, the student body, which has been clamoring for admittance at the portals, rushes in; and, finally, the specially invited guests are allowed to enter upon presentation of invitation cards, being therewith escorted to their appointed seats. An unbroken and tense silence reigns from the moment the first contestant is put through the paces, until the final recitation has taken place. Upon the announcement of the winner, from the judge's box, pandemonium breaks loose, the successful candidate is lifted upon the shoulders of his confreres and borne from the Hall amid vigorous applause and shouts of *Bravo! Bravo!*

Thus it will be seen how enormously important the French musicians consider the study of solfege, which after all, is ear training in its practical demonstration.

The ultimate benefits derived from a comprehensive course in ear training are of inestimable value to the music student, be he instrumentalist, vocalist or composer. This training may not disclose the fact that he is the proud possessor of perfect pitch, but, in any event, he can so train his ear as to make it serve him in all his work Relative pitch may be acquired through proper study, thought and practice; and relative pitch will bring to him all the practical advantages of perfect pitch.

How To Organize A Boys' High School Band

By J. W. WAINWRIGHT

Music Supervisor of Fostoria, Ohio, and Director of the Fostoria High School Band, Which Won the Championship of the United States

"Always Begin Music Study With the Piano"—Read Director Wainwright's important words on this subject on the next page

It was evening of the memorable day when the happy news came over the wires to the Fostoria home folks that their band had won first honors at the National Contest, the occasion a social gathering of Fostorians where naturally the favorite topic of comment was the band and its victory, that the following conversation took place:

"Well, I suppose this will make your boy anxious to join the band—or isn't he musically inclined?"

"Not particularly so. But, of course, you don't have to be musical to belong to the band."

The first speaker, a trifle taken aback, adroitly avoided an argument by observing that it "helped some" to be musical.

My informant was boiling over with indignation when he sought me out upon my return home to tell me of the insult, as he chose to term it, which had been hurled at the personnel of his idolized company of musicians. But I told him we had been paid a rare compliment.

For what seemed to my friend an unjust statement contained more than a grain of truth. My commentator might have gone a step farther and said, "Of course, one doesn't have to be musical to direct a band," without deviating very far from the truth.

And there you have in a nutshell the reason for the unmitigated, unprecedented, unquestioned success of the boy band movement.

The from-pioneer-home-to-White-House story of the organization and advancement of the Fostoria High School Band is doubtless already familiar to many readers of the Etude, so I need not review it here. Musical or unmusical, I doubt if my fortitude would permit me to endure those first rehearsals and programs again. The terrible tension of the first five beats of the "Day in Venice Suite," when I trusted madly that my young amateurs could and would "hit" the sixth; the sour soarings of the clarinets a little farther down the score; the uninvited augumented chords (my apologies to the horns); the basses *ploob-ploob*-ing along, perhaps a measure ahead or behind; the drummers sullenly slinking behind their cymbals if they were caught off guard and received their inevitable reckoning for such an offense—it was not musicianship that counted then. Oh, no; it was pure, unadulterated grit.

Thanks to many fortunate circumstances, the percentage of the unmusical now in our band is exceedingly low, while the number of those who are naturally endowed with musical talent, who undoubtedly will reap a rich harvest from their training in the band whether or not they choose to make music a profession, I could place at twenty-five, or about fifty per cent. of the membership.

But I am serious when I say that, at least at the outset, not so much depends upon a boy's accurate sense of pitch as upon his enthusiasm, and not so much upon a director's knowledge of phrasing as upon his understanding and love of boy nature. Earl May, in his treatise on "The Silver Cornet Band," drives straight at the heart of the situation when he tells in his humorous way how even the most uninspired, unwilling student of the piano or violin, when fired by the prospect of a parade or a concert in uniform, will seize a horn and blow himself into a frenzy of enthusiasm.

First and foremost, let there be a band! Then let time and tide cut down the hills of cornets, fill up the valleys of clarinets, weed out the saxophones, set up drummers and basses as invincible as the forest pines and throw over the whole a shimmering veil of color, delectable and undying.

Time and tide are personified in the director whose baton is the magic wand which may make or break the destinies of his organization. It is sad to say that there are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are doing. In most cases it falls to the lot of the already overworked supervisor of vocal music to try to build up the band and orchestra; but, most emphatically, teaching instrumental music is a job all by itself and should not be attempted by anyone who has not been especially trained for it, who does not know every instrument, including its different combinations of fingering, who cannot unearth technical mistakes in the playing of his pupils and then correct them. The lack of well-trained supervisors, or, to place the blame where it actually lies, the lack of funds to secure well-trained supervisors, is the greatest drawback to the progress of instrumental music in our schools to-day.

A Leader of Boys

But paramount in importance to his knowledge of instruments is the director's faculty for becoming a leader of boys. This implies that he must understand boy nature, must be able to mingle with them and cultivate their confidence and yet retain poise to stand before them and issue instructions with no thought but that they will be carried out. He must be able to break through the barrage of excuses which they sometimes build up to keep from shouldering their duties. There is the boy who cuts and pastes music in order to pay for his lessons, whose grandmother dies every time a new piece arrives to be pasted; the boy who is invariably "ill" on ideal days for fishing; the boy who in all seriousness walks up at the beginning of a rehearsal and says, "I just came to tell you that I can't come to-day." A director who could not disclose such camouflaging would soon become the laughing stock of any group of wideawake high school boys.

What has helped me to know and understand my boys better than I could have otherwise, is the opportunity of being with them when our engagements took us on trips out of town. I once knew a band that went on the rocks because the director was too disinterested or too unaggressive to accept any out of town engagements; so I determined that whatever faults I might have as a band leader, I would make it a point never to cheat my boys out of the joys of a trip away from home. As a result, we have travelled and tramped ourselves haggard many a time; but the opportunity of really getting acquainted with them and the spirit of good fellowship which arose have more than repaid me for any personal sacrifice. It is amusing to observe how their natural characteristics sprout out as rapidly as mushrooms after a warm spring shower, when they are thrown upon their own resources. Some of them are like the proverbial sailor with a sweetheart in every port; some consume enough food at meal time to supply a small-sized army; a certain few can be depended upon to keep us in a hilarious state of merriment with their jokes and antics; but the boy I shall never forget is the one who stocks up with five-cent Hershey bars and then, when the car is safely out of the city limits, sells them two for fifteen cents and earns spending money for the coming day. Some time he can truthfully say that he "got his start" in the High School Band.

The trip home usually witnesses the new band members as victims of a certain ceremony of initiation (four degrees) which only fun-loving high school boys could invent. The boys who have graduated and have been away for a year or more never come back for a visit but they saunter into my studio, ostensibly to pay their respects, but in reality to spend a little time recalling the incidents that occurred when *they* belonged to the F. H. S. band. These pleasures of reminiscing will probably mean more to them as the years go by than the technical training which they received.

In many respects the director's knowledge of boys may have a very direct effect upon his work How many precious hours are wasted every year—every week—at rehearsals, not alone on account of tardiness and absences, those two bugbears of music teachers which, like the poor, are always with us, but because the leader does not know how to get the most out of his boys. Our band might still be working on "Our Director March" and "Iron Count Overture" if I had chosen to accept what my boys chose to give as their best effort; but I knew what I wanted them to do, guessed at what they were able to do, and tried to awaken them to the fact that they could do more than they were doing. Someone very truthfully has said that we are all as lazy as we dare to be; and high school boys are no exception. They have to be startled out of their state of dormancy once in a while—sometimes twice in a while. They have to catch the vision. (My own individual means of "waking them up" may not always coincide with the best recognized pedagogical principles; but it gets results.)

Then again, why do so many directors content themselves with the A, B, C's of band literature? What would happen to a violinist if he never attempted Kreutzer because he knew he could never master it? We were playing at the aforementioned "Day in Venice Suite," "Peer Gynt," "Dwellers of the Western World," and "William Tell," when we probably should have been playing things much less pretentious. But we did not give them just the once over and then lay them up on a shelf—WE WORKED. The boys knew when they came that they might not work on more than one number during the whole rehearsal; but I have heard many of them declare that they would rather practice two hours on something very difficult than one hour on something easily within their comprehension. Our orchestra worked for twelve consecutive rehearsals on one big overture without having anything light on the bill of fare. I admit that is going to extremes; but at the end of that time we could do it creditably and had gained enough technic that the lighter numbers came just as easily as though we had been spending most of our time on them.

Some time ago a well-known band director, after hearing our boys play a concert, said, "A band like that may *happen* once in a generation," but I say it can "happen" any time, anywhere, when a director and his boys hitch their wagon to a star and then get behind it and *push*.

THE CHAMPION BOYS' HIGH SCHOOL BAND OF THE UNITED STATES
The Band of the Fostoria, Ohio, High School, Which, Under the Direction of Mr. J. W. Wainwright, Won the Highest Honors at the Last National Contest

I believe the same principle holds good in private teaching. When a boy comes to me with a cornet, after a few initial lessons (to be explained later) we begin with Arban and we live with Arban until he has reached the place where he is ready for something big. Then we take that something big and wrestle with it, a limb at a time, if necessary; and before we know it he is playing "Carnival of Venice" and other time-worn old standbys which seem to be necessary evils of a cornetist's career. Then we have the satisfaction of knowing that, even if he hasn't masticated every morsel of technical food with which they abound, at least he has plenty of time to digest it later.

If violin and piano teachers would aim a little more directly at their final goal they would see faster progress in their pupils. They are many times so engrossed in making out a well-balanced course of study—left-hand studies, bowing studies, double stops; or for piano, pedal studies, independent exercises for staccato, legato, drop arm, and so on—that they defeat their own ends, technically speaking. I think Musin came very near to fulfilling a long-felt need in the violin teachers' sphere when he invented and compiled a set of instruction books consisting of series of daily exercises designed to put the pupil in shape for his real day's work—his etude or concerto as the case might be. Usually it is left to the teacher to map out daily dozens for his young aspirants, but how many are too indolent or too unforeseeing to do it.

And this reminds me of the preacher who told the farmer how to plant his corn and the farmer who told the preacher what to preach about. So if some violin or piano teacher will give me a few pointers on how to develop my band I have no doubt the benefit will be mutual.

And now, in the belief that many readers of the ETUDE are men and women with the ability and the personality to develop successful bands and orchestras, if they knew where and how to begin; and in the hope that, by relating some of the facts which it has taken me some years of experience to learn; I may map out a shorter cut for some who are just about to undertake this fascinating work; I am going to set down on paper a few of the most important steps which I would follow if I were to begin again with new material to try to organize a group of boys into an efficient high school band. Bear in mind that this is not intended for those who are already well advanced in the art of band making. Far be it from me to inflict my ideas and opinions upon anyone whom experience has given well-seasoned methods of his own. But in the spirit of sympathetic co-operation with the novice who is about to do his bit toward making America musical, I am contributing the following suggestions:

Physical Qualifications

First, examine the applicant for his physical adaptation to the instrument. If he has good teeth, lips not too thick, he may play a cornet or flute. If his lips are rather thick give him a larger mouthpiece, such as baritone or tuba, or better still, one of the reeds. A reed player must be unhampered by any defective fingers; but sometimes a boy with a disfigured hand may be taught one of the brass instruments. Our solo cornetist, who won the Grand Prize for soloists at the Ohio State Band Contest, is a left-handed player because of an injury sustained to his right hand when a very small boy.

Have regard for the balance of the band. Be sure there will be as many reeds as all the rest of the instruments combined. It is best to have all the reed players to begin with the B-flat clarinet because it is easiest, and then pick the E-flat, alto and bass clarinets, oboe and bassoon players from them.

Do not put in a C-melody saxophone to play the oboe part. It is not a band instrument. As soon as possible get an oboe and teach some boy to play it.

A quartet of saxophones is sufficient. A leader who allows more is doing an injustice to his band.

Insure a strong bass section: For a fifty piece band there must be not less than three basses, two E-flats and one BB.

When the instrumentation has been decided upon, the boys should have about three or four weeks of individual work, after which the regular band meetings may begin. The psychological value of this can easily be understood, and any director, by spending a few hours with pen and music paper, should be able to supply his boys with simple material to hold their interest until they are able to play some of the easy marches already in print.

Perhaps a few words here regarding the individual training of the different pupils would not be amiss—the very first steps to take and the instruction books which have proven most satisfactory in working with pupils of school age.

Cornets, French Horns and Baritones

For cornets, French horns and baritones, let the first tone which is to be produced be G, second line treble staff, not C, as many instructors give it. At the first lesson the pupil will learn merely how to hold the instrument and to blow correctly this one tone. The second lesson it is sufficient to teach him F, one whole step below, and A, one whole step above the starting point, giving him a vocabulary of three tones. The third lesson he will learn E below and B above, and so on until he has encompassed the tones of the C scale. Now he begins with a most valuable exercise, that of playing the scale up and down with *a long sustained tone* on each degree, the teacher harmonizing at the piano. This should be continued as a preliminary drill for six months or a year, increasing the range and changing key as the pupil is able. In answer to the oft-made query, "What shall I do to improve my tone?", assuming that the pupil already knows how to blow correctly, the above exercise is the best possible expedient toward developing a clear, round tone, no matter what the instrument in question. Any teacher who does not insist upon such an exercise is not giving his pupils value received.

Meantime introduce Herbert Clarke's "Elementary Studies for the Cornet," and after he has played the first twenty pages and is able to finger and blow correctly, let him take up Arban.

Do not give pieces too soon; for often it gives boys the impression that they already know all there is to learn about playing and simply places a stumbling block in their path. One reason why we have so few artists is because young players get an inflated idea of their ability and stop working too soon. Their ensemble work in the band should be enough of an incentive to hold their interest during the first months of their study.

For trombones, the first tone to be produced is F, fourth line of bass staff. Never teach a trombone player to read in the treble staff. He may be asked some day whether he plays in the "town or city clef," a favorite joke among bandsmen. Spare him the embarrassment of discovering that he is out of date.

The plan of procedure is the same as for the cornets. The second lesson he learns E-flat and G, the adjacent tones to the given one, and increases the range in the same manner following the B-flat scale line instead of the C.

Pure Tones Always

By all means teach him to put the slide in the right place; and never allow a tone to escape that is not absolutely in tune. The practice of finding fourth position by extending the fingers and touching the bell of the horn is in very bad taste and should not be tolerated. Do not use the supplementary positions too soon.

Blodgett's "Foundation on Trombone Playing," with the exception of the last few pages, is very practical; and Arban's method, which is now written in the bass staff especially for the trombone, is, of course, excellent.

The trombone is a greater test of a boy's musicianship than almost any other band instrument and is certain to give pleasure to the serious student because of its inexhaustible possibilities. One of my boys, a fine fellow who has been a conscientious student for five years, said to me the other day, "I am just beginning to realize what a wonderful instrument the trombone is." It is well in choosing a trombone player to select a boy who shows very marked musical ability, preferably one who has had a year or two of piano lessons.

Always Begin Music Study at the Piano

And here I am tempted to deliver a lecture for the benefit of parents on the value of launching children into their musical meanderings with an hour a day on the piano bench. It is better to have a seven-year-old begin on the piano, and then to give him a band or orchestral instrument at nine or ten than to let him begin at once with his horn or violin; for he can cover the ground three times as rapidly after having this introductory work at the piano. The practice in reading notes, in learning to decipher rhythmical values, in accustoming the ear to correct melodic and harmonic progressions, is gained much more readily and in most cases more cheaply in the study of the piano than in the study of any other instrument. If possible, induce the child to continue his piano work indefinitely, even after he takes up his chosen instrument; for his progress in the one branch will go hand in hand with his progress in the other. Study the lives of our successful artists of today and how many do you find who have not been thoroughly grounded in piano before they found it possible to scale the heights that overlook the promised land of fame and fortune? For, with an adequate knowledge of piano, one has the magic key whereby he may gain access to all other kinds of musical literature; and nowhere more than in the field of music does one's success depend upon a liberal acquaintance with the products of the master minds of every century.

The clarinets, the most useful of the reed instruments, will begin on C, first added line below the treble staff—not the open tone G, because it is thin and hard to play in tune. The instruction book best suited is the "Lazarus Clarinet Method," by Paul DeVille.

A great many of the difficulties of the clarinetist would be minimized if composers and those who arrange for bands and orchestras would not write anything above high D, or better, high C; because those tones are very hard to produce and when played by any but the most professional of professionals, are shrill and disagreeable. They should be used only to obtain special effects.

Wagner's "Foundation to Flute Playing" is exceptionally well adapted to the needs of the young flute player. If we had for every instrument a text-book as complete as this, the task of preparing beginners for active band work would be much more simple. When something more advanced is required, "The Indispensable" is all that its name implies and is an easy step forward.

The Complex Saxophone

Of the thousands who try to learn to play the saxophone, the number of those who attain any degree of artistic excellence is smaller than that of students of all other instruments combined. Many young people, when they discover that playing the C scale and reading the melodies of popular songs is a comparatively simple matter, reach the conclusion that a possible six weeks of lessons will teach them all there is to know about a saxophone. But this strange cross between the brass and reed instruments is more complex than one would at first imagine. I dare say that ninety per cent. of our twentieth century army of saxophonists do not know how to finger it correctly. Take, for example, the progression B to C, or C to B—C should *not* be played with the second finger of the left hand but with the first finger of the left hand and the middle side key of the right. No matter how clever a performer, this mistake may easily be detected in most players. Then again, about ninety-nine per cent. do not know how or do not care to know how to produce a bearable tone. A mistake of fingering is easily forgiven, but the barbaric tone which comes swaggering out of the horns of most saxophone players strikes murder or suicide into the heart of any real musician. The saxophone family, especially the E-flat alto, when properly handled is a very useful instrument; but few ever learn the first principles of playing it correctly. If studied intelligently, with a conscientious teacher who insists upon correct combinations of fingering and good tone quality, it may be fairly well mastered in three or four years. "The Universal Method for the Saxophone," by Paul DeVille, has proven to be very satisfactory.

I wish I might take time to describe to my readers, as a certain prominent band director described to us at the M. T. N. A. meeting this year, how he trained the drummers for his "kid band," as he called it, out in Denver, Colorado. Suffice it to say that here, as in many other phases of a band leader's work, originality and tact on the part of the leader counts for more than assimilation of facts. We use the "Gardner Modern Method for Drum, Cymbals and Accessories" with very satisfactory results.

Oh, yes, the tuba! Well, in my opinion tuba players are born, not made. Anyone can learn to finger and blow this giant king of the brass; but when it comes to building the foundation for a big overture, expressing those subtle niceties of phrasing and shading which mean life or death to any masterpiece, our basses must be gifted with "the divine spark" if they succeed in satisfying the expectant mood of the critical listener.

As soon as possible after the first meeting it is well to organize the different sections of the band into groups for sectional rehearsals. This has proven a most effective device for bringing about a good ensemble and a finished production of any number which might otherwise have been too advanced for our boys, and has saved many a stormy hour at the regular rehearsal. Divide the band in the following manner:

B-flat, E-flat, bass and alto clarinets
Cornets
Baritones and trombones
Tubas and French horns
Saxophones

And don't forget the drums. Insist that the snares play the parts as written instead of trying to put in a lot of "fancy work," the product of their own imagination.

General Hints

From the beginning guard against allowing any, especially the cornets, to overblow. This is a very common fault and detracts greatly from the tone quality of the whole band.

Be particular about the appearance of the boys at rehearsal and in concert. It is surprising what slovenly habits directors allow. It is very little effort to insist that boys sit straight in their chairs, feet flat on the floor, clarinets held at a comfortable angle, fingers slightly arched, cornets and trombones held straight out almost parallel to the floor, and so on around the semi-circular tiers of players—yet it adds one hundred per cent. to the effect.

On the march, even in professional bands, one rarely sees two trombones held at the same angle. This is very bad taste on the part of both director and drum-major. From the beginning train the boys to hold their trombones at the correct angle when on the march, and they will take pride in a fine appearance.

Do not allow the drum-major to overdo his part—he must be snappy, but not grotesque.

Last, but not least, prove to your boys, by filling their minds full of what is noble and lasting in music, that punishing their instruments with the ludicrous and inane noises characteristic of "jazz" music is evidence of a missing link somewhere in their musical, mental or moral training.

Different kinds of music arouse different kinds of emotions. A military march played by a band on parade stimulates the feeling of patriotism; sacred music, stealing softly from the organ within the sanctity of church walls, awakens the desire for meditation and prayer; but *jazz*, such as is written by our modern composers of popular music and played by our present-day dance orchestras and traveling entertainers, cannot hope to call forth any but the lower passions and impulses, cannot help bringing to the surface those very emotions which, since the days when our primeval forefathers, attracted by the lurid fires of their chieftains, goaded by the shrieking of their fellows, spurred to action by the rhythmical beat of the tom-toms, stirred up their lust for blood and excited all that was animal in their natures, civilization has been trying all through the ages to stifle.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

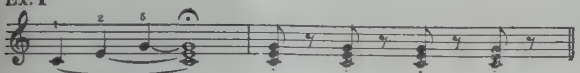
Infantile Paralysis

> A little fellow of nine, whose right arm has been affected by infantile paralysis, is having trouble in striking chords with that hand. For instance, if he attempts to strike *c-g-c*, his fourth and fifth fingers cramp and stiffen so that he is able to strike only c and *c* clearly. He says the only way he can play the chord is after his hand has been put into hot water for a few minutes. Is there a remedy for him? His playing is good otherwise, and he has no trouble with his left hand.—A. E. M.

It is difficult to prescribe for such an abnormal condition as you describe, without seeing the patient and finding out by experiment what he can do. The trouble may be partly traceable to that bane of pianists, a stiff wrist.

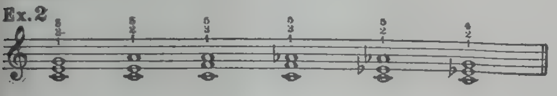
A useful means for learning to play a chord evenly and clearly is to sound each of its notes in succession, from lowest to highest, holding them down until the entire chord is within one's grasp. Then play the chord several times staccato, keeping the elbow low, and allowing the wrist to rise suddenly an inch or so at each stroke. This upward jump of the wrist will prove that it has not stiffened in the process and will also result in a clear, bright tone, caused by throwing the hand *into* the keys. For instance, taking the chord which you suggest, the pupil plays as follows:

Ex. 1



Continue this treatment with each of the following chords:

Ex. 2



These chords may then be transposed into other keys, and may be similarly studied with the left hand.

Beethoven's Sonatas

> How do the piano sonatas of Beethoven stand in order of excellence—or of difficulty? With which ones would you advise me to begin? What are some of the more pleasing ones to play in public, and which are among the less difficult?
> D. M. R.

I will list the sonatas which seem best adapted for either playing or teaching.

In an easy Grade II we may place the melodious little Sonatinas in F and G. Of about Grade III is the sonata (or rather sonatina) Op. 49, No. 2, and its somewhat harder twin, Op. 49, No. 1. Next in order comes Op. 79, with its naive, folk-song lilt. Considering the above group as introductory to the greater works, we may classify the latter under three heads: (1) those of Beethoven's earlier manner, in which he emphasizes the formal structure, on the lines of Haydn and Mozart; (2) those in which, while still observing conventional forms, he gives free rein to his personal ideas and moods; and (3) those in which he breaks loose from all tradition.

Of the first of these groups, the most pleasing are the energetic Op. 2, No. 1; the compact sonatas Op. 10, Nos. 1 and 2, and the two numbers of Op. 14, both of rare beauty and workmanship. All these sonatas are of moderate technical difficulty.

Under the second heading, the leader is easily the *Sonata Pathétique,* Op. 13, a rival in popular favor to the dramatic *Moonlight,* Op. 27, No. 2. Unique in structure is the Op. 26, with the graceful variations of the first movement, the majestic Funeral March, and the final Rondo, a masterpiece for technical drill. The *Pastorale,* Op. 28, is intricate and not so pleasing; but the three sonatas, Op. 31, are all valuable, especially No. 3, which is a marvel of concentrated thought.

We now come to that magnificent pair of sonatas which demand a pianist of expert technic and deep musical insight: the brilliant *Waldstein,* Op. 53, which bubbles over with the joy of life, and the strenuous *Appassionata,* Op. 57, which sounds the depths of human experience. Passing over *Les Adieux,* Op. 81a, as of secondary importance, we come to the capricious Op. 90, with its "conflict between the head and the heart."

The average pianist will fight shy of the five sonatas of the last period, difficult for both player and audience. Most pleasing of these is the Op. 109, in E major, with its graceful arabesques; and most difficult of all is the mammoth Op. 106 (for the *Hammerclavier.*)

A generally ascending scale of difficulty is followed in the above list. As to their order of excellence, who shall venture to say? Play the sonatas over from the complete edition—which every pianist should possess—and judge for yourself!

A Music Teacher's Education

A correspondent who signs herself *Ann,* writes that she has a large class of pupils whom she is teaching along conventional lines. But she feels the need, on both their account and her own, of a broader outlook on music than that of mere technic, and asks:

> What do you consider should be the education of a teacher before students are entrusted to her care?

Let me say immediately that I like the spirit of the writer in propounding this question, for it shows that she has ideals which are not contented with simply producing pleasant sounds out of the piano; that, in short, she places *musicianship* before technical display. I wish every teacher might have similar ideals; for we should then have more appreciation of music as an art, and not as a mere acrobatic exposition.

Proceeding now to the equipment of the piano teacher, I list the following items:

1. The ability to play well, music of at least the fifth or sixth grade.
2. Experience in playing for others; in public, if possible.
3. For this purpose, a repertory of pieces, preferably memorized, kept constantly on tap.
4. An historical perspective, gained from the study of various histories of music and biographies of composers.
5. A thorough knowledge of music notation and terminology.
6. Familiarity with at least the fundamentals of musical theory, including scale-structure, intervals and the structure of the simpler chords.
7. Acquaintance with the leading principles of pedagogy, as applied to music teaching.

These items to begin with. But do not stop here, by any means! For there is no better opportunity for advancement than that involved in the very act of teaching. New problems will constantly arise, new vistas will open for continued study; so that the teacher should constantly seek further enlightenment from books or other sources. Every teacher, in other words, should be at the same time an earnest student, otherwise she will fall behind in the race.

Practical Pointers

Miss Anna E. McIlhenny, of Chicago, sends a list of "Practical Pointers," which she gives to the mother of each child under her tuition, and which she describes as a wonderful help in her work. For the benefit of the Round Table I give these in somewhat condensed form.

1. Have a regular practice time for the child, and do not permit anything to interrupt it.
2. Remember that 15 to 20 minutes of practice twice or three times daily is better than an hour at one sitting.
3. Do not enforce extra practice as a punishment. Music should always be regarded as a pleasure.
4. Sit with the child, whenever possible, during the practice hour, even if you do not play. It will prevent careless work.
5. Do not omit a lesson for a trifling reason, since such a procedure means loss of interest.
6. Coöperate with the teacher in every way possible.
7. Never criticise the teacher or the music which she gives, in the child's presence; for advancement is in proportion to the child's faith in his teacher.
8. Ask the child to play for your friends who call, as it will increase his confidence. The piece which he plays, however, should be one that he has well mastered.
9. Allow the child to pick out pieces that are not in his lesson, provided that he does this outside of his regular practice time.
10. Always display a sympathetic interest in his work. A bit of advice, a word of encouragement, a friendly suggestion and a little praise will be helpful and stimulating.
11. Last, but not least, do not complain about your inability to get the child to practice. That reflects on the parents, and not on the teacher. If parents, who are with the child daily, lack the power to enforce obedience, how can the teacher, who sees the child but once a week, be expected to do so?

The Form of Music

> How should I teach music form? I explain to my pupils the dance forms, the sonata form, and so on, as they occur, to the best of my ability; but just *how* should this be done?—L. G. P.

Since the understanding of form in music is absolutely necessary to intelligent interpretation, I consider that the teaching of the principles of form should be a prime factor in any musical instructions, whether of voice, piano, violin or any other instrument.

Such teaching, too, should begin much farther back than with the forms you mention. From the very beginning, the child should be initiated into the nature of measures, and how these are grouped into phrases; how phrases, too, are based on figures and motives. From these he should proceed to the complete sentences and sections, and so on up to the larger forms such as the dance, rondo, variations and sonata.

All this instruction will be more effective if it proceeds naturally out of the music he is studying. Let him realize from the first the meaning of each motive and phrase—how it grows gradually up to its climax, just as does a line of poetry. How, too, phrases follow one another in symmetrical order; and how, for the sake of variety, they are often extended or curtailed. The result should be that the pupil understands just as intimately the structure of each study or piece that he learns as he does the notes of which it is composed. For unless these notes are invested with real meaning, they are a valueless hotch-potch of sound.

As preparation for this work, I suggest that you study one, at least, of the following works:

Goetschius: *Lessons in Music Form.*
MacPherson: *Form in Music.*
Hamilton: *Music Interpretation.*

Music of Popular Appeal

> Can you suggest a few pieces that would please the young people of the jazz age, and still not be of the popular type? Then there are the older people who cannot seem to understand classical music: what of them? I have found that the latter class appreciate folk-songs, or still more, the variation type of pieces.—A. McI.

It is quite possible to find music that is pleasing to both old and young, without descending to the jazz level. What the young people like about jazz is its strongly-marked rhythm—a rhythmic swing that gives it a pronounced vitality that is lamentably absent from the playing of many lackadaisical performers. The trouble with the great body of jazz music is that rhythm is everything and that the finer qualities of melody and harmony are sacrificed to it. Supply these qualities, and we have music that will appeal to all. As examples of such music, try these pieces, all of which are rhythmic and playable:

Grainger: *Country Gardens.*
MacDowell: *Hungarian.*
Rachmaninov: *Polichinelle.*
Poldini: *Marche Mignonne.*
J. A. Carpenter: *Polonaise Americaine.*

For the older people, you may add:

Coleridge-Taylor: *Deep River.*
Nevin: *Narcissus* and *Barchetta.*
Moszkowski: *Guitarre.*
Cyril Scott: *Danse nègre.*

These are modern compositions, of real musical merit. Properly performed, they should be enjoyed by everyone who has any music in his soul.

"I used to think of music as I thought of lace upon the garment—a very desirable thing if one could afford it, but I have come to believe that music is one of the essentials in our community life and that we cannot afford to neglect its development."—George Eastman.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE "RADIO" VOICE

A press clipping informs us that "Radio is developing an entirely new type of vocal artists," according to Miss Eleanor Poehler, director of Station WIAG, Minneapolis and St. Paul, "who formerly was a soprano soloist well known in western musical circles."

"Thousands of voices that have not the volume required to fill even small halls have a sweetness rarely found in voices of greater carrying power," Miss Poehler declares. "Before the advent of radio broadcasting the range of such voices was limited to the confines of a small room and persons possessing them were known as 'parlor singers.' The system of sound amplification made possible through the development of radio has supplied the volume and power necessary to make these sweet voices heard in every nook and corner of the globe. 'Radio' voices they are called; and they are heard nightly in thousands of homes."

At present the singer for broadcasting purposes is unpaid, a great pity; but this cannot last. Soon new possibilities will open up for singers of the kind described above. The writer recently had a most interesting talk with Mrs. O'Brien, of "KPO" San Francisco; a new kind of impresario engaged in securing broadcasting artists. It was curious to hear her speak of "radio-artists" as though they were a class apart. So they are. Radio music has to pass twice through a diaphragm, once at the transmitting end and again at the receiving end. Just as some voices "record" better for the phonograph, so some "radio" better than others. All very interesting, and fraught with possibilities. Incidentally, a broadcasting station impresario apparently needs an infinity of tact in weeding out the fit and unfit from the multitudes of singers eager to make their debut on this new concert stage whose limit is the world's end.

THE WRITING OF SONGS

"Fortunes in Song-writing," run the guileful advertisements, wherefore we reprint the salutary advice of Charles Villiers Stanford in his book, *Musical Composition* (a book which all should read, composers or not):

"The first attempt of a tyro usually takes the form of writing a song. This is probably because the lilt of a poem suggests a musical phrase, stirs the lyrical feeling, and perhaps appeals to the dramatic sense which composers must possess in order to be composers at all. But the tyro does not know, what in course of time he will infallibly find out, that to write a good song is one of the most difficult tasks a composer can set himself. Song writing is miniature painting. The detail must be perfect from the first note to the last, capable of being examined under a microscope, and standing the test without showing a flaw. It demands a power, which is perhaps the hardest of all to acquire, of suggesting large and comprehensive ideas in a confined and economical space, and expressing small and dainty ideas without overloading them on the one hand or underestimating them on the other......

"First attempts, then, ought to be in the direction of melodic writing for an instrument, and preferably for the violin, which can play them in the pure scale. Write a melody in intelligible sentences, which is logical and clear in tonality, and to that melody *write a good bass.* Do not trouble about the intervening parts; they will come of themselves, and to any one who knows his technic, with the minimum of trouble......when a song was brought to Brahms for criticism, he invariably covered up the right-hand part of the pianoforte accompaniment before he looked at it, and primarily judged it by its melody and bass. The rest, he said, were 'trimmings.'"

THE ILLUSION OF PIANO TONE

In his book, "The Artist at the Piano," George Woodhouse reminds us once again that the tones of the piano begin to die away the moment after the hammers strike the strings. "Pianoforte tones," he says, "are characteristically evanescent. From the moment they appear they begin to disappear, regardless of the player's wishes and intentions. Yet the pianoforte, despite its shortcomings, has received more favor at the hands of great composers than either voice or violin.

"We certainly cannot attribute this preference solely to the greater harmonic possibilities it affords. *Its limitations are compensated by the great factor, illusion.*

"The pianoforte *crescendo* and *diminuendo* in the hands of an artist are as convincing to the listener as those produced by other instruments. Yet this *crescendo* is a sequence of *diminuendos*, and a *diminuendo* a broken succession of ever-decreasing *crescendos.* The illusion would be more vividly brought home to us were it possible to arrest the movement of music and register the actual sound effects so that the eye could perceive them.

"All lovers of the pianoforte and its music ought to be truly thankful for the illusion which shields their musical sense from the actual facts. It is no exaggeration to say that more of the great composers would have regarded the pianoforte as a medium for their expression were it not that the rhythmic sense so subordinated the other faculties as to cause the limitations of the pianoforte to pass unnoticed. There is sufficient evidence in the markings of their compositions to prove that composers are conscious only of the illusory effects and not of actualities.

"Beethoven evinced supreme disregard for the instrument's restricted capacity; he actually wrote *crescendo* signs to semibreve (whole note) pulses! But any one who cares to search will find that pianoforte music presents many such apparent anomalies."

HOW SCHUBERT LOST A JOB

How the impoverished Franz Schubert lost a position as Vice-capellmeister of the Imperial Court in Vienna worth 1200 florins (about $600, and of high purchasing power compared to the dollar) because of his high artistic principles, is recorded by E. Duncan in his life of Schubert.

"The candidate," he says, "was to set some operatic scenes, for which the words were provided by Duport the manager. This was of course quickly accomplished and placed in rehearsal. Then the hitch occurred. Mdlle. Schechner, the great prima donna, called upon Schubert to alter the principal air, by shortening it and simplifying the accompaniment. Schubert refused, and at the first rehearsal Mdlle. Schechner broke down. She sank exhaused on a chair by the side of the proscenium. Schindler continues as follows: 'There was a dead silence throughout the house, and consternation in every face. Then Duport was seen going from one to another of the principals and discussing matters with the singer and the chief musicians present. Schubert sat through this painful scene like a marble figure, with his eyes fixed on the score before him. Then after a long interval Duport advanced to the orchestra and politely addressed the composer in these words: "Herr Schubert, we will postpone the rehearsal for a few days, and I must beg of you to make the necessary changes in the aria at least, in order to make it easier for Mdlle. Schechner." Several of the musicians in the orchestra joined in begging him to yield. But Schubert had listened with increasing anger to the speech, and shouting out, at the top of his voice, "I will alter nothing," he shut the score with a loud bang, placed it under his arm, and marched home. Thus there was an end to all hope of the appointment.'"

THE YOUTH OF FRANZ LISZT

A virtuoso is not necessarily an apostle of virtue; and certainly Liszt was not; yet one wonders what the outcome would have been had his father not died while Franz, who idolized him, was still a sixteen-year-old boy. His mother also, he adored, but she was indulgent. "After his father's death (in 1827) he was left perfect freedom in arranging his mode of life," says Raphael Ledos de Beaufort in his book, *The Abbe Liszt.* "His mother refrained from interfering in all that did not relate to household affairs; and yet, with his artistic nature, he had no idea of a suitable division of one's time for attending to one's various duties or occupations. His father's experience and guidance were sadly missed now. The division of the day was now merely accidental, depending solely upon his humor at the time. One day he would practice on the piano; the next he would neglect to do so; sometimes he would study in the morning; at other times he would do so in the evening; just as he felt inclined. His time was not better divided for his lesson, which would often be short to-day and long to-morrow, just to suit his convenience or whim. He was also most unpunctual, arriving sometimes too early and other times too late; sometimes, also, he would not put in an appearance. His want of method and order was noticeable in the way he took his meals. He would often come home late at night without having tasted solid food all day, and, whilst waiting for his food to be ready, he would take a glass of spirits or a glass of wine, by way of staying the faintness arising from his long and voluntary fast.... He himself often deplored in after life the fact of his having been left so early in life sole master of arranging his time as he thought fit, and sole judge of what course he was to follow."

ZIMBALIST'S "TITIAN" STRAD

"In the beginning of the eighteen hundreds," says Samuel Chotzinoff in *Vanity Fair,* "a shipment of Stradivarius violins to a dealer in London was returned because of the prohibitive sum stipulated as the selling price. This was four pounds a violin! A hundred years later, Mr. Zimbalist, sojourning in Paris, pays after proper haggling, the sum of $33,000 for a Stradivarius violin which had never, since it left the Master's workshop in Cremona, been heard in a public performance anywhere on the globe.

"This is the 'Titian Strad' which made its maiden appearance in concert at Mr. Zimbalist's recent recital in Carnegie Hall.

"The years 1710 to 1720 were, according to connoisseurs, the finest period of Stradivari's long and productive career; and the violins made in those ten years show a culmination of both the artistic and scientific genius necessary for the production of so beautiful and delicate an instrument. Mr. Zimbalist's 'Titian' was made in the year 1715, at the very peak of that amazing interval. It is not on record whether the violin was commissioned by the Count d'Evry, its first owner; but it is reasonable to assume that Stradivari, at the height of his fame, would hardly have found leisure for any work but commissions. However, the record has it that the 'Titian' was in possession of the d'Evry family until the end of the eighteenth century.

"It is not known how long the 'Titian' remained with the Count d'Evry, nor how it came into the possession of the Count d'Sauzay, who was its next owner. In 1872, it was sold through the violin dealer, S. P. Bernardel, to a Monsieur Baker, who received a certified history of the violin and an explanation of the name 'Titian'; (this instrument, baptized the Titian because of its suberb red varnish, is classed with perhaps the 4 or 5 finest existing Stradivari violins).

"Mr. Zimbalist paid an astonishing price for his latest acquisition, but the beauty of the violin and its splendid state of preservation are even more astonishing. The most careful inspection has failed to discover the slightest crack or imperfection in the wood. The scroll is gracefully imaginative, yet noble and solid; the 'f' holes provocatively irregular; the belly chastely rounded. When it appeared on the stage at Carnegie Hall after a quiet and tenderly guarded existence of two hundred years, it was, outwardly, in the condition in which it left the hands of Antonio Stradivari."

THREE STEPS UP

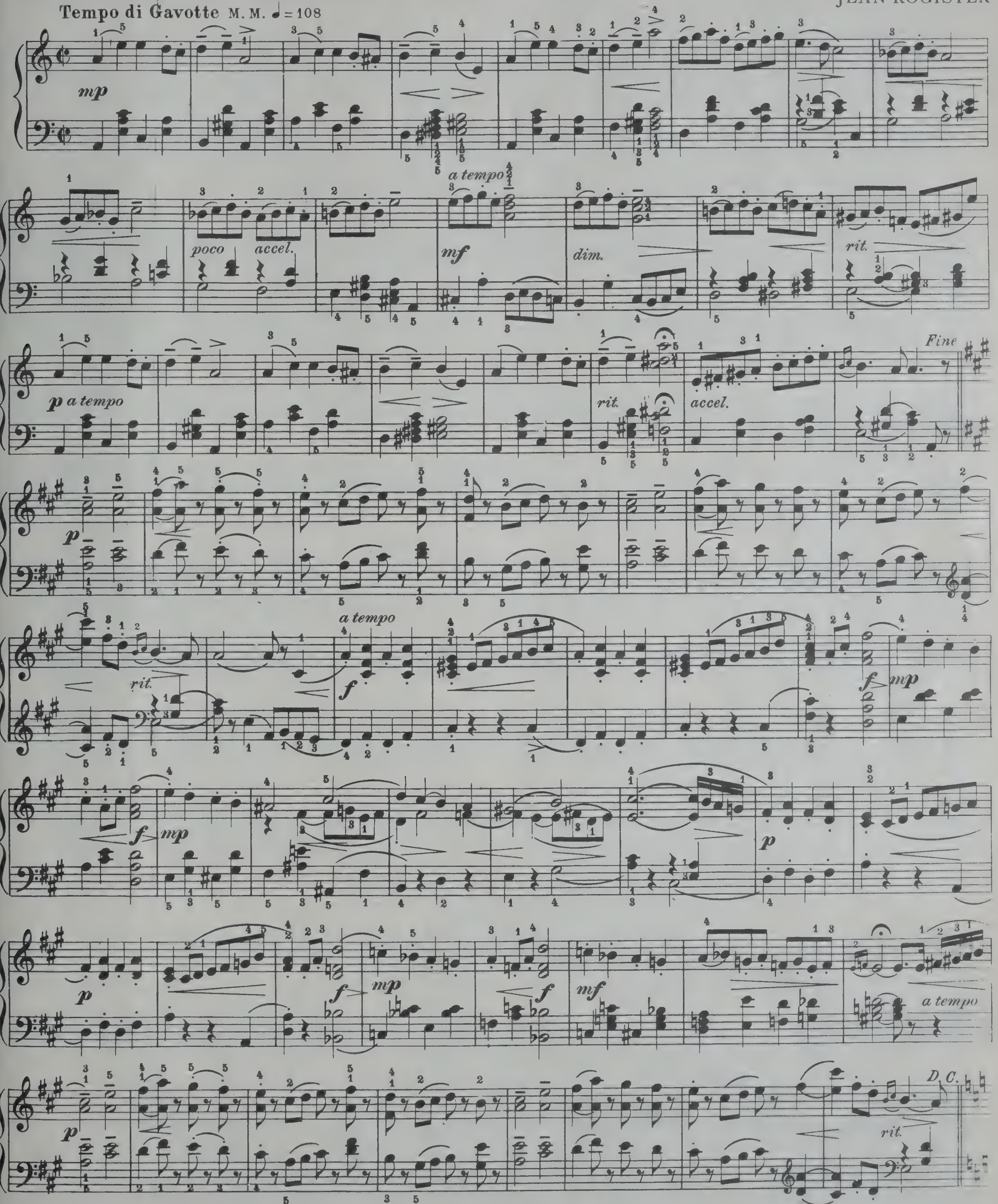
A somewhat unusual book is *Musicians of Sorrow and Romance,* by Frederic Lawrence, in which the author expresses himself in terms of romantic philosophy, with singular charm and insight. With regard to Robert Schumann, he points out that "There were three occasions in the youth of Schumann when influence external to his own genius had a direct action upon his career, and each had its place in the development of his personality. The first was when he passed into the office of the lawyer and found music. The second when, through injury to his hand, the career of the virtuoso became closed to him, composition alone remaining. The third culminated in his marriage, when his spirit, having been given the direction, was granted flight. Clara had broken the seals which only a woman's hand may find, and a soul had swept upward which she alone, of all those who had known him, had seen hidden, and the greater life of Robert Schumann had begun."

"The secret of success in life is for the man to be ready for his opportunity when it comes."—Disraeli.

CHANSON D' AUTREFOIS

A *Song of the Olden Time,* in classic vein, quaint and delicate. Grade 3.

JEAN ROGISTER



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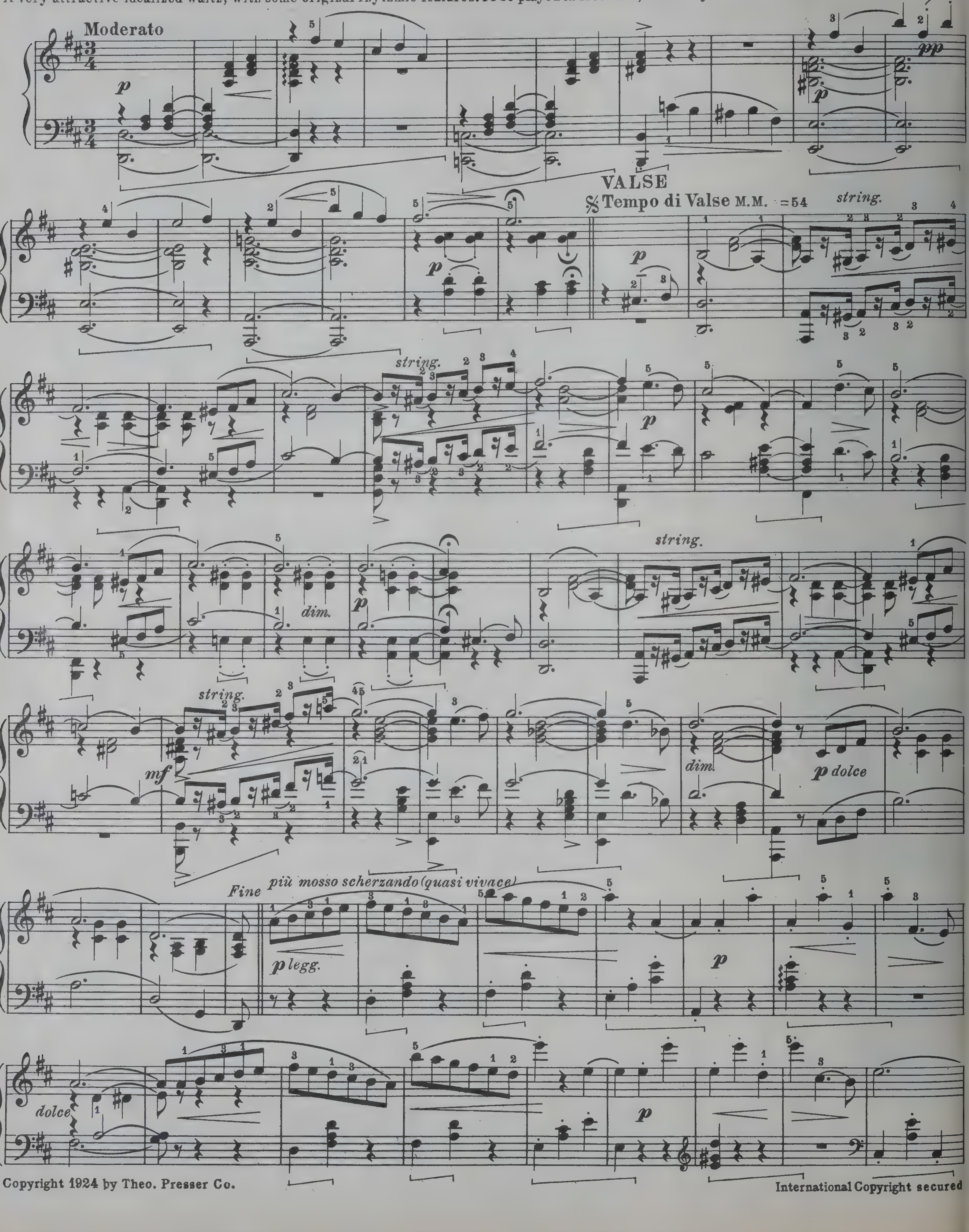
VALSE GROTESQUE

AUGUST NOELCK, Op. 243

A very attractive idealized waltz, with some original rhythmic features. To be played in free time, without jerkiness. Grade 4.



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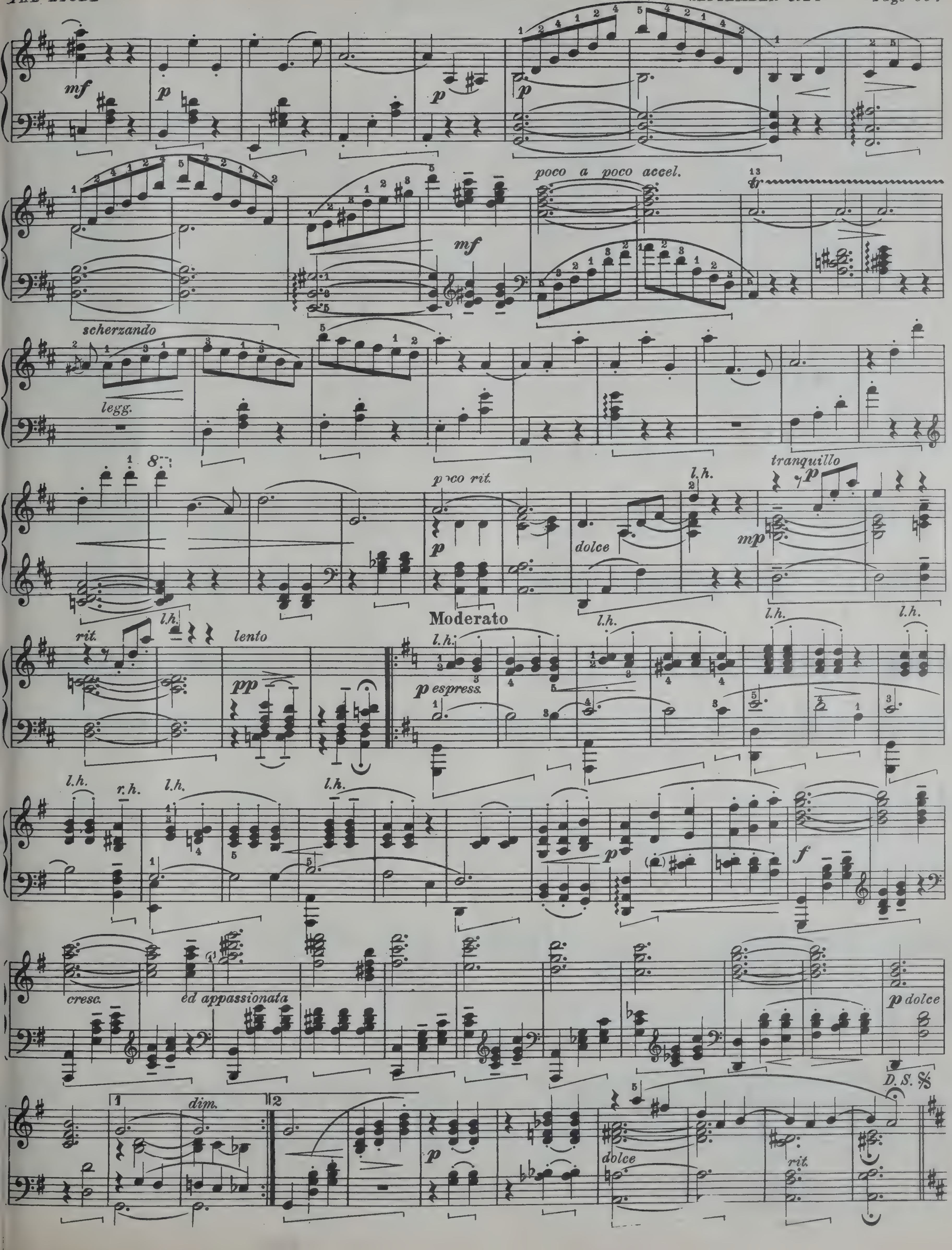
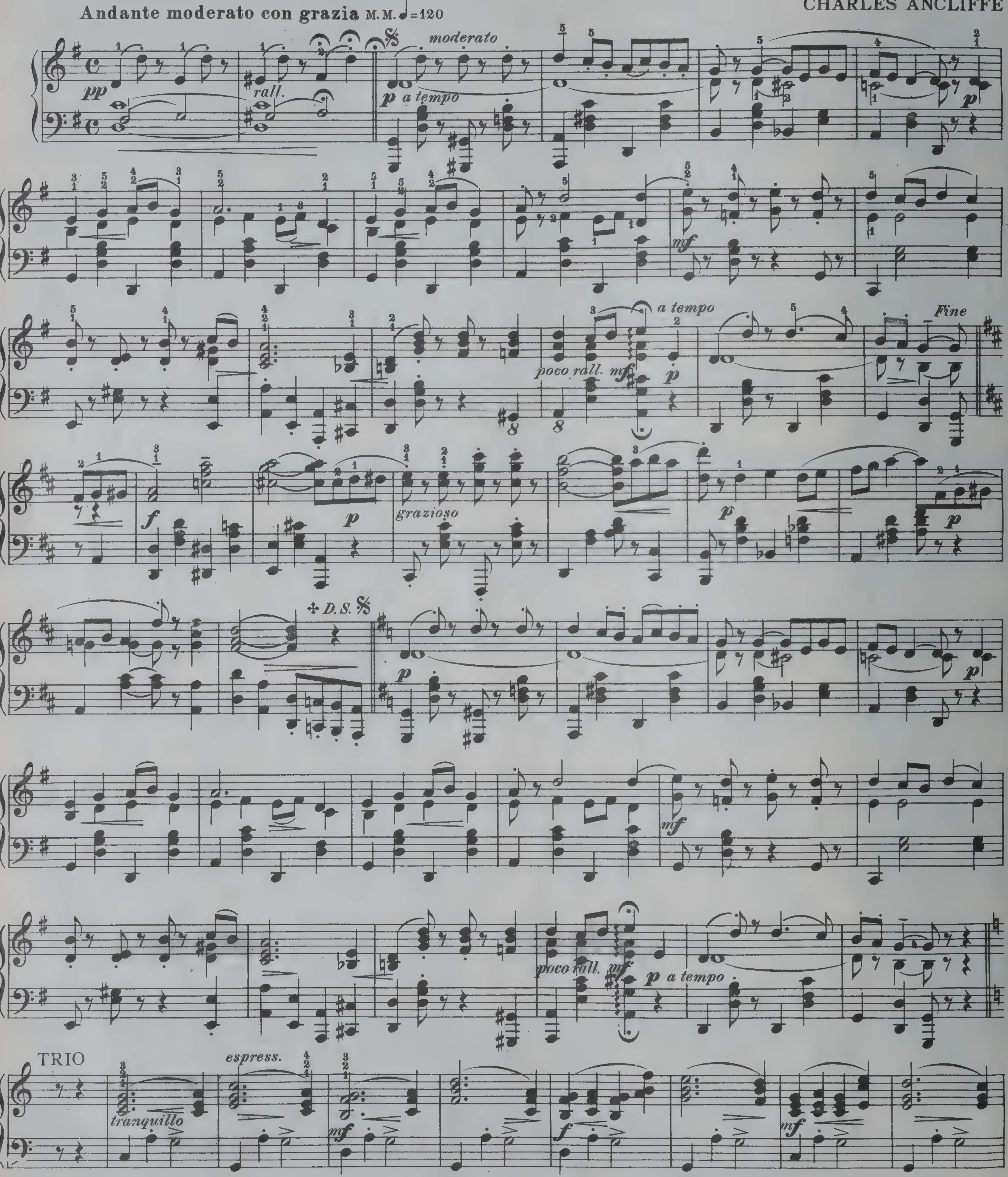

mf
p
p
p
poco a poco accel.
mf
scherzando
legg.
poco rit.
p
dolce
l.h.
tranquillo
mp
rit.
l.h.
lento
pp
Moderato
l.h.
p espress.
l.h.
r.h.
f
cresc.
ed appassionata
p dolce
D.S. 𝄋
dim.
p
dolce
rit.

A very graceful inspiration in the style of a modern *Gavotte.* Grade 3½.

RED LEAVES

An Autumn Impression

CHARLES ANCLIFFE



✣ From here go back to 𝄋 and play to *Fine;* then play *Trio.*

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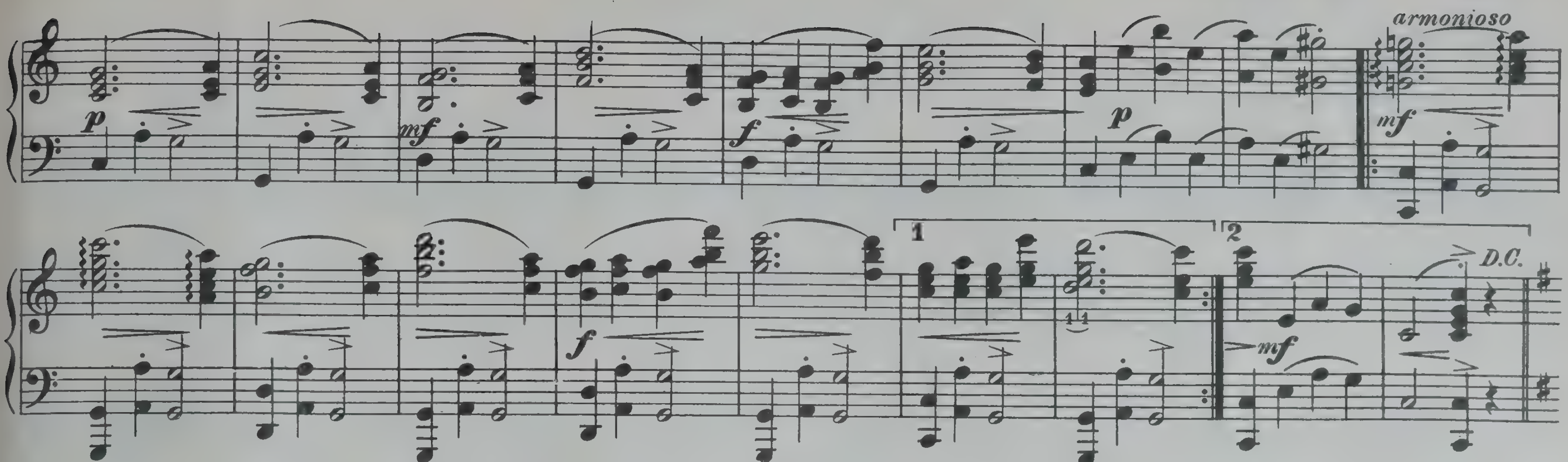
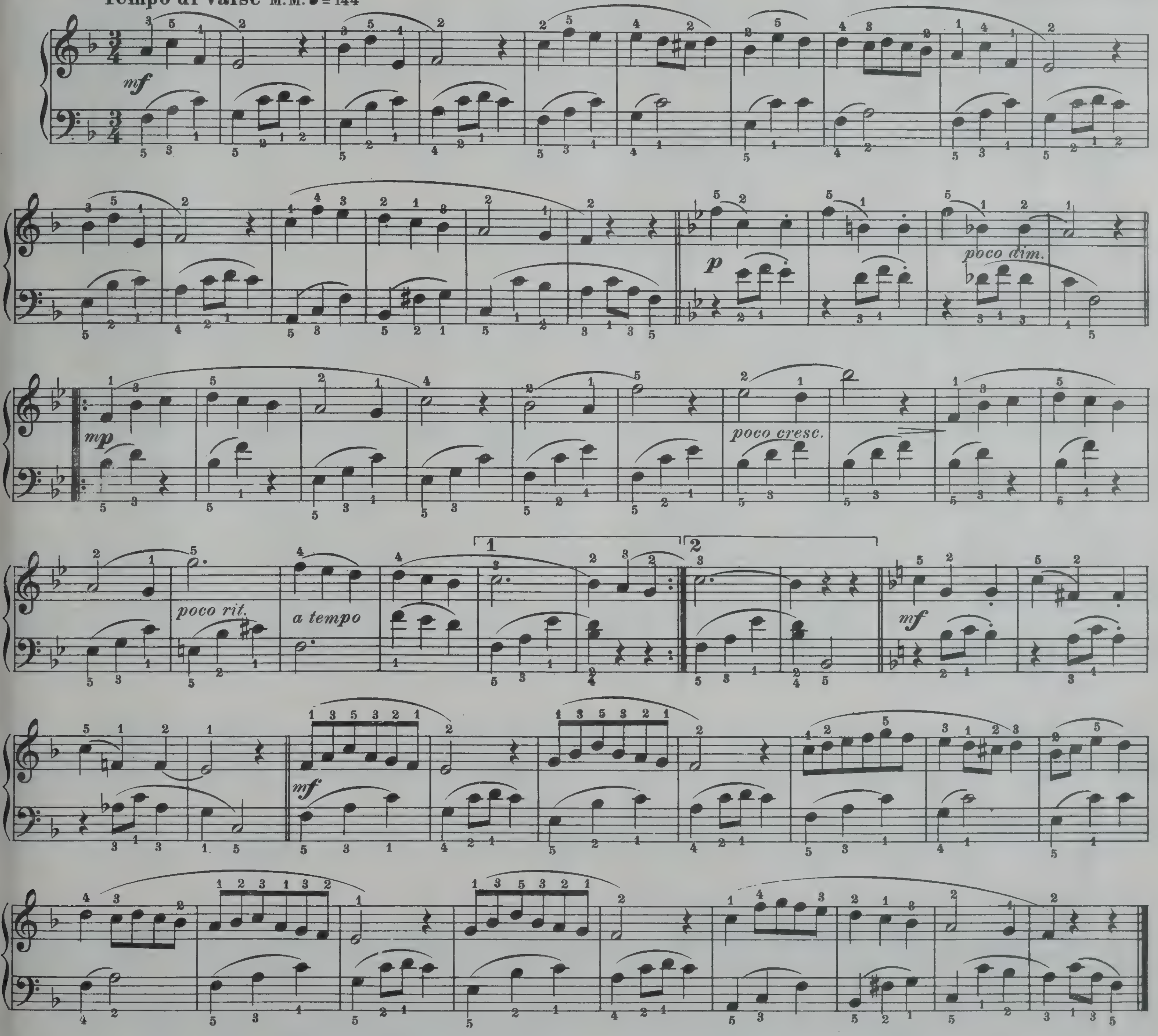


A very good study in independence of the hands in two-part writing. Grade 2.

THE FANCY DRESS BALL

MATHILDE BILBRO

Tempo di Valse M. M. ♩ = 144



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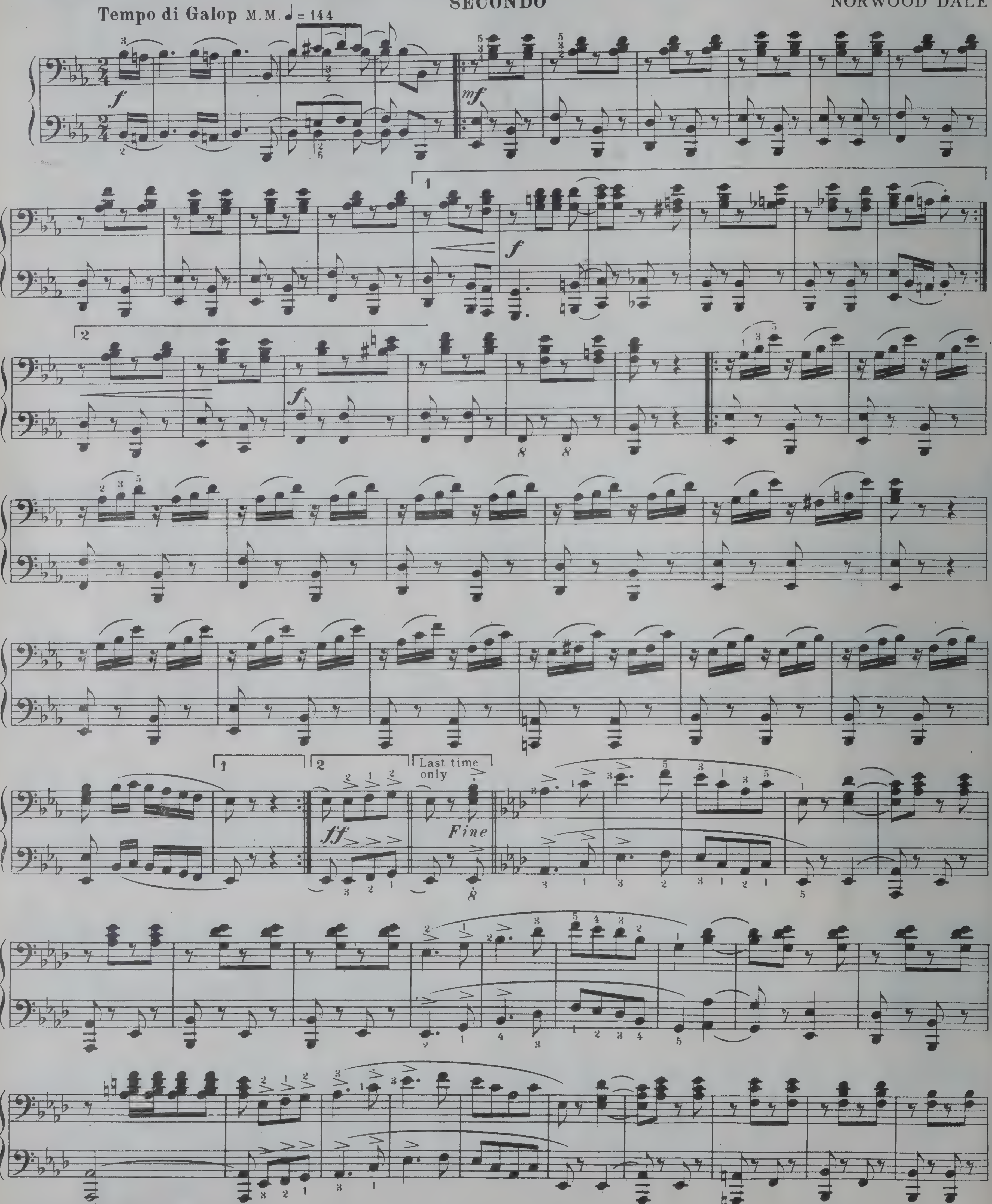
FLAMING STARS

CONCERT GALOP

SECONDO

NORWOOD DALE

Play in a brilliant manner at a brisk pace.



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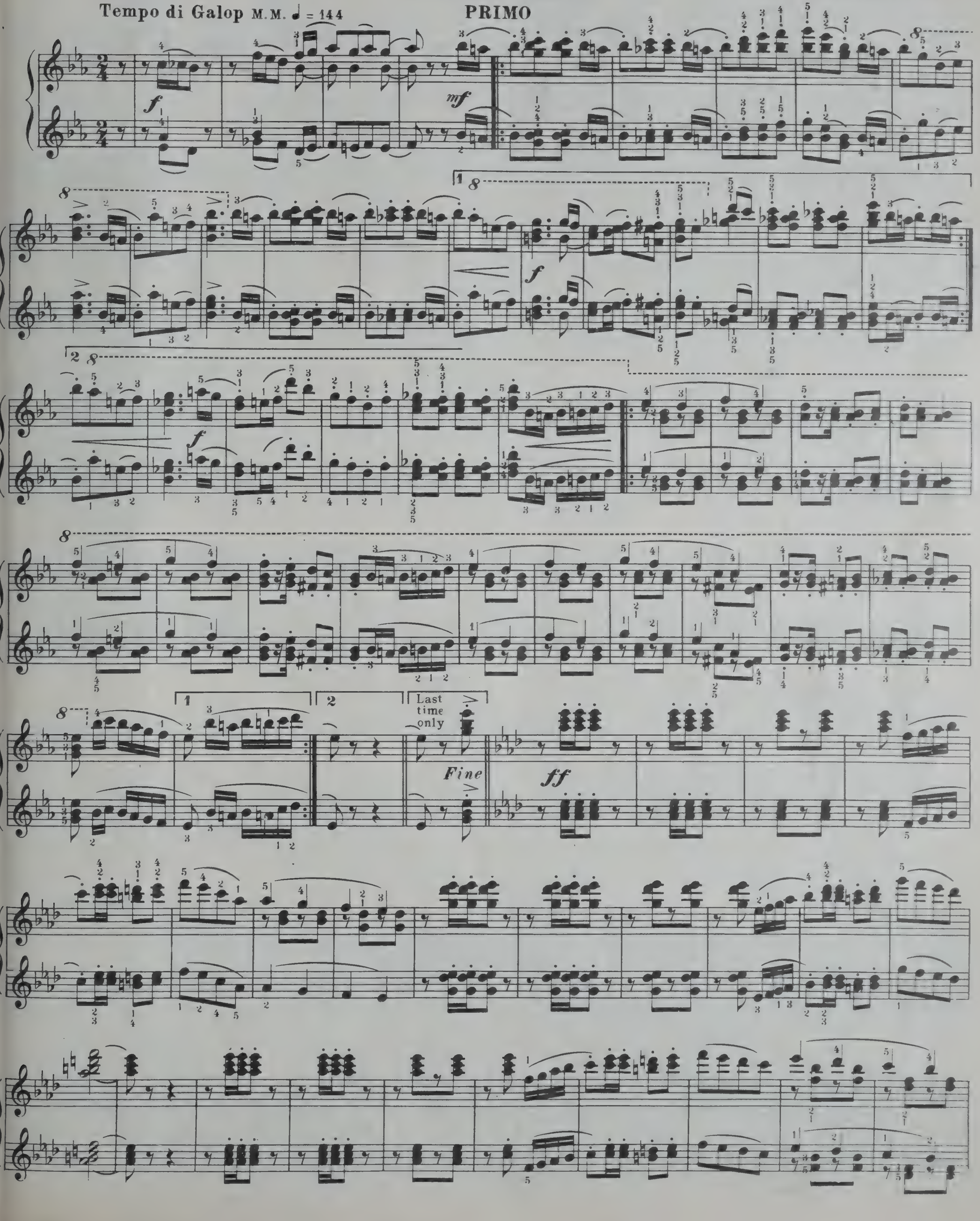
FLAMING STARS

CONCERT GALOP

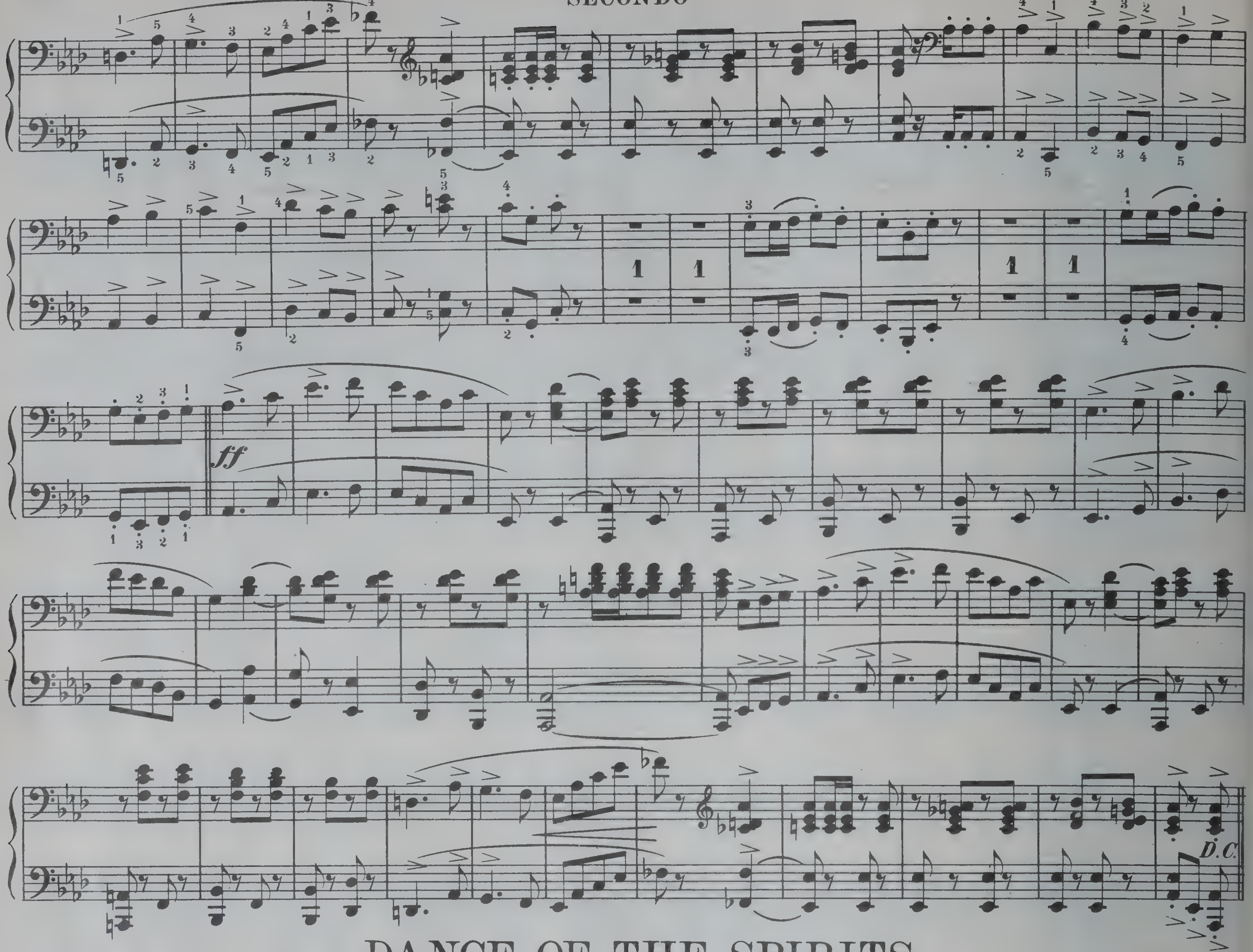
NORWOOD DALE

Tempo di Galop M.M. ♩ = 144

PRIMO



SECONDO



One of the classic gems of pure
melody. Play in the manner of an
orchestra of stringed instruments.

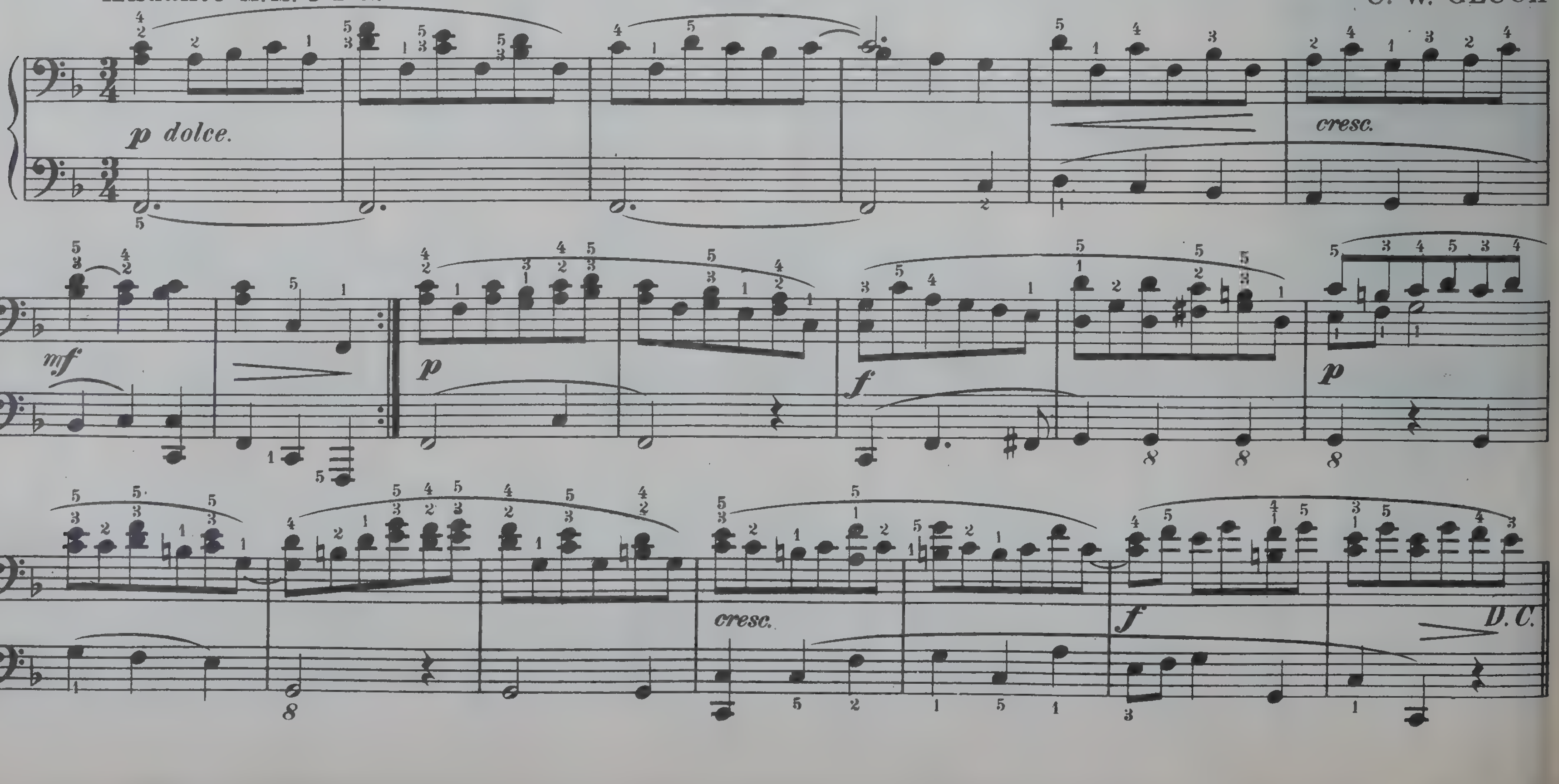
DANCE OF THE SPIRITS

FROM "ORPHEUS"

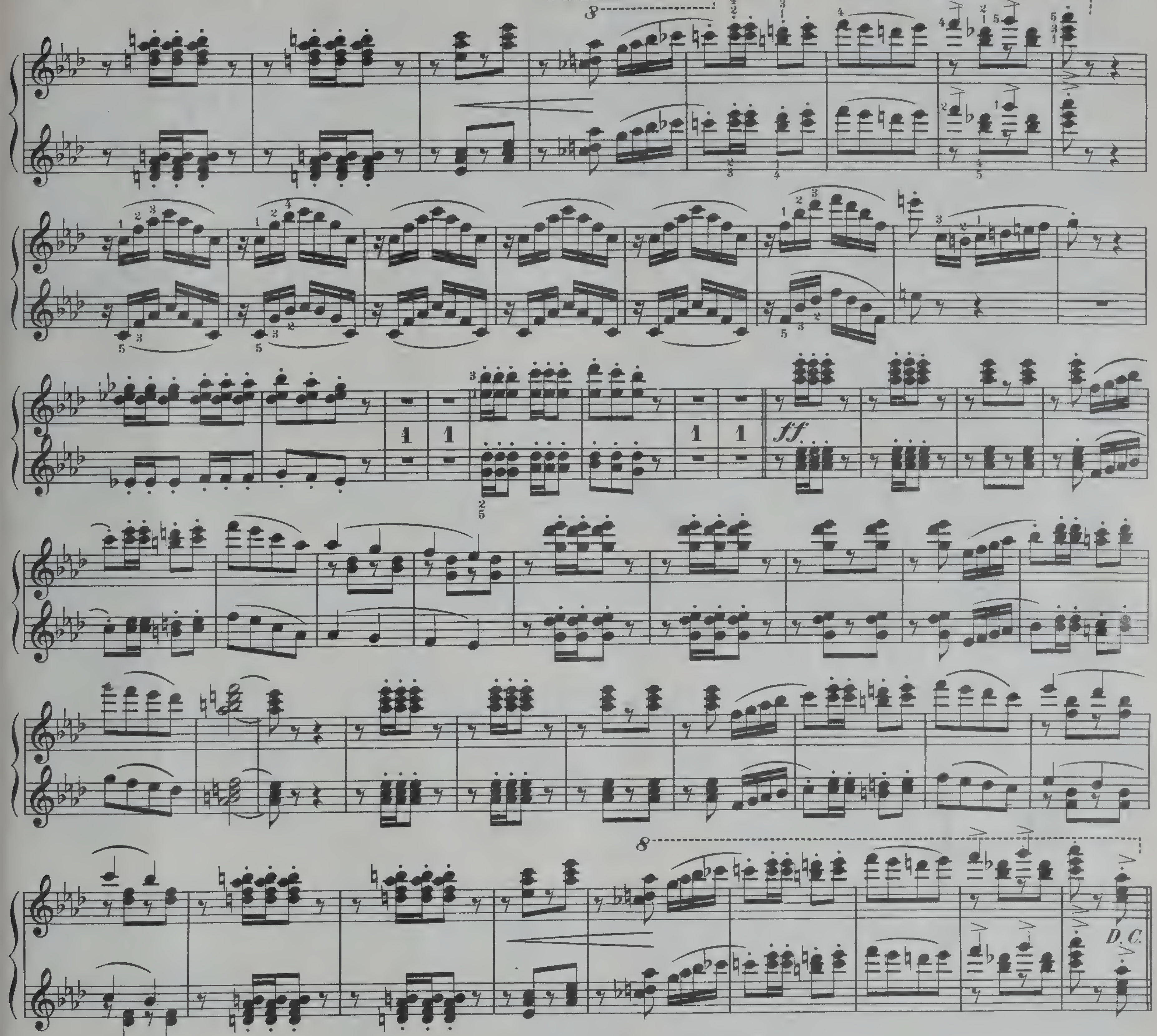
SECONDO

C. W. GLUCK

Andante M.M. ♩ = 72



PRIMO



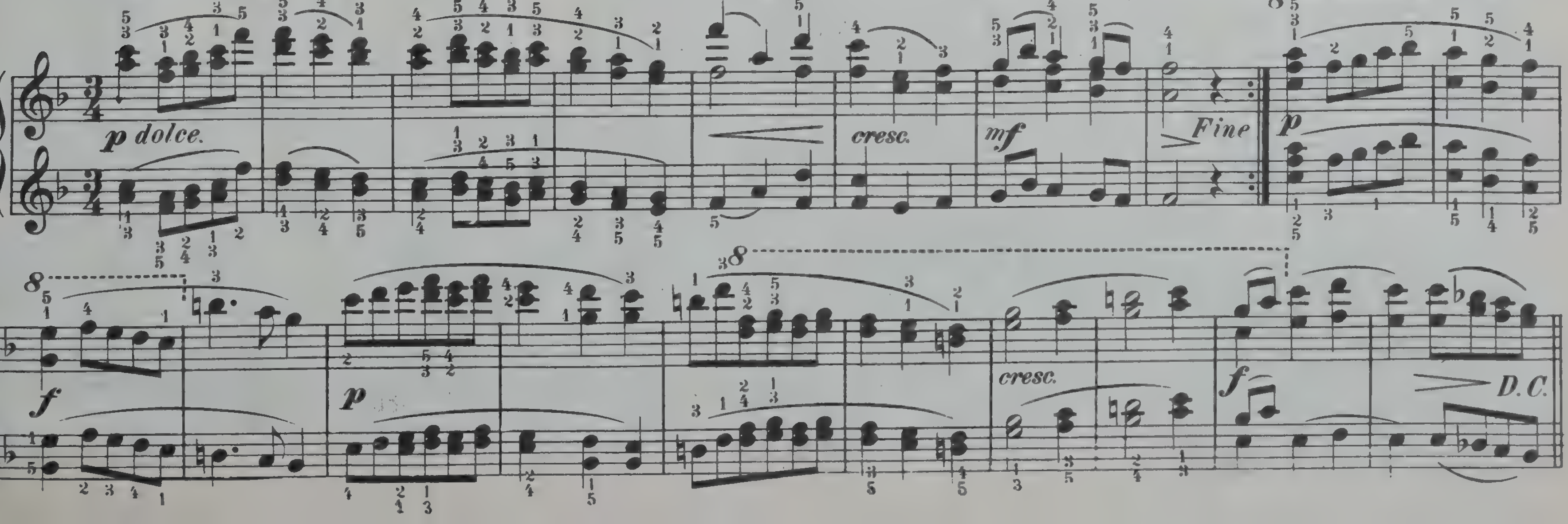
DANCE OF THE SPIRITS

FROM "ORPHEUS"

C. W. GLUCK

Andante M. M. ♩ = 72

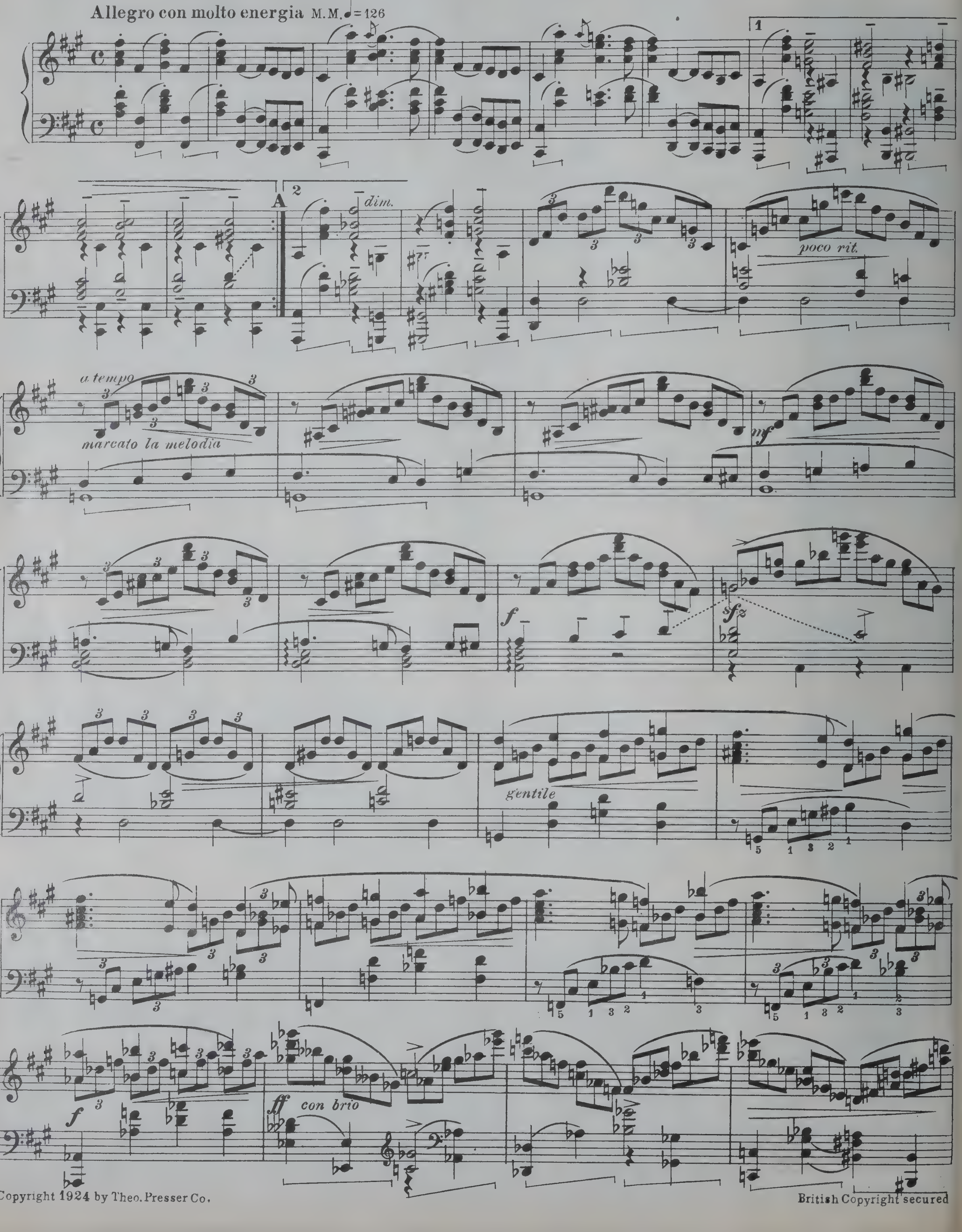
PRIMO



CAPRICE

CONSTANTIN STERNBERG, Op 121, No 3

Modern, but with classic tendencies: a master work in this style of writing. Not to be hurried in the execution. Grade 6.



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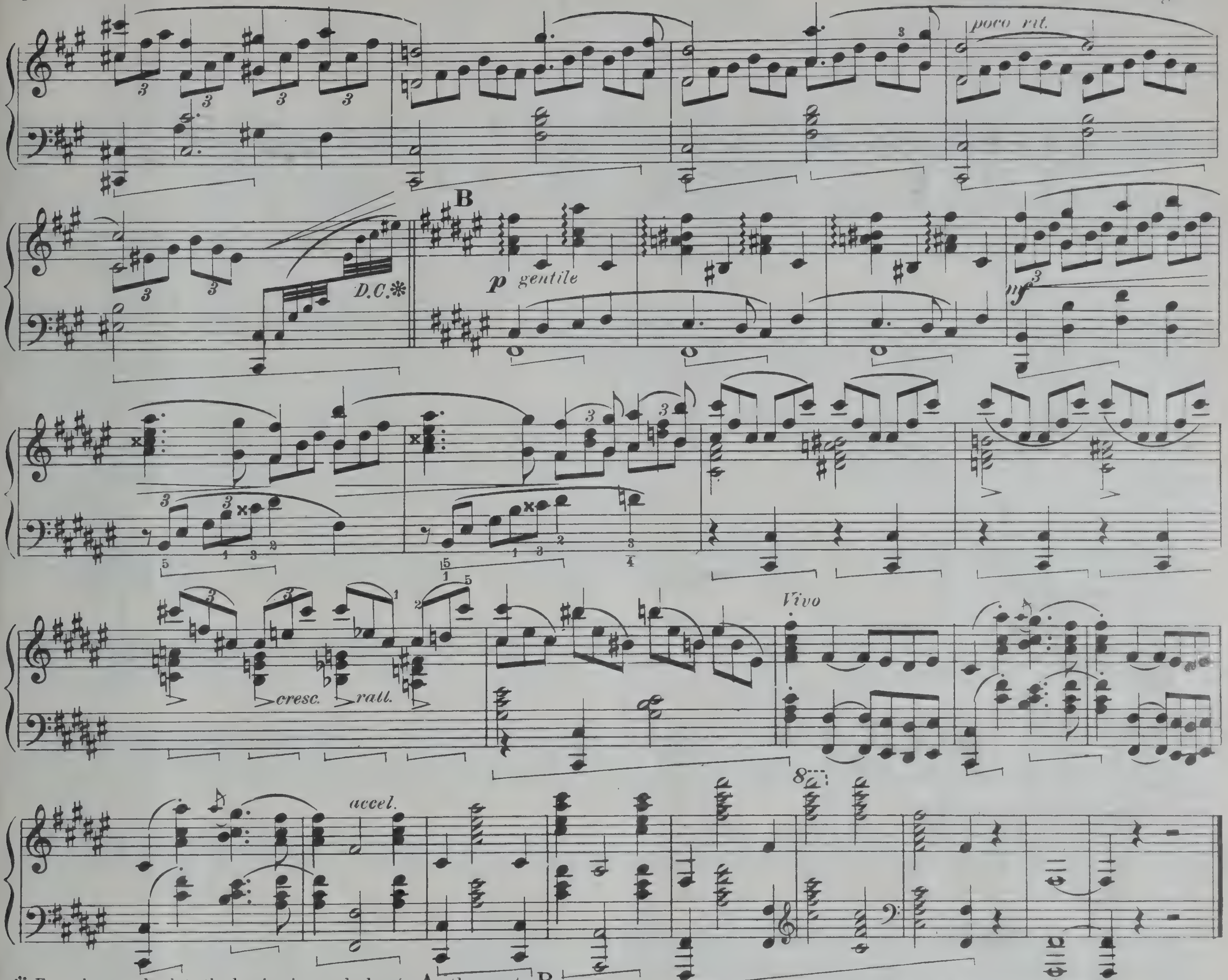


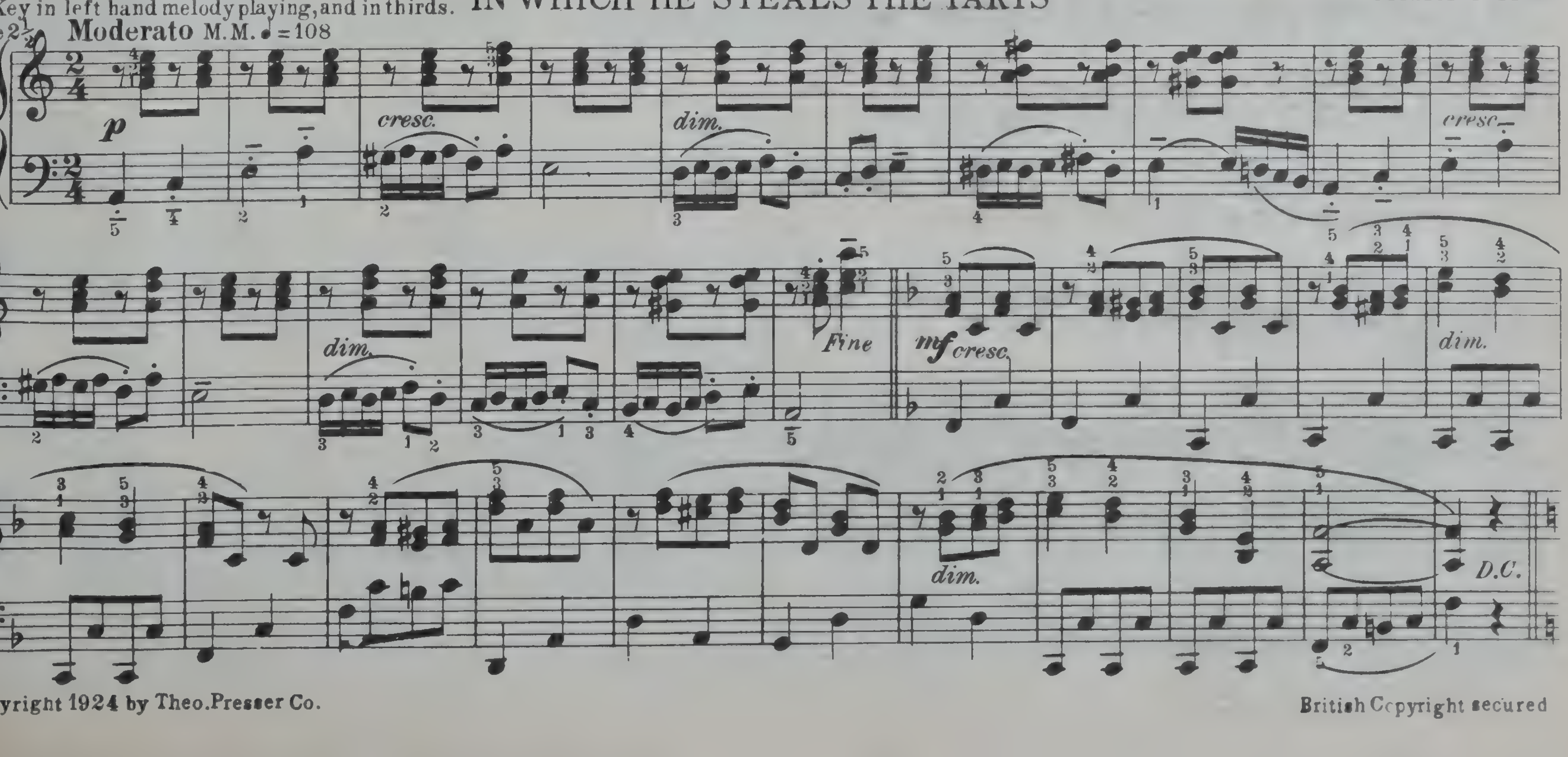
❊ From here go back to the beginning and play to A; then go to B.

From a new set, *Adventures of Alice in Wonderland*; affording practice in the Minor Key in left hand melody playing, and in thirds.

THE KNAVE OF HEARTS
IN WHICH HE STEALS THE TARTS

MARI PALDI

Grade 2½



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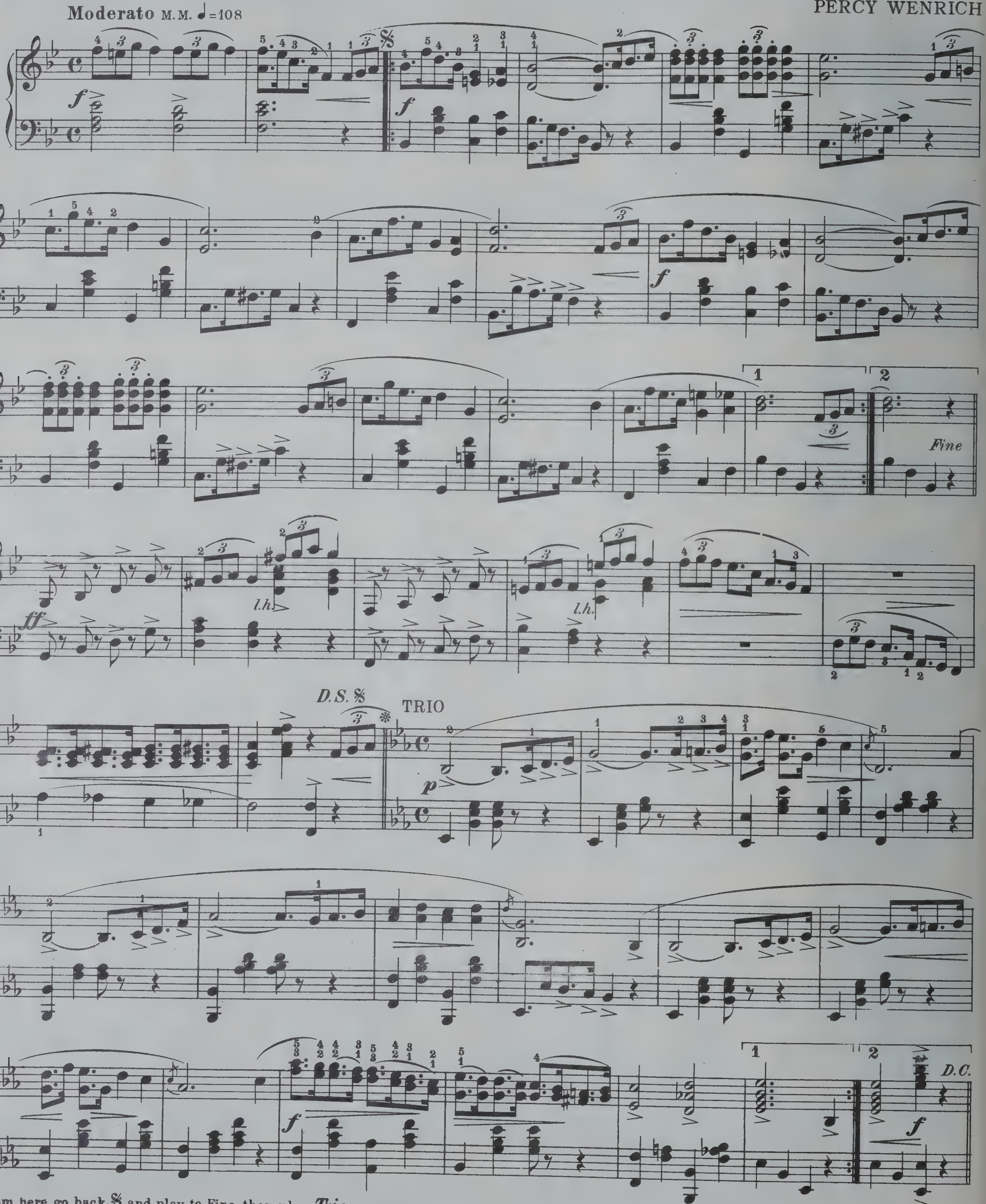
HAPPY HOURS

A "graceful dance" in modern style. Very useful as a study in rhythm. Grade 3.

PERCY WENRICH



* From here go back 𝄋 and play to Fine; then play *Trio*.

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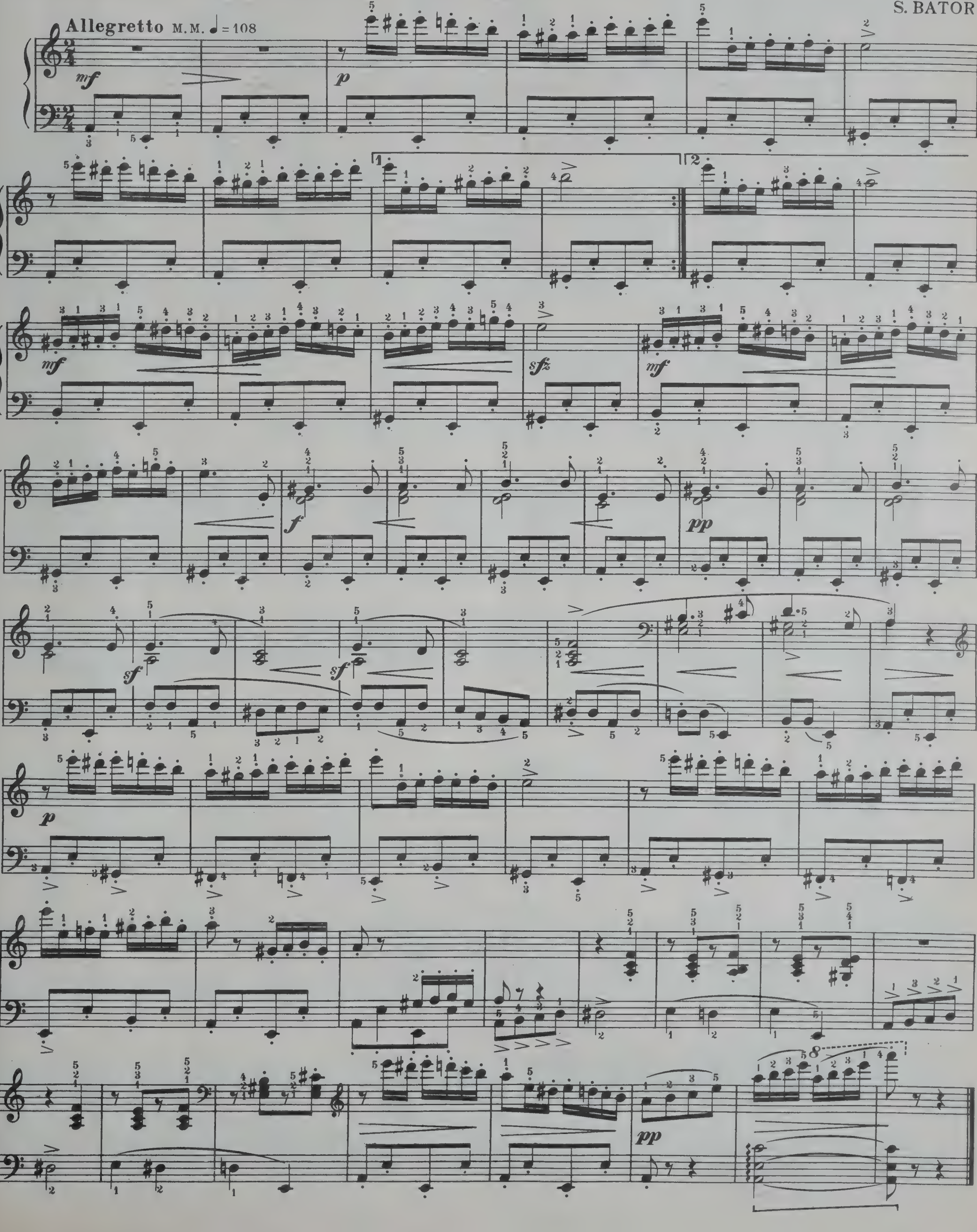
DANCE OF THE MAGICIAN

In real oriental style. Very characteristic. Must not be hurried. Grade 3.

S. BATOR

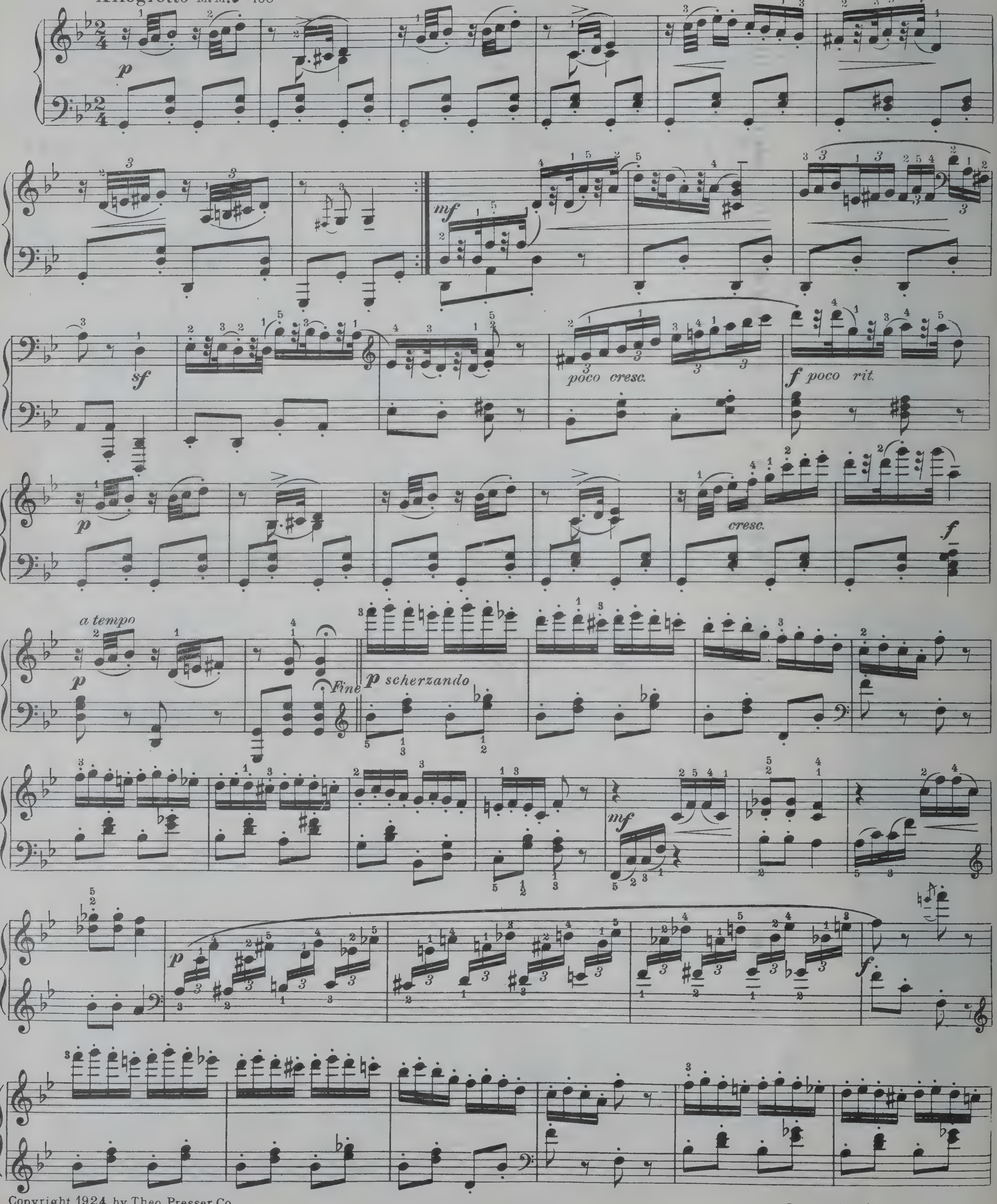


DANCE OF THE COSSACKS

A very taking characteristic, affording excellent rhythmic practice. Grade 4.

A. SARTORIO

Allegretto M. M. ♩=108



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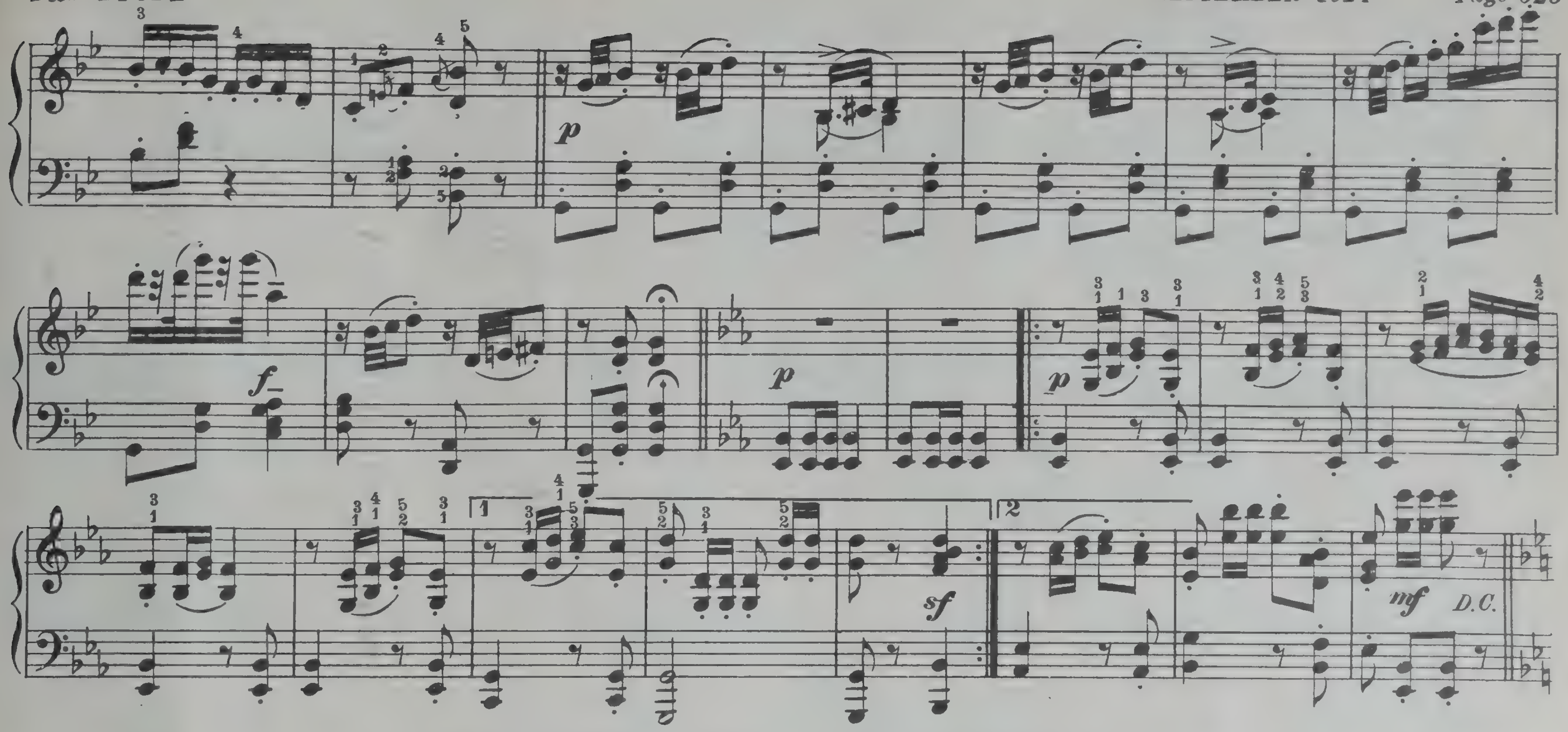
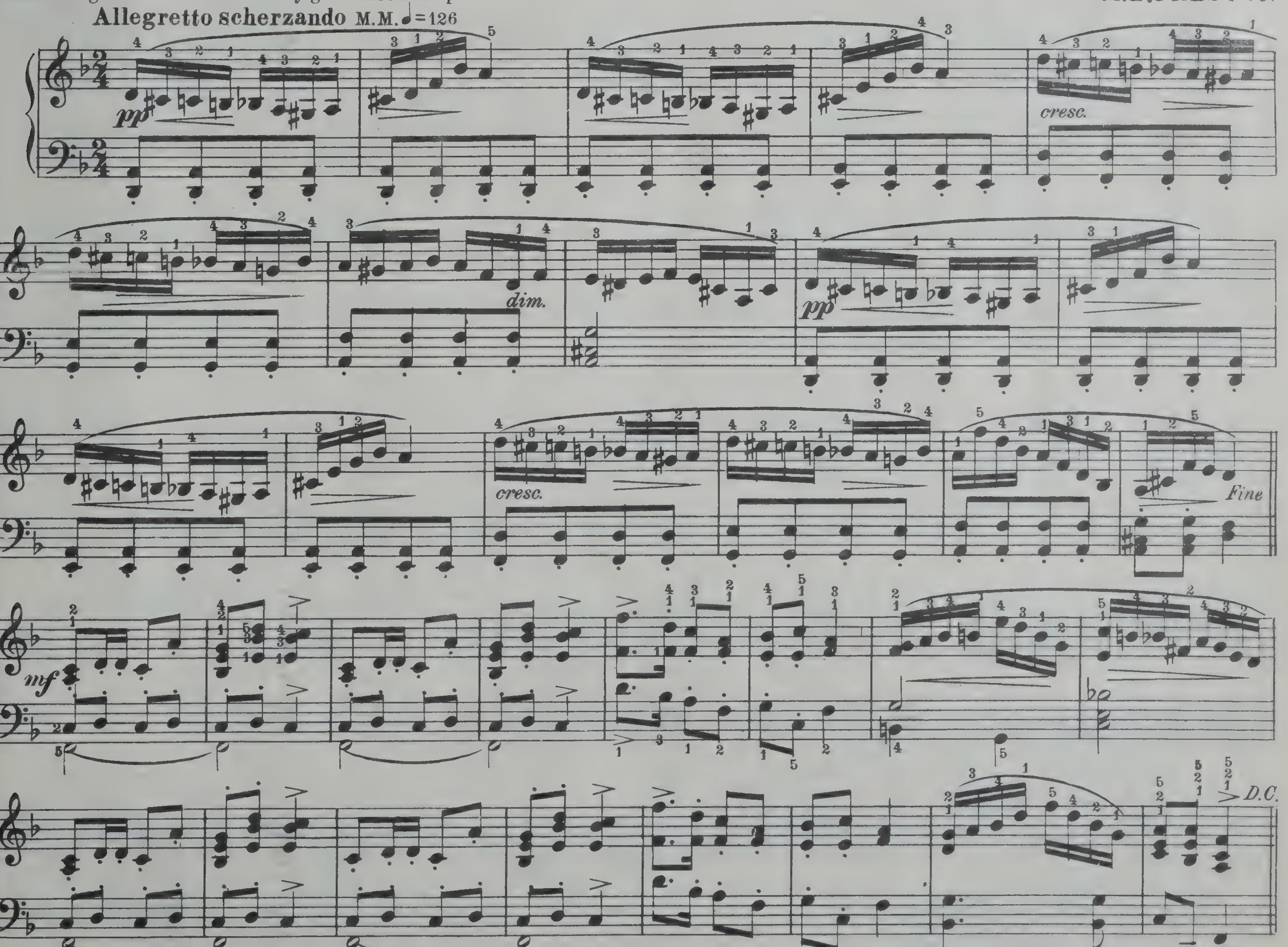


PYGMIES' MIDNIGHT FROLIC

Reminding one of the "movies." Very good chromatic practice.

M.L.PRESTON



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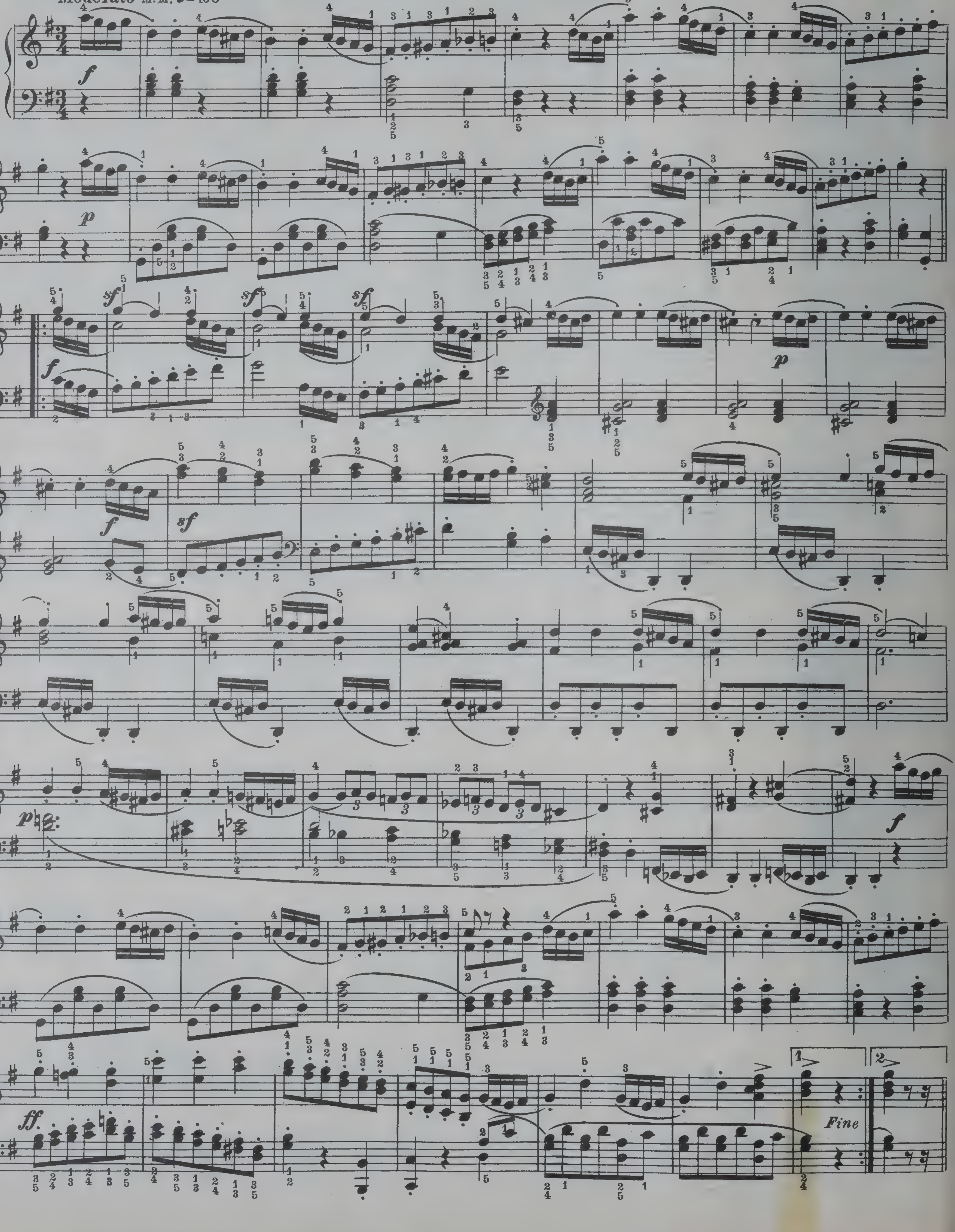
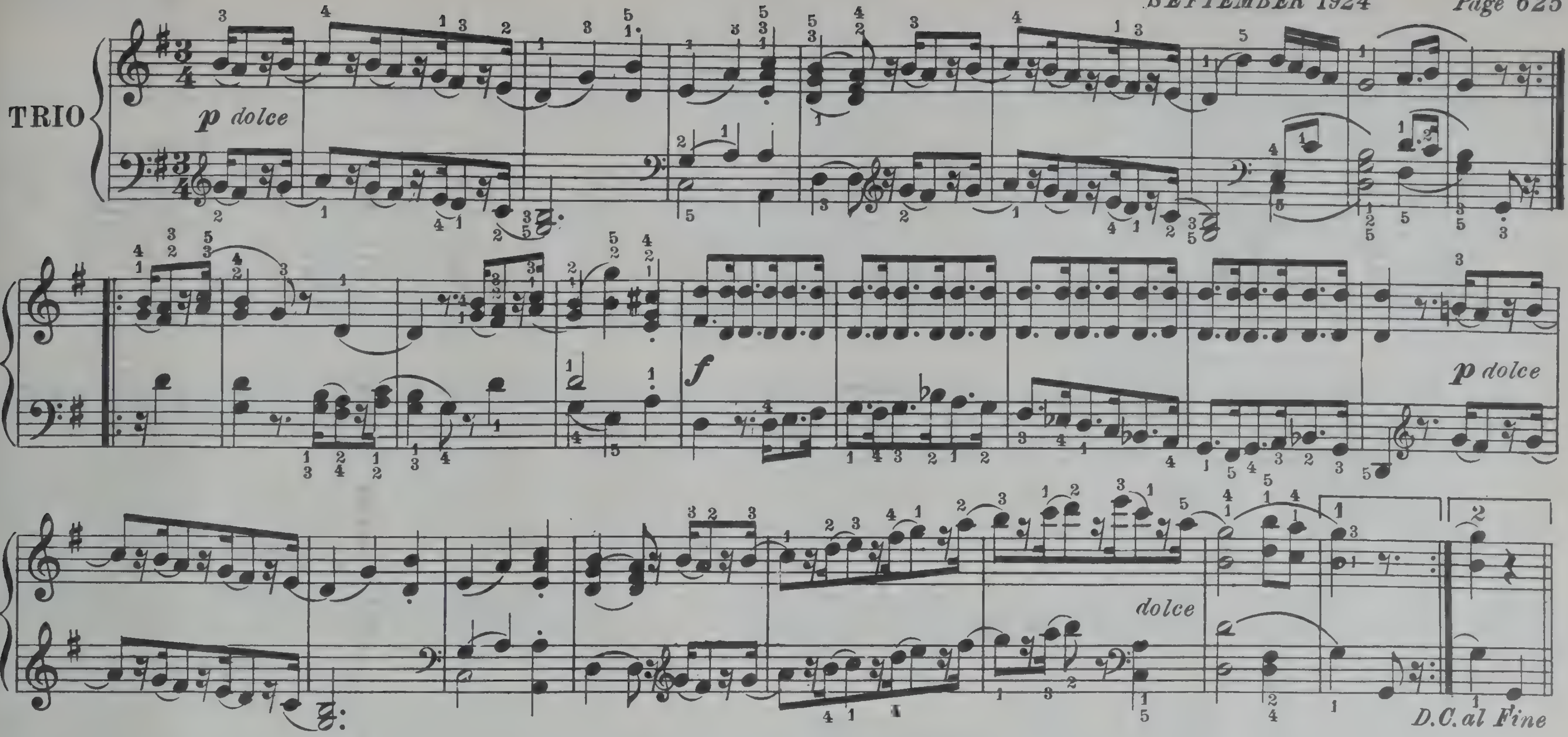
MENUET
from "MILITARY SYMPHONY"

J. HAYDN

One of the finest examples of the classic *Minuet*.
Play in a precise and dignified manner. Grade 3.

Moderato M.M. 𝅗𝅥 = 108



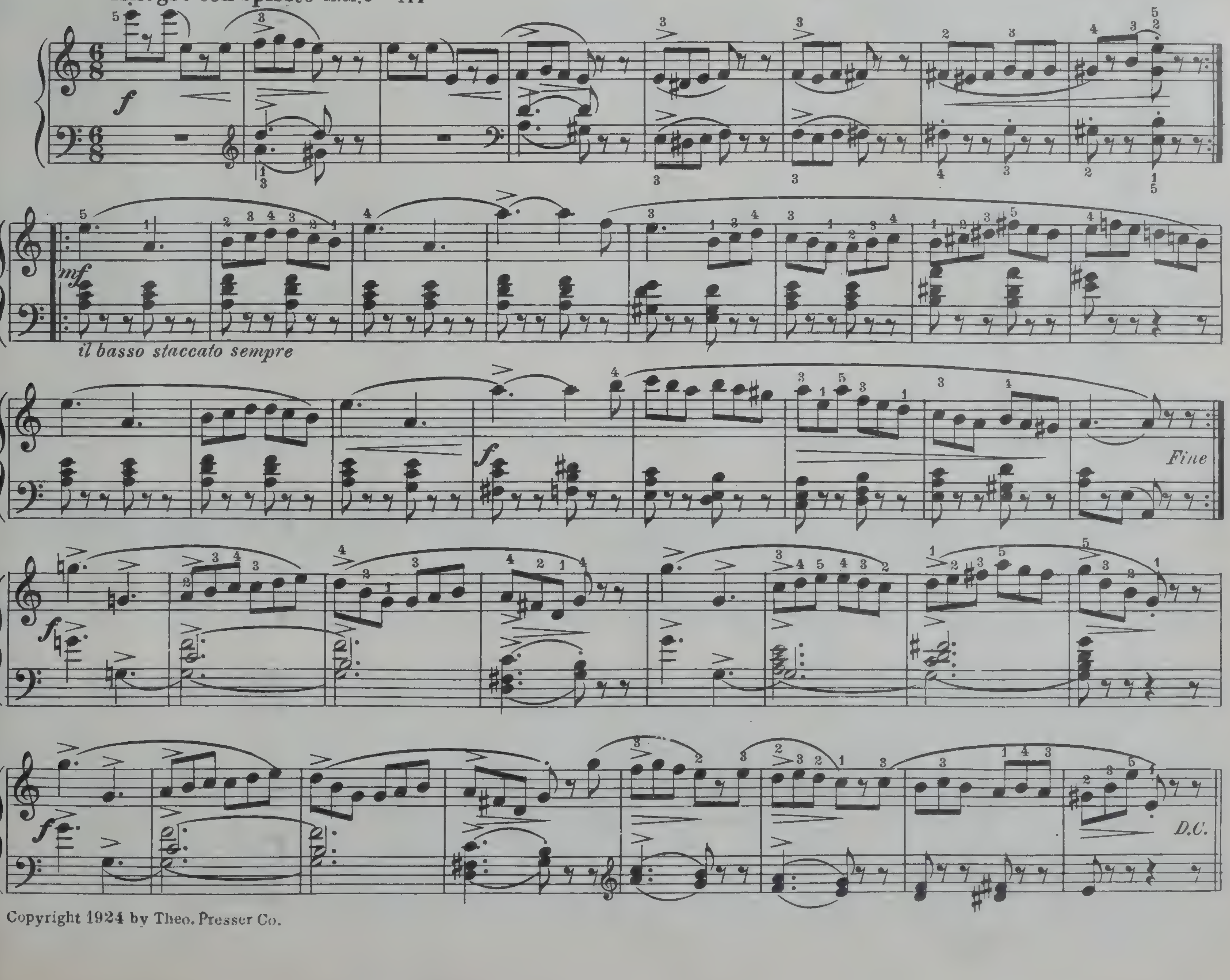


PETITE TARANTELLE

A good number for light finger work. Play as swiftly as possible consistent with clarity of execution. Grade 2½

Allegro con spirito M.M. ♩.=144

MINER WALDEN GALLUP, Op.16, No.2



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Introduction from

POET AND PEASANT

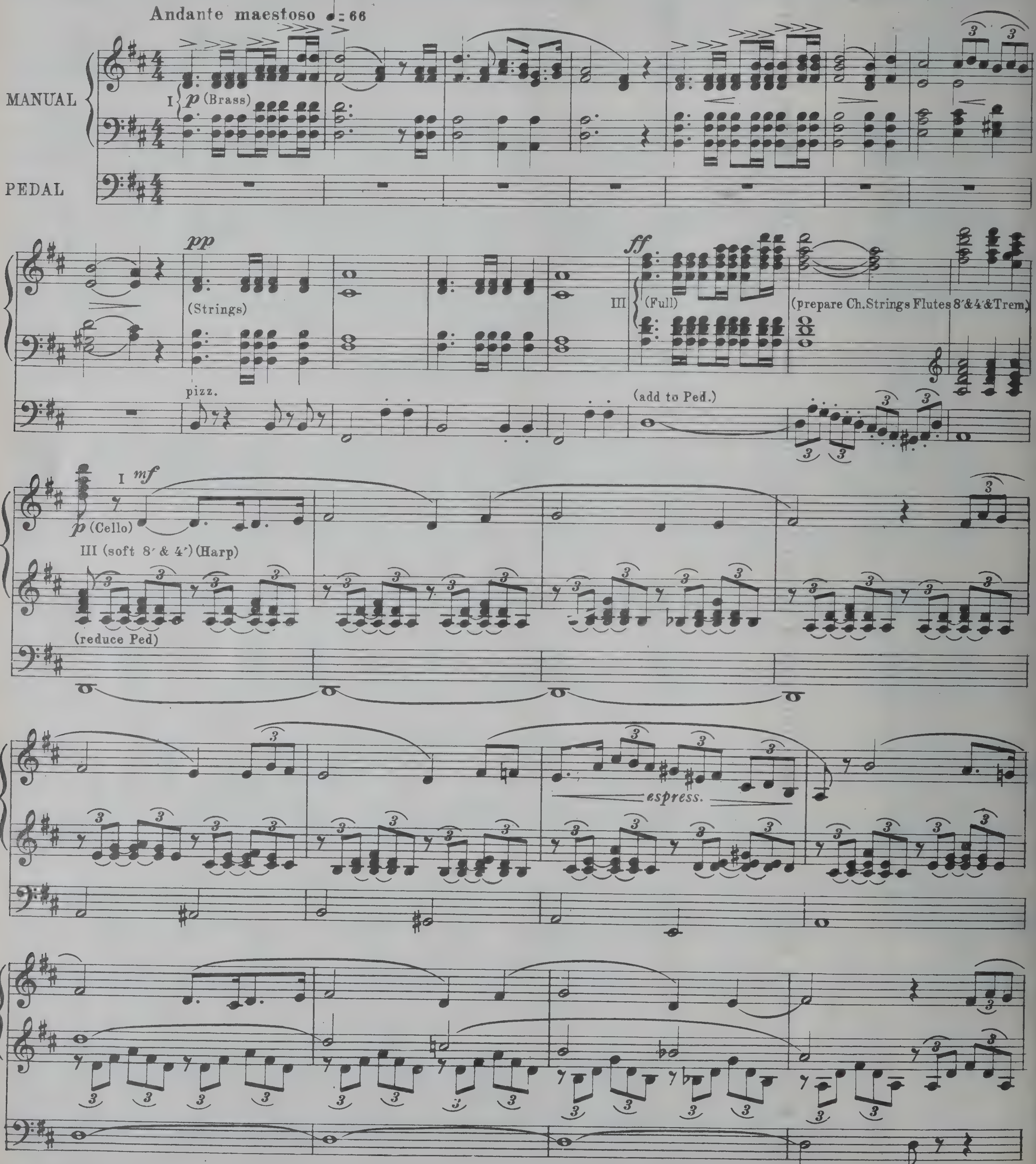
OVERTURE

F. von Suppe

IV Solo (Reeds *fff*)
III Sw. (Strings & Lieb. 8′)
II Gt. (Harp, or soft Bourdon 16′ & Gamba 8′) - III
I Ch. (French Horn 8′; Flute 8′ & Soft 16′)
Ped. (soft 16′ & 8′) - III

This first movement will make an excellent opening piece or offertory.

Transcribed by
EDWIN H. LEMARE



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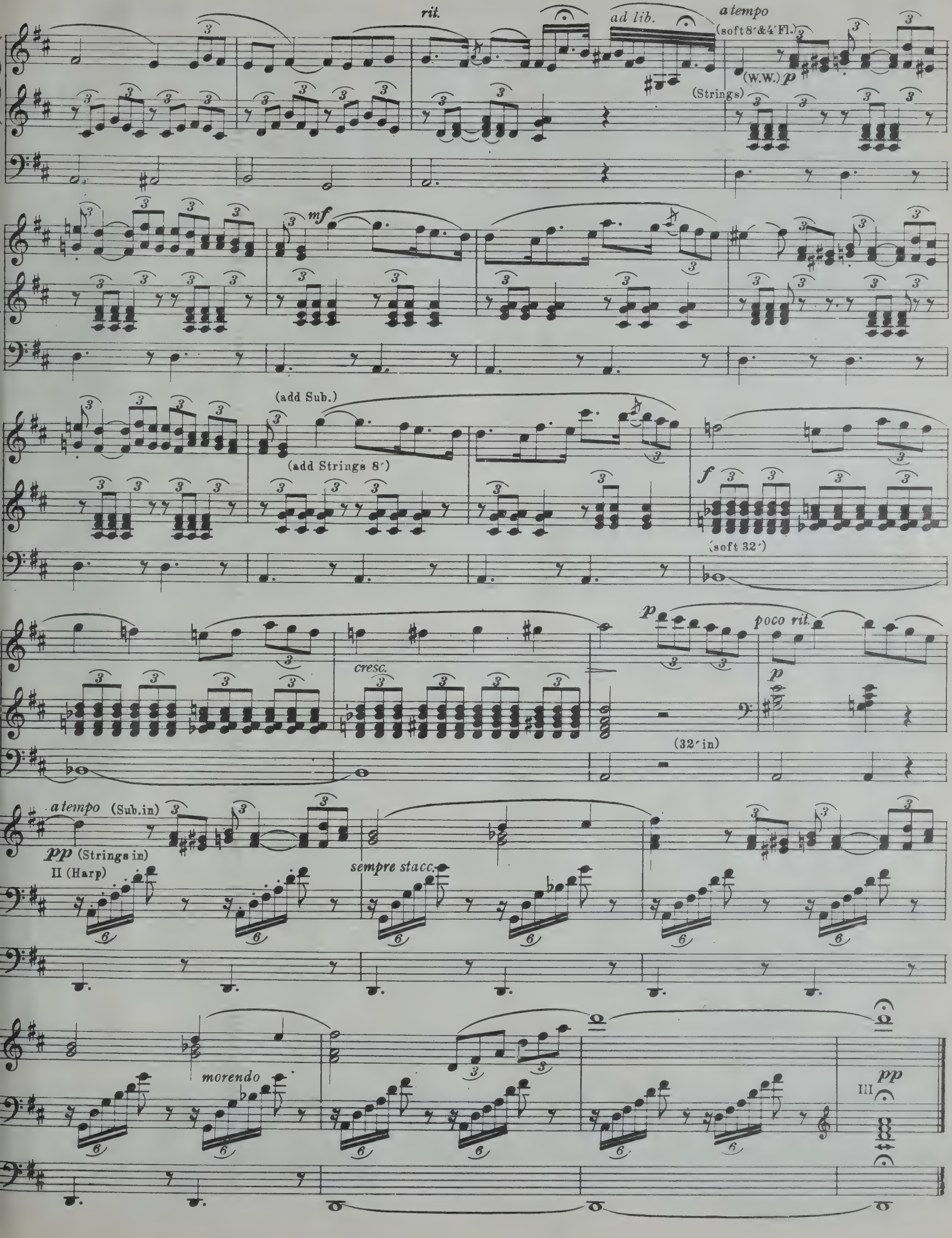
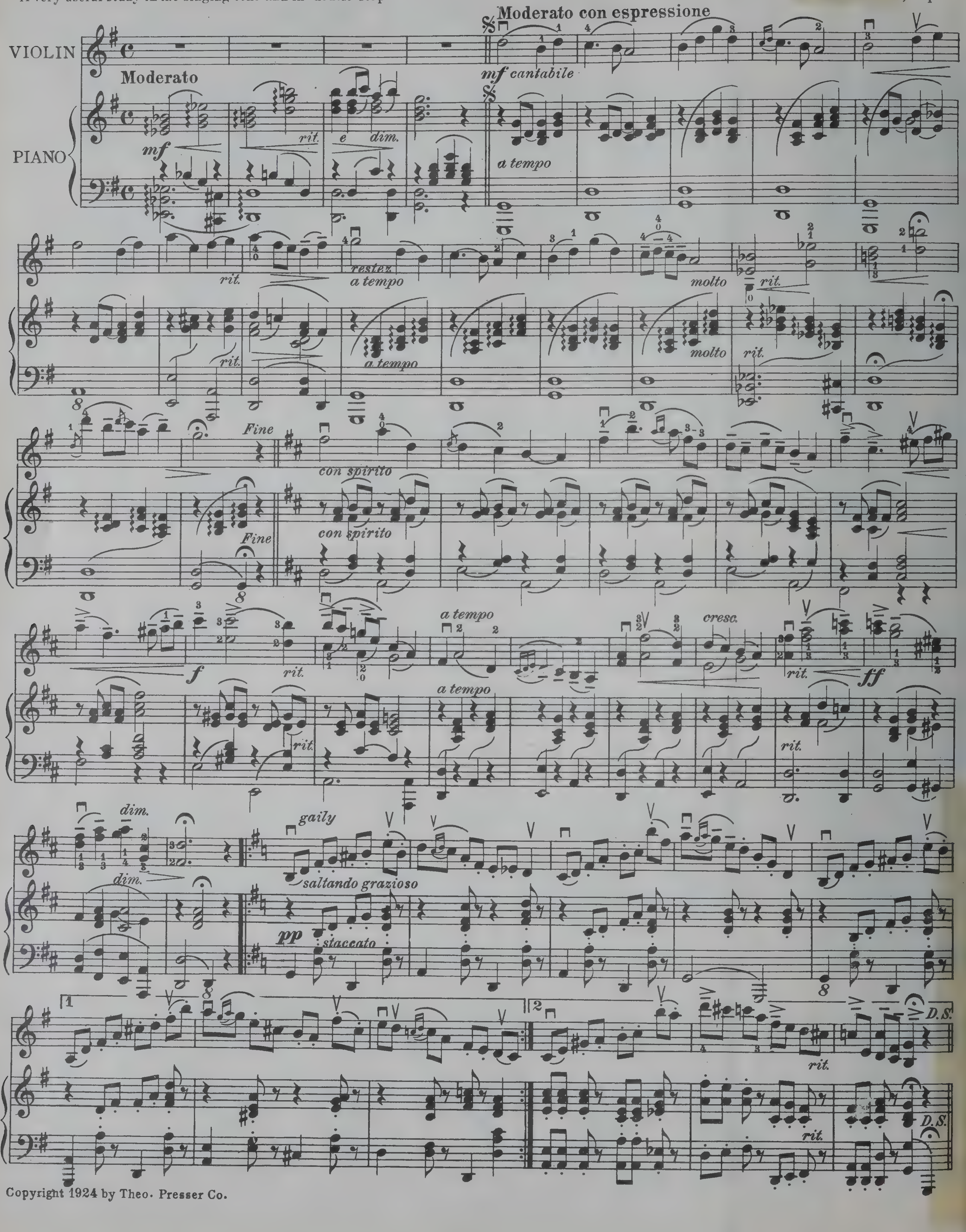

rit.
ad lib.
a tempo
(soft 8′ & 4′ Fl.)
(W.W.) p
(Strings)
mf
(add Sub.)
(add Strings 8′)
f
(soft 32′)
cresc.
p
poco rit.
p
(32′ in)
a tempo (Sub.in)
pp (Strings in)
II (Harp)
sempre stacc.
morendo
III
pp

MOODS

A very useful study in the singing tone and in "double stops."

FREDERICK MAC MURRAY, Op. 10



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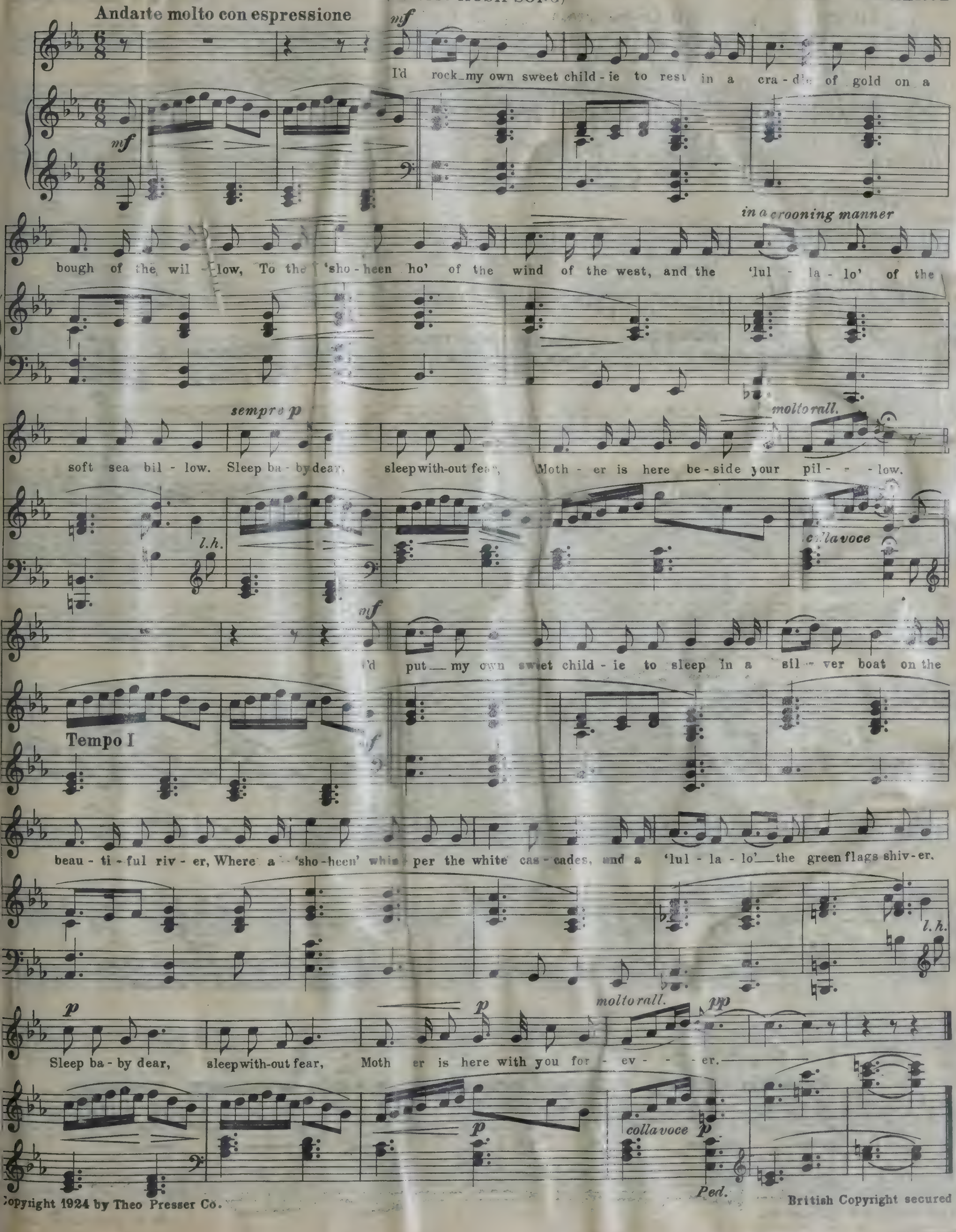
CRADLE OF GOLD

(CELTIC HUSH-SONG)

ALFRED PERCIVAL GRAVES

DANIEL PROTHEROE


Andante molto con espressione
mf
I'd rock_my own sweet child - ie to rest in a cra - dle of gold on a
in a crooning manner
bough of the wil - low, To the 'sho - heen ho' of the wind of the west, and the 'lul - la - lo' of the
sempre p
molto rall.
soft sea bil - low. Sleep ba - by dear, sleep with-out fear, Moth - er is here be - side your pil - - - low.
l.h.
colla voce
mf
I'd put__ my own sweet child - ie to sleep in a sil - ver boat on the
Tempo I
beau - ti - ful riv - er, Where a 'sho - heen' whis - per the white cas - cades, and a 'lul - la - lo'__ the green flags shiv - er.
l.h.
p
molto rall.
pp
Sleep ba - by dear, sleep with-out fear, Moth er is here with you for - ev - - - er.
colla voce
Ped.

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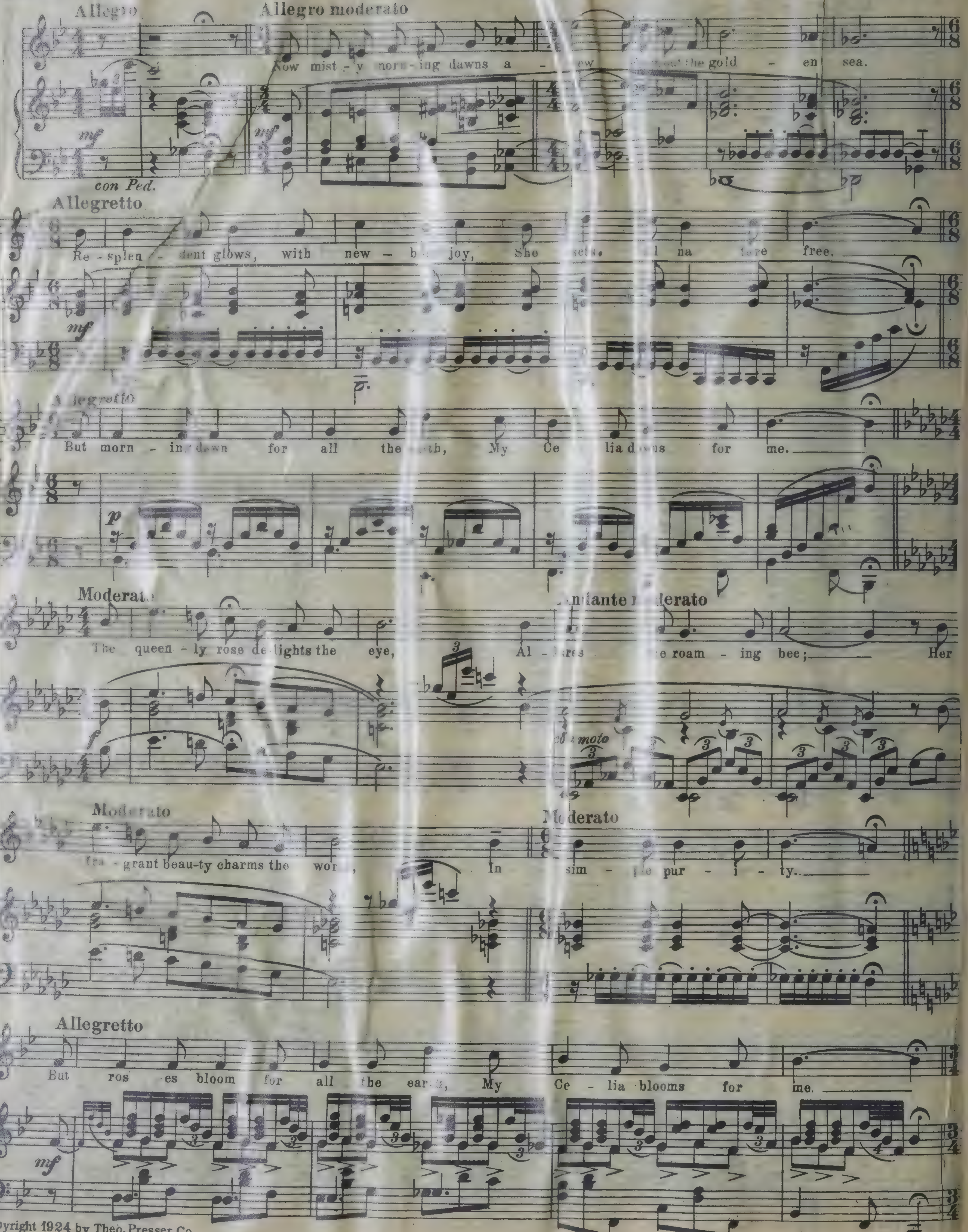
TO CELIA

C. LINDBERG THURLOW LIEURANCE


Allegro
Allegro moderato
Now mist - y morn - ing dawns a - bove the gold - en sea.
mf
con Ped.
Allegretto
Re - splen - dent glows, with new - born joy, She sets all na - ture free.
mf
Allegretto
But morn - ing dawns for all the earth, My Ce - lia dawns for me.
p
Moderato
The queen - ly rose de - lights the eye, Al - lures the roam - ing bee; Her
Andante moderato
f
con moto
Moderato
fra - grant beau - ty charms the world, In sim - ple pur - i - ty.
Moderato
Allegretto
But ros - es bloom for all the earth, My Ce - lia blooms for me.
mf

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Factors That Make Up the True Art of Singing

By Hermann Klein

THE following article is taken from a book recently issued by the Oxford University Press, made up in part of lectures delivered at Oxford University by Mr. Hermann Klein, a well-known voice teacher of London and a former pupil of Manuel Garcia.

The title of the book is "Bel Canto."

"It is not easy, of course, to grasp and coordinate the various factors that make up the true art of singing from the printed page alone, nor can they effectively be put into practice save under skillful and experienced guidance. Art is a thing of imitation, and in the study of singing you require the aid of the living model and critic as absolutely as in the study of painting or dancing. Nevertheless, a clear record or statement of facts is essential, and the printed page may therefore be regarded as a valuable accessory to the work of the teacher.

"Garcia recognized this when he published in this country an English translation of his famous *Traité complete de l'Art du Chant* (Complete Treatise of the Art of Song) which first appeared in Paris in 1840; and again when he supplemented it fifty-four years later with his *Hints on Singing*, which embodied all the subsequent experience garnered during a life time of successful teaching.

"The main essentials of the Italian system are the mastery of—

(*a*) BREATHING
(*b*) RESONANCE
(*c*) VOWEL-FORMATION AND ATTACK
(*d*) THE SOSTENUTO (SUSTAINED TONE)
(*e*) THE LEGATO (SLOW SCALE, REGISTERS)
(*f*) THE PORTAMENTO
(*g*) THE 'MESSA DI VOCE'
(*h*) AGILITY (COLORATURA, ORNAMENTS, ETC.)

"This order of progression is natural but by no means invariable. For example, the formation of a vowel shape must necessarily precede the attack of a sound, but the study of its manifold variations would have to come later. So the slow *scale* will naturally proceed simultaneously with the *legato;* whilst the quick scales form part of the acquisition of *agility*.

(*a*) Breathing

"Although scientific *Breathing* stands both at the base and the apex of the whole vocal structure, it is, nevertheless, the thing most neglected and most misunderstood in the average modern practice of this art. Correct instruction in respiration is, I think, the feature which chiefly differentiates the good teacher from the bad, the efficient master from the charlatan who misleads, cheats, and defrauds the innocent and unwary pupil. We cannot too frequently repeat the familiar saying of Maria Celloni:

'Chi sa respirare sa cantare.'[1]

"But commonly the novice is told, if told anything at all about respiration, to take a 'deep breath'; to fill the lungs with air as though crowding the chest with ozone or inhaling the perfume of flowers; to breathe in or out 'from the waist' (wherever that may be), or even to expand the abdomen with a vigorous outward push of that obscure muscle, the diaphragm.

"Obedience to these familiar rules must inevitably tend to guide the student in the wrong direction and lead to bad habits which, once acquired, are exceedingly hard to eradicate. The breathing taught by the old Italian masters entirely reverses the order and changes even the physical character of the usual processes of inhalation and exhalation which form part of our daily life. Singers proceed differently; hold their bodies differently; train their muscles and organs to act differently. And yet from first to last the whole procedure is normal, beneficial to the health, unfailing in its accomplishment of the right result.

"One seldom hears talk of abdominal breathing. It is this filling of the lowest part of the lungs by the expansion of the stomach which not only flattens (and therewith locates) the hidden diaphragm, but prepares for its contraction when the stomach is drawn in and the ribs are raised, thus giving the necessary impetus for the expulsion of the breath by muscular pressure from below the middle of the body, not from the region of the chest.

"This mode of inhalation is doubly beneficial: (1) because we are only able completely to inflate the lower part of the lungs by slowly introducing the air there first and filling the upper part during the same inhalation afterwards; (2) because, where we feel the breath go, thence shall we expel it; and, inasmuch as steadiness and purity of tone are only to be obtained by this *upward* pressure from between the lower ribs, just above the stomach, we thereby learn how to avoid all superfluous or ill-directed pressure, we learn how to control our breathing action from the region of the diaphragm; and how, finally, to keep the chest high and firm, utilizing it as a receptacle for air not inhaled directly into it from without, but pressed into it from the lung spaces underneath.

"Thus concentrated, the breath virtually becomes 'compressed air', that is, air possessing an inherent force of its own. Hence its greater power, moving always by muscular contraction in the upward (the necessary) direction, and so doing its work of creating tone in all degrees of loudness with the minimum of physical action or effort, and with a total absence of strain.

"This I believe to be the old Italian system of breathing, as it was taught by Manuel Garcia, and as I have taught it myself for many years. The secret of its success lies primarily in the controlling power of the abdominal support and action. Much depends, however, upon a correct attitude of the body, the capacity for retention and expulsion of the breath in any required volume or degree, and the ability to perform the mechanical functions of the breathing apparatus either slowly or quickly, as may be needed, with the same subconscious, automatic accuracy, smoothness, and noiselessness of operation.

(*b*) Resonance

"The old Italian teachers had no trouble in obtaining a bright, ringing tone. 'Resonance,' therefore, may not have entered very largely into their theory, but was far from being ignored in their practice. Thanks chiefly to their 'open' vowels an easy 'forward' tone came naturally to the majority of their students, especially the native ones. If it did not, the masters opened their pupils' throats (temporarily at least) until the sound-waves had learned to find their way to every facial cavity or space (besides the mouth) that was capable of 'reflecting' a vocal tone. The idea seems simple enough.

"The voice, in order to acquire its full vibrant power, must have the aid of a 'reflector,' just as surely as the light burning in a lighthouse. The singer can no more dispense with its aid than the performer on the piano or the violin could dispense with that of a sounding board.

"As the act of singing is a natural organic function, common to the majority of civilized people, there is no need to discuss here the physiology of tone production. The point is, rather, whereabouts is that tone situated or sounding when it has left the larynx. The answer is that a clear note is, at the moment of its utterance, instantly ringing clear and true in its ultimate position, projected and maintained there by steady diaphragmatic breath-pressure, and enhanced in strength and color by shape and other influences. To the singer the resulting sensation is that the tone is coming not from the throat at all, but existing ready-made in the area to which it is reflected.

"Free, unobstructed access to these 'forward' cavities can alone enable the voice to obtain all the advantages of complete resonance. Properly directed and well supported by the breath, it can entirely escape the danger of a nasal quality and attain increased beauty of timbre, diversity of color, and penetrative power.

(*c*) Vowel-Formation and Attack

"The formation of some vowel shape must necessarily precede the attack of a vocal sound—an act which involves the opening of the mouth. If we sing with the mouth shut we hum; but the act of humming is not without its use as a means for indicating where the vibration of the sound-waves may be *felt* re-echoing in the facial resonators when unable to make their exit by the ordinary route.

"When we open the mouth to sing a note, it must be done by dropping the lower jaw, and without moving the head, which remains erect and still. The tongue flattens as the jaw descends, whilst the pharyngeal space at the back of the throat enlarges as the soft palate rises and forms the roof of the mouth into a dome or arch. The shape thus created gives us, without further preliminary action, the natural mold for the formation of the universal vowel sound 'ah' that is, the first vowel of the Italian alphabet.

"The formation of other vowels, no matter what the language, is simply a variation on this fundamental process, although the sense of their location seems to the singer to be different with different vowels. In reality vowel sounds should all *feel* alike, to the extent that they feel so when we speak them. Only, some vowels create a more naturally 'forward' position than others, and those that do not must, by correct treatment, be made to acquire an equal degree of resonance.

"The outcome of this assimilation is that the singer finds both tone and vowel impinging upon the same identical facial area, that is to say, in the 'mask;' and there alone, will their union be made perfect. In no other fashion and by no other mechanical means can 'speech and song' be resolved into a single function.

"Garcia says (*Hints on Singing*, p. 12) that 'the Pharynx ought to be considered the real mouth of a singer.' The idea is not an easy one to convey in words, but I understand it to mean that, just as the mouth contains the organs of speech (with especial reference to consonants), so the right place for forming vowel shapes and originating tonal character is the passage leading from the throat to the nasal cavities. I also believe the idea in question to have been an essential feature of the old Italian method.

"Another idea was the utterance of 'open' sonorous vowels in a natural manner ensured a free, elastic movement of the jaw, without the least muscular stiffness, leaving the tongue 'limp and motionless,' yet not entailing an excessively wide opening of the mouth, which 'favors neither low nor high notes.' This, the true singing position, is a matter of the utmost importance, and it is peculiarly associated with the teaching of Manuel Garcia.

"The assuming of the singing position as a mental and physical attitude corresponds to the spontaneous gesture of the speaker. It coincides with the inhalation of the breath, and is immediately followed by the act of phonation or *attack* of the sound. The old Italians were right in their location of the true source of attack when they said *respirare, e poi appoggiare;* inhale, and then support with the breath. An inflated air-cushion, once the screw is tightened, affords a firm and resilient support for the whole weight of the body. Similarly, the voice must rest easily and comfortably upon the solid column of air that holds it in position.

"And it must do this from the outset. From the moment that the singing position is assumed and the vowel shape formed, the diaphragm takes control; the breath is impelled upwards into the chest, towards the throat, where it becomes tone, and towards the resonators, where it becomes a voice. The whole process is comprised in a single physical movement, in a smooth, even exhalation. Therewith, not in the throat nor with any perceptible action of the glottis, but in the ultimate 'forward' area to which it has been projected, does the attack of the vocal tone actually begin.

"I need scarcely add that the misuse of Garcia's scientific definition, *coup de la glotte*, is no longer tolerated by the best teachers.

"In vocal attack the intensity of the glottic action may vary according to circumstances. It depends largely upon the nature of the utterance or the emotion to be expressed. A perceptible glottic impetus is not in certain cases inadvisable. For the singer there must be but one aim—that the tone, whatever its character, is to be so *prepared*, mentally and physically, that it shall sound perfect from the start.

(*d*) The Sostenuto (Sustained Tone)

"In the old Italian school of singing nothing used to be more admired and cultivated than an absolutely steady tone. To-day even in Italy a strong *vibrato* or a quivering *tremolo* is generally preferred. Consequently the modern Milanese "maestro" encourages it.

"Whether a trembling tone can ever furnish a satisfactory medium for the singing of Mozart is another question. We have evidence, both internal and external, that the voices for which Mozart wrote did not suffer from this particular drawback. The sin did not become common until some years after it had started at the Paris Opera in the midway of the last century. Meyerbeer, Auber, and Gounod openly expressed their detestation of it. In alliance either with a strain of pure melody or a declamatory passage, a trembling voice, no matter how pleasing its quality *per se*, has always sounded disagreeable to the ears of an English audience.

"Intelligent use of the method of breathing described above practically obviates all danger of an unsteady tone. Instinct for the exactly right amount of breath-pressure should be natural to the good singer and made reliable by practice and experience. It contributes, moreover, to the liquid purity and clearness of timbre resulting from an undisturbed adjustment of the vocal cords.

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[1] He who knows how to breathe knows how to sing.

"This economy of breath and this adjustment are interdependent, since the muscles of the throat respond and resist automatically in exact proportion to the varying degrees of pressure from the lungs. Yet the need for care does not end there. The singer intent upon the tone must not think of the throat, but of where and how the tone itself is being reflected or placed; that is the true *point d'appui*.

"It follows that a perfect *sostenuto* can only be obtained when the singer has the sensation of direct and uninterrupted breath support extending from the region of the diaphragm to the area of resonance.

"The gradations of strength and varieties of tone-color, like the cultivation of the *mezza voce*, are things that cannot be wholly explained or taught in books. They are best acquired by careful listening and clever imitation.

"The value of a beautiful *mezza voce* ('half voce' never seems to convey the same idea) cannot be over-estimated. Every singer ought to possess it; but, like the old *falsetto*, now happily discarded by most singers, it comes more easily to some voices than others. Learning the *mezza voce* is not unlike acquiring the knack of a stroke at golf or lawn tennis; and the ear must be kept upon the tone as the eye upon the ball.

"The art of skillfully graduating a *crescendo* or *diminucndo* (dealt with later under the head of 'Messa di Voce') should be associated with a constant endeavor to purify the tone. It is the pure sound that travels farthest, not the merely loud one. The delicate *mezza voce* of a soprano or a tenor can provide an instantaneous contrast not less delightful than that of the most exquisite variation in nuances of color. These are things that must be studied and worked at, for years if necessary, until they are definitely gained.

(*e*) The Legato (Slow Scale, Registers)

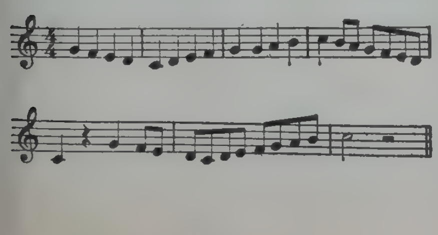
"It is one thing to sing a single note well. To sing a group of notes all equally well, with a clean, direct transition from the middle of one to the middle of the next involves a good deal more than appears upon the surface.

"It means, to begin with, command of the pure *Legato*, a term more readily understood on an instrument than in the human voice. The singing of the scale in the legato manner has often been compared to the stringing of a row of pearls. When they are perfectly matched they form the perfect necklace. The act of uniting notes identical in quality and color with unbroken smoothness constitutes the perfect legato.

"The first step is the management of the breath. Every note must be supported from the region of the diaphragm with the degree of pressure that it demands, not for itself alone, but in its relation to its neighbors and the true gradation of the entire series. The higher the pitch of the note the greater the degree of pressure required, and vice versa; the ear and the sense of volume must combine to secure and preserve the even gradation of the scale up or down. The great point is to make sure of the identity of the tone.

"It is not necessary to begin either at the top or the bottom of a scale. The old Italians were wise enough not to enforce an arbitary rule on this point. Their plan (adopted also in Paris by the great singer and teacher, Faure) was to find the best note in the middle of the voice and use it as the pivot on which to balance the two halves of the scale lying above and below it. In this way they had less difficulty in obtaining an even scale and a smooth legato.

"This device is so effective that many years ago I invented for the study of it a form of rhythmical slow scale in three sections, each commencing on the dominant. The key must be varied so that the dominant in every case may afford the safest model for the succeeding notes:



"This slow scale must be sung with the dark or 'closed' tone (*voix sombre*), whereas quick scales and runs are best executed in the bright or 'open' tone (*voix claire*), which lends itself more readily to passages requiring flexibility.[2]

"Just as the dominant or initial note supplies the model for the others, so must the breathing of the descending scale be imitated in the ascending scale (not the reverse). The legato is always easier, neater, and to be employed with better gradation on the down scale—certainly at first.

"The point is that, whether the voice be mounting or descending the scale, the same note shall always be sung in the same manner; that the 'pivot' tone, when returned to or sung in passing, shall invariably sound quite the same.

"The ability, however, to manage this depends upon the correct blending of the registers, an important matter upon which I can only touch briefly here. Unless the differences of sensation and changes of mechanism which characterize what are known as the 'registers' of the human voice have so merged into each other as to create a harmonious whole, smoothness of scale or legato singing is out of the question.

"The provision of registers, with their three different mechanical actions, enables the same vocal cords to produce a succession of sounds of extensive range. They thus add to what might otherwise be a relatively limited compass and provide for an infinitely greater variety of timbres. Until Manuel Garcia discovered and invented the laryngoscope, the nature of these different mechanisms was not understood; the effect was known, but not the cause. From close observation, however, one fact appears—that we must not alter our manner of singing because we feel the mechanism to be in some subtle way altering its automatic procedure. Interference is bound to entail disaster.

"The solution of the problem lies in uniformity—uniformity of breathing, of 'singing position,' of resonance—the last is perhaps the most important. So long as the voice is securely reflected in its ultimate forward position and is sustained there by the breath, supported from the diaphragm, the vocal cords will enjoy the elasticity and freedom essential for modifying their action, without sudden change or 'break' which is commonly heard. Otherwise the modification cannot be made imperceptibly, and the abrupt transition from one register to another will become audible. The blending tone, if properly graduated, extends over three or at most four notes, to which the French give the name of *voix mixte*.[3]

"With the aid of this *voix mixte*, the union of the 'chest' and 'medium,' of 'medium' and 'head' tones, proceeding either up or down the scale, the voice can be brought into line throughout its whole compass. Once the uniformity is achieved the secret of the legato, elusive as it may appear, becomes comparatively clear. The eclectic ear of the singer must do the rest.

(*f*) The Portamento

"The portamento resembles the legato, only in its execution the carrying of the voice is made audible over the interval separating the two notes.

"The mastery of the portamento is not more elusive than that of the legato; but its application to a musical phrase, the

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[2] Both formations are shown with diagrams and described in *Hints on Singing*, p. 11.

[3] The finest exercise I know for obtaining clearness and uniformity of tone in the medium register is that which Garcia gave to Jenny Lind when she went to him in Paris in 1841, to "mend her worn and uneven voice." It will be found on p. 16 of *Hints on Singing*. It is not to be used merely as a remedy, but as a study for maintaining a ringing quality of tone on the descending scales, and at the same time preparing the way for a natural pure legato.

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choice of a right mode of executing it, and various other considerations which musical feeling and experience alone can satisfy, combine to make it the more subtle and difficult device of the two. In the singing of Mozart both play an exceedingly important part.

"The English word 'slur' is capable of too many interpretations, and has not the same precise significance as the Italian *portamento* or the French *port de voix*. These imply a mode of carrying the voice which, if employed gracefully and in the right place, always adds character, elegance, force, or intensity of expression, to the delivery of a phrase. Without one of these purposes in view it had better not be used. But, correctly to fulfill the traditions of the Italian school, it cannot be dispensed with.

"To enhance the elegance of a phrase, the portamento should as a rule be lightly sung. Merely pushing the voice up or dropping it down from note to note deprives the device of all charm. The tone must be delicately poised and supported by the breath; it must likewise be carried without jerk or interruption over the whole of the interval, attaining its goal with perfect intonation and quality. Correct breath-pressure and intelligent anticipation of resonance will alone make this possible.

"To import the declamatory force or vigor of sentiment, the portamento should be employed with an energy and directness that leaves no doubt as to its object, yet always with the greatest discretion. The intention of the composer must be carefully studied, and this in the case of Mozart will scarcely leave room for mistaken zeal or choice of the wrong place. The portamento is not invariably indicated, but where it is not, tradition and taste enable us to mark the spot.

. . . .

"As an ordinary device for adding sentiment to the music, the portamento has been exaggerated and overdone to an extent that has created a prejudice against its use at any point. That, of course, is absurd, like most objections that go to an extreme. Sixty years ago the excessive use of the portamento was. unknown. The great singers used it in just the right measure and no more; they made it rare enough for the ear to be grateful for its charm, never 'slurring' two or three intervals in succession nor spreading the tone up and down with sickly heaviness. I remember the period when the exaggeration gradually set in. The song-writers of the eighties were as much responsible for it as the singers, one of the most popular of them, Grieg, suffering from an inordinate love of portamento, as his songs show.

"Then began a reaction. The more cultivated English audiences became familiar with the Passion-music and cantatas of Bach, and learned to appreciate the proper reticence in this matter. They began to enjoy a final cadence without the customary upward or downward *glissade* to the concluding note. Musicians perceived that the artistic singers were imitating the grace, perception, and restraint of players of the violin or the violoncello like Joachim, Sarasate, Ysaye, Lady Halle, Hollman, Hausmann, and Piatti, who were the right models from whom to acquire them.

(*g*) The Messa di Voce

"The English meaning of this curious term is naively but accurately defined by Garcia in *Hints on Singing*. The *messa di voce*, he says, stands for the process of singing 'swelled sounds,' which should 'begin pianissimo and by degrees acquire increasing force till they arrive at their loudest, which should happen at half their length; then the process should be reversed.'

"The apparently simple act of swelling and diminishing tone, not alone on single notes but on sentences or phrases, is the central characteristic of the old Italian school. The mastery of the 'straight line' must come first, as it would precede that of the 'curve' in drawing. But one does not suffice without the other—above all in the singing of Mozart, who demanded the *messa di voce* at nearly every turn of every piece that he wrote for the voice.

"Here, once more, it is diaphragmatic breathing that enables the singer to accomplish the well-directed support of a steady tone while swelling or diminishing the strength and volume with perfect evenness and regularity of gradation.

"The action of the *messa di voce* becomes, with practice, mechanical and subconscious. The utmost care is therefore needed in the exercise of a dynamic force that is liable to over-assertion and to produce a certain monotony of style. It may be constantly used, but only if guided by ease and economy of breath-pressure, coupled with musical intelligence.

"A Mozart singer who does not possess this gift, would, in my judgment, be an anomaly.

(*h*) Agility, Coloratura, Ornaments, Etc.

"It is a common belief that only light voices are fitted by nature for the execution of florid or *coloratura* music. That is a misapprehension which has only grown up in recent times, and did not prevail among the old teachers, because their pupils, even those with the heaviest organs, were continually demonstrating the opposite. Bach and Handel, Mozart and Rossini, wrote many passages that are *tours de force*, it is true; but, generally speaking, the former did not write their runs and 'divisions'. or the last-named his brilliant passages and cadenzas, for what they would have called exceptional voices. They wrote them indiscriminately for singers of every calibre—and for basses and contraltos as much as for sopranos and tenors.

"The basis of all flexibility is the pure vocalization of the quick scale upon the bright tone, or *voix claire*. In order to be able to sing clearly, evenly, and rapidly an octave or two of notes, one must be able to do the same thing on two, three, or five notes. That means careful and constant practice with correct breathing and mechanism, adequate resonance, a true ear, freedom from muscular rigidity of the throat or larynx, and the natural impulse which imparts ease and abandonment to the steady, effortless flow of tone.

"The free oscillation of the tone from note to note necessary for the preparation of the quick scale is also the right beginning for the practice of the shake or trill. But when more than two notes are attempted the larynx does not oscillate; the voice glides smoothly over the group with a slight accent upon each note, so that, no matter how rapid the movement, the singing of the scale becomes clear, definite, flexible, and of even strength throughout.

"The main factor in the attainment of this lightness, elasticity, and accuracy is the supreme controlling action of the breath, working in complete accord with mind and ear. To sing scales crisply and clearly we must be able to *think* them in perfection.

"Similar rules apply to the practice of runs (or 'divisions') which form perhaps the most characteristic and persistent feature of Italian music of the seventeenth and eighteenth centuries. The mastery of these is the key to every branch of florid singing. They provide the groundwork for all vocal agility, for the ease and brilliancy of rendering which alone justifies the survival of this class of music.

"Apart from smoothness and beauty of tone, a clear accentuation of the various rhythms is extremely important. Usually the accent falls upon the first note of a group of four, six, or eight notes, but the singer must be able to place it anywhere without interfering with the rhythm and clarity of the run. Nothing can be worse than triplets sung with a slurred and indistinct middle note, except perhaps a jumbled 'turn' of which the final note is not audible.

"In the singing of Mozart, correctly-marked rhythms—he has such an extraordinary variety of them—constitute a vital feature, notably in the concerted music of the operas and in the play between solo voice and orchestra. The ability to observe peculiar or divergent rhythms, in addition, is frequently essential in passages where agility is also called for. The study of one should therefore go hand in hand with the other; though naturally the scales and runs have to be mastered first.

"With Mozart's special *ornamentations,* the point is that he treats the various types of ornaments, not as mere embellishments, but as integral parts of the composition. He thus enhances their dignity and makes their faultless execution of equal importance with that of the main melody.

"The master had his favorite 'ornaments.' Grace notes simply abound in his music: turns (*gruppetti*), *appoggiature,* repeated and staccato sounds, shakes, slurred notes (*notes coulees*) constantly arrest the attention of the student. One and all demand the utmost purity and flexibility of voice and delicacy and finish of execution.

"Mozart was especially fond of *notes, coulees* which are very difficult to sing really well. They belonged rather to the technic of the violin or the 'cello than of the voice. Two gliding notes to a single 'up or down bow' are comparatively easy to play (compare the semiquaver passages in the *Tannhauser* overture); but two notes to a syllable for a few bars in succession present a greater difficulty to the singer because of the certainty, smoothness, and grace that are demanded of the executant, who should here closely imitate the violin.

"At the root of the matter lies the command of agility, and every student of this art who works diligently enough can be trained to become a more or less accomplished singer of florid music."

Interesting Letters from Our Readers

A Stage Fright Episode

To the Etude:

I was much interested in the different opinions on "Stage Fright," as presented in the Etude symposium of some months ago. Its "cure," if there is such a thing, had a special appeal. There was brought to me an experience which might be at least amusing to others who may read.

Several years ago, having accepted a position in a prominent church attended by many celebrities and professional people, I suffered severely from stage fright, or its equivalent.

One beautiful summer morning the church was packed, and among the congregation came a handsome, distinguished-looking man accompanied by a charming woman.

As the service progressed, I noticed in the mirror that the man never took his eyes off the organ. As I had not been in the position long, I became very nervous, imagining that he was a critic. By the close of the service I was near a collapse.

While leaving the church, I spoke to a prominent member, asking who was the distinguished man who never took his eyes off the organ.

"Why, don't you know that is Mr. J.—of the very prominent family of that name? He has lost his mind, and the lady is always with him, as he is not allowed to go out alone."

My tumble was big, but effective. Needless to say, my cure was complete.

Nora Cassady, Connecticut.

A Musical Party Surprise

To the Etude:

For a novel entertainment at a Pupils' Party, I found this feature a great success.

One of the smaller girls came early and was enclosed in a very large pasteboard box. Any chain store will have one. She was seated comfortably and then the top enclosed with crepe paper glued tight to each side. Also, sides were decorated with the same.

When all the pupils had arrived and were in their seats, conversing at ease, I clapped my hands and the girl in the box broke through the top and recited this:

Hello, everyone! I'm glad all are here;
  I offer to each one a lot of good cheer;
You see here the spirit that hovers around
  If no one is near to observe how you sound
When you practice or study or even sight-read;
  And that all scales are given the care that they need.

Always have patience, and always go slow;
  The more that you do this, the more you will know.
Don't forget I am near to note all that you do,
  And that if it is wrong the hurt falls back on you.
So good-bye, now you've seen me; take care, if you please,
  To do pieces right and you'll get them with ease.

R. Durand, Philadelphia.

Wants More Recognition for 'Cello

To the Etude:

In the last Etude appeared an article by Mr. Alterman, lamenting the small part the 'cello plays in the phonograph world. Violin records are there in profusion and of the most brilliant kind.

Contrasting with this, just please take up your talking machine catalog and see what is offered you for the 'cello; not one concerto in the lot; and only about thirty in the whole book. Of these nine out of ten are of a very sombre character; and not one that makes any serious pretention to real brilliancy.

The 'cello is not dependent upon tone alone; just as wonderful things can be done with it as with the violin. When some 'cellist wakes up to the fact that people will not buy this dull, uninteresting stuff, and give us what we want to listen to, there will be no trouble about the buying public appreciating 'cello records, and this the moment they are worth while.

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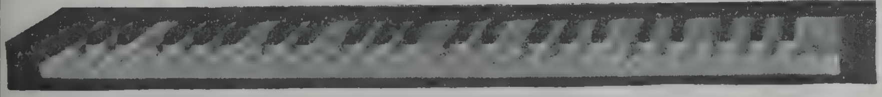

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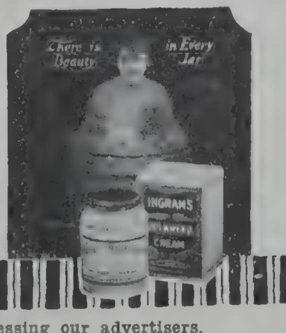

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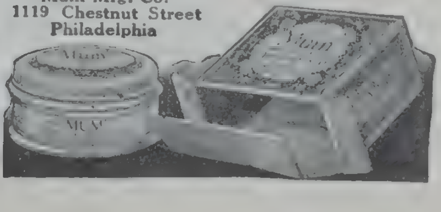

The Organist's Etude

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Value of the Organist to His Community

By Herbert Stavely Sammond

[Paper presented by the well-known Brooklyn organist and choral conductor at Convention of National Association of Organists, Rochester, N. Y.]

EVERY organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church. While his position in the church should have a certain value to any musical work in which he may be engaged on the outside, he should aid the cause of music through other channels besides those within the church.

What can be done and what is the way to go at it?

There are so many things he can do and so many ways of going at them that only a few can be mentioned here by way of suggesting others.

He should, in co-operation with other enthusiasts, organize a chorus or singing club. It matters not whether it be of men, women or children, or all three combined, so long as it is of value to the community, as it naturally would be.

To organists and pianists who have never done this type of work, and are not sure they could, I would say, as you play music in three or four parts on piano or organ and listen to each voice in its correct relation to the other for the proper blending of all the parts, you can do the same with voices. If you haven't done it and want to learn how, go to it and you will soon learn.

A Men's Singing Club

If the field in your own community is only partly covered by having a mixed and a women's chorus, then organize the men into a singing club. If there is no women's chorus and there is one of mixed and male voices, try that or a children's choir. If you find the field fully covered in your immediate community and you feel it would be unwise to organize one of the kind already established, go outside and find a place where there is no singing club and stir up one. If there is any community anywhere, in city or town, without a singing club of some sort, such a place needs stirring up. There should be a male, a female, a mixed and a children's choir in every community. Its value to all concerned is too obvious and needs only an enthusiastic musician to bring it about. Why not be that one? Some organists may feel that they cannot give the time or have not the time to give to it. To such I would say: You have the time if you are only willing to use it that way. Few, if any, are so crowded with pupils as to be obliged to teach morning, noon and night. If there are any such, my advice is to cut out some of the teaching before your health or your doctor tells you to vary your activities more by engaging in some work of this kind.

Now Let's All Sing

The work requires just the sort of training and knowledge an experienced organist is supposed to possess, with certain other qualifications that require only exercising for development, and not the type of leader whose only qualification is a good singing voice. There has been too much of this type of song leading in community work since the world war, and the need or excuse for it ceased with the war. This is one of the reasons community singing has not reached a higher standard and commanded the respect and support of more of the best musicians. Any singer with a robust voice, possessing little or no knowledge of music, with the right personality, can get away with a certain type of "Now let's all sing" community song leading. During the war one of the duties of the government song leaders was to make assistant song leaders out of certain picked men in a few weeks. While this was done, after a fashion, and met a certain contingency, no high standard could be built on such a foundation. Such work requires far more than a voice and the ability to "jolly" people along. Therefore, I say to all organists and pianists, and particularly to those who may have some knowledge of the voice, which all experienced organists should have: Do something that will elevate the standard of music in your community or adjacent town along the lines suggested. If it does not add directly to your income, it will pay in other ways.

How to Begin

A good way to start a singing society or club is to begin in your own church, taking as a nucleus those of your choir or others in the church who may sing. Do not, as was said at the outset, confine it to that church, but invite from all the churches those who love to sing. You will find many waiting to be asked. Perhaps a better plan is to get together a committee and send out a letter, signed by that committee, calling it a committee on organization, to all in the community who are known to sing more or less, asking them to come together for the purpose of forming a glee club, oratorio society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to start. If the club or choral society is representative of the community, as it should be, it is likely a rehearsal room can be obtained without charge from some church that has the community spirit, or through the courtesy of a chamber of commerce or some fraternal order, or perhaps a public school auditorium might be secured.

You will wish to give at least two concerts a season, the expenses of which can be met in part by the dues of the active or singing members, but largely by an associate membership called subscribing members or patrons.

Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its singing members. While some of the singing members may be studying music seriously, the largest part at the outset may not be able to read music at all and their highest ambition may have been to sing nothing beyond the "Dear Old Pal of Mine" or "The Sunshine of Your Smile" type of song, or perhaps some ragtime hit. In a short time you will have them singing and enjoying works of the great masters, as well as songs of the best modern composers, arranged for part singing, interspersed with light and humorous numbers that are a part of a well-arranged program. One cannot realize, without having tried it, the joy that such work brings to conductor and singers alike.

A fine work for a community can be done by organizing a Sunday-school or community band or small orchestra. Incidentally, one might obtain a practical knowledge of orchestration while doing it.

Music and Business

Another branch of musical work still in its infancy is the organizing and developing of choral societies and glee clubs in industrial plants, commercial houses and department stores—a work that has wonderful possibilities of development. Such work is waiting only for the right person who will go at it in a manner that will appeal to the heads of such concerns, and who is able to show the value to all concerned. An eminently successful work of this kind is being done in the great department store of Marshall Field & Co., in Chicago, where they have presented most of the great oratorios with large chorus, full orchestra and noted soloists. Some of New York's stores have choruses, but their work is not generally known to the public.

The Organist's Duty

Just as we have a bankers' glee club, why not an insurance men's or stock brokers' glee club? Industrial plants have their ball teams for Saturday and Sunday games during the summer, so why not have glee clubs and bands? They could meet in friendly competition (with each other) on Saturday and Sunday nights in the winter and once a season give a festival concert with the combined forces. The possibilities are so tremendous that I marvel at our indifference to the situation and the smug way we sit back and think how terribly busy we are, just because we may occupy a position as organist of a church and perhaps a synagogue and have a class of pupils. Theatre organists do not come under this indictment as their afternoon and evening work and sometimes morning rehearsals do not permit the adjustment of their time.

Distribute Your Energies

I know from personal experience that it is possible to be organist of a church and synagogue at the same time, direct two or three choral organizations, have a class of private pupils, be an active member of a committee of an organization to which one may belong, spend a night at home once in a while, read the daily papers, a magazine article or two, a few musical publications a month, attend the "movies," opera or concert now and then and do various other things that might be mentioned and still be well and happy. In fact, such a life should keep one well and happy. If I am emphasizing too strongly a general distribution of one's energies and talents rather than a more intensive adherence to one or a few things, such as devoting one's time to concert organ playing or composition, as some of our distinguished organists do, and do well, it is because I would call the attention of others to a much neglected and unexplored field of endeavor, the development of which would make the community happier and richer.

—*The Diapason.*

The Place of the Voluntary

By E. A. H. Crawshaw

As the name implies, a voluntary did not form part of the regular service of the Church and it was optional for the organist to play it or not. Others believed that various preludes and interludes were thus called because they were improvised. It is to be feared that too often little thought is given to-day as to what shall be the voluntaries chosen for public performance. If a preacher were to come as unprepared to the pulpit as some organists to the organ loft, we should not wonder if our congregations gradually diminished.

As Mr. Harvey Grace so ably expresses it: "The organ prelude is the first sound heard by the congregation, and it ought to be a worthy breaking of the silence, however simple it may be." At one town where I lived, Sunday by Sunday, the organist appeared without a single piece of music in his hand—he did not keep his musical library on Church premises—and we were compelled to listen to futile improvisations, generally commenced *pp,* with a gradual *crescendo,* then *diminuendo,* until the preacher ascended the pulpit stairs to the accompaniment of the *tremulant.* As a cure for such improvisers Mr. Grace suggests that their efforts should be recorded on a gramophone, and they should be compelled to hear on Monday what they had perpetrated on Sunday!

I read that the palmy period of the voluntary (i. e. of English composers) was from 1720 to 1830, and that the best specimens were composed by Croft, Beckwith, Keeble, Boyce, Greene, Battishill, Kelway, S. Wesley, Russell and Adams. Mr. John E. West has rescued some of these from oblivion, and edited them in the series of "Old English Organ Music."

To give another personal experience: the concluding voluntary was always chosen in the same key, or one nearly related to the key of the last hymn-tune sung at the service. This is an excellent idea, and is especially gratifying to those who, having an exceedingly good sense of pitch, object to the frequent "ungentlemanly modulation" which perhaps follows the final Amen.

But it is of some of the extraordinary voluntaries which have been played that I would write.

The practice is not a new one. In 1712 Addison found it necessary to protest against "Merry Epilogues after Tradgedies, and Jigging Voluntaries," in *The Spectator* for the 28th of March.

There is a story to the effect that S. S. Wesley once showed his disapproval of something or somebody by putting down the lowest pedal note, and slowly building up and sustaining the chord of C!

Mendelssohn, when travelling in Italy in 1830, was amazed at the poorness of ecclesiastical music. He tells us he was in the Franciscan Church at Venice, gazing at Titian's "Martyrdom of St. Peter." Divine service was going on, and as he was earnestly contemplating the wondrous evening landscape" with its trees, and angels among the boughs, the organ commenced. The first sound was quite in harmony with my feelings; but the second, third, and, in fact, all the rest, quickly roused me from my reveries, and restored me to my senses by their theatrical qualities.

It must be a great temptation to an organist not to improve the occasion by some selection of music which he is sure the audience will recognize. Sir Arthur Sullivan was playing the organ at the consecration of a Church by the then Bishop of London. The hour was fixed for noon, but through some misunderstanding the Bishop did not arrive till one. Sullivan had to play all the time, and amongst other music he introduced "I Waited for the Lord," then one of his own songs, "Will He Come?" the appropriateness of these being apprehended by the waiting congregation.

When Charles Santley was in Italy his experience was not more happy than Mendelssohn's. In his *Reminiscences* he says: "Passing the Carmelites one day, in Milan, I heard the sound of the organ, and entered. About twenty-five girls were receiving confirmation; the organist enlivened the proceedings with selections from *La Traviata.* In the country places all attempt at propriety was discarded; the organist simply played whatever he could get through, sacred or profane. I have heard the favorite galop from the last new ballet and the last movement of the overture to *William Tell* played as voluntaries. At Baveno a few years ago, on the occasion of a wedding, Mass was being performed. At the Elevation (the most solemn part) we were regaled with 'Largo al factotum' from *Il Barbiere di Siviglia!*" Dr. Schweitzer mentions in his *J. S. Bach* that in 1548 an organist in Strassburg was dismissed from his post for having played French and Italian songs during the offertory.

Dr. Henry Coward in his *Reminiscences* tells of a former organist of Leeds Parish Church, Mr. R. S. Burton, a man of strong will and firm convictions, with a large share of combativeness. He displayed all these qualities by playing, at the conclusion of what he considered an unorthodox sermon the chorus from *St. Paul*: "Now this man ceaseth not to utter blasphemous things," which was, doubtless, the opinion also of a good many in the congregation.

Mr. Harvey Grace, in his excellent book, *The Compleat Organist*, has two chapters on the subject of voluntaries which one wishes all "who handle the organ" could read. He pleads for making a feature of the organ music before the service. He argues that then people have time to listen, being most of them "in their places some ten minutes before the service begins." Happy Mr. Grace, if this is his usual experience! His advice as to the choice of suitable voluntaries, both before and after a service, is most valuable.

But in some churches the officiating minister is not musical. To him the only important part of the service is that when he can have his own say—the sermon. If he should be in the pulpit (I refer now to Nonconformist usage) and the organist dare to finish his voluntary, woe be to the unhappy man!

I was recently told by an organist, a Mus. B., and a most capable musician, that he was playing the "*Angel's Farewell*" from *The Dream of Gerontius* before service, and kept the minister waiting a short time until he had concluded Elgar's lovely music. The result was great anger on the part of the minister that he should have had to wait, and an apology insisted on from the poor unfortunate organist. I would certainly prefer to hear that organist's voluntaries than the minister's sermons!

If the ministers take this attitude and give no encouragement to their organists, music will never occupy its rightful place in our services. There are many of us to whom the voluntaries, well chosen and well played, mean a great deal. They may be as distinctly helpful as the spoken sermon, and we echo the words of the Psalmist: "Praise Him with the harp and organ."

Organ Extemporization

By S. M. F.

Extemporization may be considered to a certain degree as a combination of the arts of composition and interpretation. It differs from composition in the same way that ordinary conversation differs from literature; but is not the conversation of a brilliant man far more interesting and instructive than a book which may be the studied product of a dull and uninteresting mind?

Many famous composers have been noted for their skill in the branch of their art; Beethoven and Mendelssohn being two gifted examples. In our own time stands the eminent Marcel Dupre, weaving into massive symphonic form the themes presented to him.

Two phases of extempore playing deserve consideration; that of form and that of color. In regard to the first mentioned, it would be advisable to begin with a Period, forming an imperfect cadence on the Dominant at the close of the fourth measure and a perfect cadence at the close of the eighth measure. Later this could be extended to a Double-Period, reserving the imperfect cadence until the close of the eighth measure and the perfect cadence until the end of the sixteenth measure. Before long the player's musical instinct will show how this can be further developed, and where extra measures may be interpolated or introductory chords added.

A fugal composition should not be beyond the powers of a player, provided a short and simple subject be chosen to begin with, and a knowledge of its construction be possessed.

It is important that a sense of melodic outline be cultivated. Intimate acquaintance with melodies of Mozart, Beethoven, Schubert and Brahms will most assuredly form and refine the melodic taste, just as association with cultured and well-bred people refine the manners.

In regard to color extemporization much depends on the mechanical and tonal resources of the instrument. Variety in tonal texture is important. For instance, it is more interesting tonally to use gamba 8-ft. with flute 4-ft. or flute 8-ft. with gamba 4-ft. than the same quality of tone 8 and 4-ft.

Sixteen-foot stops played an octave higher or 4-ft. stops an octave lower often yield interesting contrasts of tone to the 8-ft. registers. Flutes modify reed-tone, although modern reeds do not require flutes to modify their asperity. Diapasons and gambas or reeds and gambas rarely agree. Four-foot open flutes often have a pleasing quality of tone in their lowest octave which may be effectively used in arpeggios against chords on soft reeds or violas.

When playing a solo, do not always couple the manual used for the accompaniment. If, for instance, an 8-ft. flute is being used on the Choir, accompanied by a delicate string tone on the Swell with octave couplers, the top note of the accompaniment, if uncoupled, will lie above the solo. The effect is pleasing, the ear being intrigued by the apparent conflicting claims of the more powerful toned solo stop and the delicate but more highly pitched accompaniment tone.

Use the vox humana as a timbre creating stop. Its tone, combined with the celeste and 4-ft. flute is arresting. Care should be taken not to fatigue the listener by too constant a use of the tremolo.

The 8-ft. stops on the Pedal organ should frequently be used without any 16-ft. The constant booming of the 16-ft. frequently becomes wearisome to the listener.

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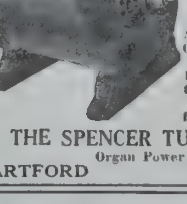

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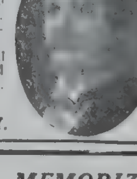

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SUNDAY MORNING, NOV. 2nd

ORGAN
Sextet ....*Donizetti-Browne*
ANTHEM
a. O, How Amiable are Thy Dwellings ....*West*
b. Father of Mercies..........*Stults*
OFFERTORY
Jesus, Lover of My Soul (Duet S. and A.) ....*Solly*
ORGAN
Anniversary March ....*Pease*

SUNDAY EVENING, NOV. 2nd

ORGAN
Meditation ....*Stults*
ANTHEM
a. In the Light of His Face *Wildermere*
b. Saviour, Breathe an Evening Blessing ....*Pike*
OFFERTORY
Evening Shadows (Violin Obb.) *Williams*
ORGAN
Allegro Con Spirito ....*Warner*

SUNDAY MORNING, NOV. 9th

ORGAN
Allegretto in E flat............*Read*
ANTHEM
a. We Lift Our Hearts to Thee.*Borch*
b. O Love That Will Not Let Me Go ....*Eggert*
OFFERTORY
In Heavenly Love Abiding (Duet S. and A.).....*Rockwell*
ORGAN
March in C.....................*Read*

SUNDAY EVENING, NOV. 9th

ORGAN
Berceuse ....*Godard*
ANTHEM
a. I Long to Be with Jesus..*Williams*
b. Day is Past and Over......*Stults*
OFFERTORY
That Sweet Story ....*Widener*
ORGAN
Allegro Pomposo ....*Sheppard*

SUNDAY MORNING, NOV. 16th

ORGAN
Ave Maria ....*Schubert-Nevin*
ANTHEM
a. Hail, Gladdening Light ....*Nichol*
b. Praise to God Immortal Praise *Stults*
OFFERTORY
How Amiable are Thy Dwellings (Duet S. and A.) .*Roberts*
ORGAN
Festival March ....*Teilman*

SUNDAY EVENING, NOV. 16th

ORGAN
Twilight Devotion ....*Pease*
ANTHEM
a. O, Jesus! Lord Most Merciful ....*Marks*
b. Jesus, the Very Thought of Thee ....*Shelley*
OFFERTORY
Too Late ....*Bird*
ORGAN
Minster March ....*Wagner*

SUNDAY MORNING, NOV. 23rd

ORGAN
Offertoire in F................*Read*
ANTHEM
a. Prayer of Thanksgiving *Netherlands*
b. Now Thank We All Our God ....*Huerter*
OFFERTORY
Jesus Only ....*O'Hara*
ORGAN
Festival March ....*Lyre*

SUNDAY EVENING, NOV. 23rd

ORGAN
Homage to Grieg...........*Whiting*
ANTHEM
a. To Thee, O Lord, Our Hearts We Raise ....*Dressler*
b. Awake, My Soul, to Sound His Praise ....*Pike*
OFFERTORY
In the Hour of Trial (Duet S. and A.) ....*Stults*
ORGAN
Postlude in G..................*Read*

SUNDAY MORNING, NOV. 30th

ORGAN
At Dawn ....*Zimmerman*
ANTHEM
a. Lord is Exalted............*West*
b. Hark! Ten Thousands Harps and Voices ....*Stults*
OFFERTORY
Hymn of Thanks ....*Protheroe*
ORGAN
March in C................*Williams*

SUNDAY EVENING, NOV. 30th

ORGAN
Adagio ....*Beethoven-Whiting*
ANTHEM
a. Holy Art Thou ....*Handel*
b. Come Holy Spirit.....*Zimmerman*
OFFERTORY
The Day is Ended (Violin Obb.) ....*Wolcott*
ORGAN
Church Festival March ....*Stults*

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The Birth of the Organ

How old is the organ? No one really knows. There is a very interesting carving of an organ upon an obelisk erected by Theodosius, who died in 393 A. D.; but it is certain that organs existed long before his time.

The organ was in general use in the churches of Spain as early as 450 A. D.

In 666, Pope Vitalian at Rome realized the advantages of the organ in church singing and advocated its use. This pope, however, had the habit of changing his mind and soon thereafter abolished congregational singing in the church and advocated the use of canonical singers.

Organ making was introduced in England in the eighth century. It was introduced in France just a little later.

Pepin, the father of Charlemagne, imported an organ from Constantinople (Byzantium) about 757. It was a pneumatic organ and its pipes were made of lead. It was played by an Italian priest.

The first organ introduced in Germany was one erected by Charlemagne in Aix-la-Chapelle. It was a copy of the organ his father had imported from Constantinople.

In 825, the Caliph Haroun al Raschid presented Charlemagne with an organ by an Arabian maker. This organ was also erected at Aix-la-Chapelle.

Waiting at the Church

"When I was organist of St. Michael's" Sir Arthur Sullivan says, in Arthur Lawrence's biography of this genial composer of "H. M. S. Pinafore" and other such works, "my friend Cranmer Byng was appointed vicar of a new church, and I designed the new organ for him and undertook to find an organist. When the day arrived for the consecration, I hadn't obtained the organist for him, so I volunteered to play for two or three Sundays, until I could find someone else, with the result, however, that I played there for two or three years. I remember that at the consecration of the church by the then Bishop of London, the hour fixed was twelve o'clock, and by some misunderstanding the Bishop didn't arrive until one. Consequently, I had to play the organ the whole time, in order to occupy the attention of the congregation. As the minutes went by and the Bishop didn't arrive, I began to play appropriate music. First I played 'I Waited for the Lord' (in England, it should be explained, a Bishop is a member of the House of Peers, as one of the 'Lords Spiritual'), and then went on with a song of mine which is entitled, 'Will He Come.' The appropriateness of the piece was perfectly appreciated by the congregation."

Handel—Adapted

In the preface to an edition of Handel's "Messiah" written by Dr. John Clarke, the following amusing anecdote is given: "Being on a visit to a friend in a country place, the inhabitants of which were more primitive than scientific, Dr. Busby, on his way to church on a Sunday morning, overtook one of the choristers with a bundle of music books under his arm.

" 'What have you got there, my man?' said the doctor.

" 'Zum of Handel's music, zur, that we're going to zing at church today,' was the rejoinder.

" 'Handel!' said the querist, somewhat astonished; 'don't you find this music difficult?'

" 'Why,' said the countryman, 'we did at furst, zur, but we altered un a bit, and he goes very well now.' "

Considering how freely Handel himself took the music of other composers and "altered un a bit," the treatment given to the "Messiah" by the West countryman seems only fair.

A Thought for Choir Directors

By A. Lane Allan

An organist-teacher-choir-director has worked out a satisfactory plan to help pupils to pay for their lessons. She is organist and director of the choir in one of the large churches in an eastern city Upon discovering a pupil whose voice seems promising she suggests a test to see if arrangements can be made for him to sing in the choir. If the voice is satisfactory she allows the pupil to apply the fee which he receives from this source in payment of his lessons on the organ or piano as the case may be.

A little assistance of this kind makes it possible for a pupil to continue his lessons sometimes, or pay for the music he uses Those who have been fortunate enough to qualify for the work in the choir are of course receiving valuable training, free of charge, in the control of their breathing.

Adjusting Hymn Titles

To the Etude:

Your issues of The Etude have, in the last few months, contained articles from correspondents who have fallen into errors in naming of tunes, calling them by the words of the first lines of hymns. I recall two or three such. The proper name for the tune to which we sing the words is "Bethany," and never "Nearer My God to Thee." Suppose we sang these words to the tune by Sullivan, the words "Now I Have Found a Friend," would you call the tune Bethany by the words "Now I have found a friend?" It is simply absurd to allow such inaccuracies. Another thing in this connection is that Lowell Mason did not compose the music: it is taken bodily from Tom Moore's ballad, "Oft in the Stilly Night," as anyone can see by comparing them for himself. Another tune misnamed is "Lux Benigna" to which we sing "Lead Kindly Light." But the tune should never be named simply from the words of the first line of the hymn.

And there is another matter in connection with hymn tunes to speak of. A year or two ago a famous preacher of New York addressed the association of organists and tried to impress on them the importance of playing the *hymns* in better style. I, thereupon wrote the preacher and suggested that we organists *never play hymns*, but we do play the tunes: the hymns are words, the tunes are notes. The gentleman answered that he was exactly wrong and that I was exactly right. It does seem strange that so many fall into bad habits of inaccuracies in the relation of hymns to tunes.

John Q. Everson, Pittsburgh, Pa.

Musical Ambassadors

The recent Mascagni-Mocchi trouble in Buenos Ayres was the occasion for some pertinent remarks by the eminent baritone, Dinh Gilly, in the *Musical News and Herald*, of London

After discussing the necessity of the impresario offering his public the style of opera it likes, Mr. Gilly continues:

"It is only a partial truth to say that music is international. There *is* competition for supremacy, and the nation, which, having 'the goods,' knows how to advertise them best and can organize a propaganda which puts nationalism first, is bound to come out best. Artists should not be *driven* out of their own country to seek in foreign lands the recognition which their own country has denied them, but should be *sent* out as propagandists and find abroad their main support in their co-nationals. Does not an artist do abroad as much for his nation as any commercial firm? Did not 'Caruso' mean Italy; 'Sarah Bernhardt,' France, and 'Hans von Bülow,' Germany?"

I Have Found Out How to Get Rid of Superfluous Hair At Once

Here's the Secret

I had become utterly discouraged with a heavy growth of hair on my face and lip. I tried every way o get rid of it—all the depilatories I had heard of, electrolysis, even a razor. I tried every advertised remedy, but all were disappointments.

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How to try a new Piano.

Q. *Please mention a few points to notice when trying a new piano—any chords or runs or tests that would make an opinion of some value, not merely a case of "it pleases me," or the contrary.*—X. Y. Z., Montreal, Canada.

A. Start from middle C, play every note of the chromatic scale, ascending firmly, slowly, in order to learn if the tone is round, has depth, that its quality is equal throughout; then examine the descending scale similarly; next, play a little faster the scales of C, E-flat and B ascending and descending, to test the weight and evenness of the touch, the singing quality or *sostenuto;* now play some rapid scales, roulades, arpeggios, not forgetting prestissimo repeated notes to discover if the mechanism responds immediately to the touch, even the lightest. Examine the pedal action. If the instrument be second-hand, be sure to see if the sound-board is perfect, no crack, no repairs, but as perfect as new. Read "The Story of the Pianoforte," by A. J. Hipkins (Novello's Music Primers), and "A Noble Art," by Fanny Morris Smith (published at Steinway Hall, New York City).

Whence comes the name "Hornpipe?"

Q. *I have always thought that a "Hornpipe" was a sailor's dance; but recently I saw it mentioned in a book as an instrument. Is it not a mistake? Please tell me something about it.*—A. C. D., Philadelphia, Pa.

A. The Sailor's Hornpipe is the most "modern" (!) of the dances known as Hornpipes. It dates back to the late seventeenth century period and is probably related to the Dutch "Matelotte." Before that period, however, the Hornpipe was a most fashionable dance all through the sixteenth century, in the reigns of Henry VIII and Elizabeth, and each county in England had its special form of Hornpipe. Thus the dance called for appropriate tunes, and we find them among the compositions of the best musicians of the times: Hugh Aston, Henry Purcell and others. This dance took its name from the instrument which originally accompanied it. The antiquity of the Hornpipe as an instrument is difficult to determine. A vocabulary of the fifteenth century translates the Latin *Cornubium* with "Hornpipe" and another early dictionary includes the word about 1440. It was a wooden pipe with finger-holes and a bell or horn, played with a single-beating reed which was also covered with horn. Ben Jonson speaks of "the nimble hornpipe," and Dryden, in his translation of the Æneid, says "The shrill hornpipe sounds to bacchanala." Thus we have: first, the instrument; then the dance accompanied by it; finally, the variation known as the Sailor's Hornpipe.

Difference between Bombard and Bombardon.

Q. *What is a Bombard; what is a bombardon?*—Theresa, Milton, Mass.

A. A Bombard (Bombarde, Bumbarde), a wood-wind instrument of conical bore, having a double reed, belonging to the bass of the Shawn (or Shalm) or early Hautbois family. It is ancient, found frequently in the records of Henry VIII's time, and must not be confused with the modern brass instrument with valves called the Bombardon.

About "Covered Tones."

Q. *In singing, what is meant by a "covered tone?" What kind of voices need work on it? How would you teach its use?*
—C. E. M., Kentucky.

A. The change which occurs in voices when the "open" tone is no longer employed; by "open" is understood the vibration of the vocal chords in their full length and thickness. It is also applied to the resonance cavity or cavities employed, as, for example, when in singing the low notes the sensation seems to be entirely in the chest cavity and the tones are full and round, the voice is said to be "open." All voices should acquire the "covered" voice, most particularly contraltos, tenors and all male voices. It is absolutely impossible to give any kind of vocal lesson in print or by correspondence. The teacher must hear the voice to recognize the kind of fault in order to apply the proper remedy. You would do well to take some lessons from a really competent male teacher whose chief aim is to make competent singers.

Diction—Enunciation—Vocal Bibliography for a Pianist.

Q. *Please recommend a bibliography for a piano teacher and theorist who wishes to appreciate songs. What is "good diction"? I know what good enunciation is in speech. Please recommend exhaustive text.*—F. S., Akron, O.

A. *Interpretation in Song*, by Greene; *The Art of the Singer*, Henderson; *How to Sing a Song*, Yvette Guilbert; *Pour Chanter*, Léon Melchissedec, Paris; *Songs and Song Writers*, H. T. Finck. "Good diction" in song is analogous to good enunciation in speech, or, rather, to perfect articulation of consonants. Consult *The Art of Singing Words*, Arthur de Guichard (The University Society, New York).

Prima Donna—Lillian Evans Blauvelt.

Q. *Is there a prima donna named Lillian Evans Blauvelt, and what is her nationality?*
—Tenor, Troy, N. Y.

A. Lillian Evans Blauvelt was born at Brooklyn, N. Y., of Welsh and Dutch parents. She was exceptionally gifted in music, making her debut at Steinway Hall, New York, as a violinist at the age of eight. She made her operatic debut at Brussels, in Gounod's "Mireille," in 1891, after which she has had a most successful operatic and concert career in Rome, Munich, London and America. Grove says she has a pure soprano voice of exquisite quality.

Cadence and Cadenza.

Q. *Will you please explain about cadence and cadenza? I always get so confused about them. Is there only one form of each, and how should they be used?*—Herbert W., Broadway, New York.

A. A cadenza is a running passage at the conclusion of a vocal piece. In instrumental compositions, also, space was formerly left for the solo performer to add a suitable cadenza, displaying his technic and brilliancy. Clementi wrote cadenzas for the whole of Mozart's concertos. A cadence is the end of phrase, formerly called a fall (*cadere*, Latin to fall), either in melody or harmony. There are four principal forms of cadence in harmony: the whole, or authentic; the half, the interrupted and the plagal. When the last chord (the major or minor chord of the key) is preceded by the major chord of the dominant, such cadence is called whole or perfect. If the last chord is the dominant and is preceded by the chord of the tonic, the cadence is called half or imperfect. When the last chord of the phrase is other than the tonic chord and is preceded by that of the dominant, the cadence is said to be interrupted, false, or deceptive. The cadence called plagal is that in which the chord of the tonic is preceded by the major or minor chord of the subdominant.

The chief Factors in Memorizing.

Q. *I find it very difficult to memorize my piano studies and pieces. As long as there is a melody, not too intricate, I can memorize fairly well; but when it comes to technical studies Czerny, Cramer, Bach's Inventions and music of a similar kind—classical, that is—I am quickly at fault. What do you suggest to overcome the difficulty?*—A. W. M., Denver, Colo.

A. Chief consideration: the power of memory is proportional to the amount of attention; therefore the *chief thing to be cultivated* is the *power of concentration*—application and will power must be concentrated upon the study to be memorized. It is easy to prescribe and just as easy to do, *provided the student possesses WILL*—without it there will be no memorizing. This will power and concentration must be put into operation (1) to educate the eye to make a mental picture of the printed page; (2) to educate the ear to retain the melodic and harmonic sequences; (3) to analyze the structure of the composition, in order to fix in the mind the mental picture; (4) to remember by the touch the various peculiarities and combinations of fingering. If the student concentrates on these points he will soon find that his memory awakens and responds.

To play or Not to play with the Metronome.

Q. *Ought I to study my pieces and exercises with the Metronome beating the time indicated in the music? My teacher says that I should do so, but I find it makes my playing incoherent and a scramble. What do you advise?*—Pianist, New York City.

A. Your playing is "incoherent and a scramble" for the very reason that you try to play according to the metronome indication; whereas that *indication is for the pace* that you will *finally play when you know the composition thoroughly.* Would you run or row a race by starting your very quickest, leaving nothing for the "last lap"? When you start your motor do you not usually begin on low, then on two, finally on high? *Practice slowly.* Let all your scales, arpeggios, technical studies and "pieces" be practiced slowly until you have mastered them sufficiently to increase the pace; then by degrees succeed in playing according to the MM. mark. Remember: *Every day begin your technical studies and pieces slowly, increasing the pace very gradually,* proportionally to the good tone and the degree of facility that you have acquired in that special work.

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

A Growing Profession

VIOLIN teaching is a growing profession. There has not been, in the entire history of music, such a rapid development in the popularity of an instrument, nor in the number of students studying it, as that which has taken place in the last ten or fifteen years, in the United States, in the study of the violin.

We have no way of knowing what the percentage of increase in the number of violin students has been; but there are towns and cities scattered all over the country where it has been 1,000 per cent at least.

The cause of this wonderful increase in the popularity of violin playing and the number of people studying this instrument has been the wide-spread introduction of the class system of teaching, making the cost of instruction very cheap, and putting it within the reach of the masses. This class instruction has manifested itself in two forms, one the introduction of violin instruction into the public schools, and the other the establishing of numerous private violin schools, where a season's term of class lessons, including a violin outfit, is offered at a very cheap rate.

Violin Instruction in Schools

Hundreds of towns and cities have introduced violin instruction in their public schools. The classes range in size from two to twenty-five pupils; and where a fee is charged, the price of lessons ranges from ten cents to a dollar, the fees going towards paying the violin teachers. In some schools the teachers are paid by the school board, and the violin instruction is entirely free.

The violin pupils of the schools, as soon as they are sufficiently advanced, are formed into school orchestras which play for the marching of the pupils, for school entertainments, and other events. Besides being complete in themselves, these school orchestras are often combined into one large orchestra for special occasions, such as concerts and musical festivals. In cities of from 50,000 to 100,000 we often hear of these combined orchestras numbering from one hundred to three hundred violins, or even more.

Nominal Cost

Owing to the nominal cost of the instruction and the pleasure of playing in the orchestras at the schools and in their public performances, violin playing has become extremely popular in the public schools, and the number of violin pupils in the country is increased many thousand each year from this source alone. I know, personally, of moderate-sized cities in the middle-west, where the number of violin students in each town has increased from approximately fifty to five hundred within the last ten years.

The establishing of hundreds of private violin schools with the class instruction system, is also swelling the number of pupils by thousands. In these schools violin teaching is commercialized and reduced to an exact business proposition. I recently had a talk with a traveling representative of a violin house which makes a specialty of selling cheap violin outfits to these schools. His story was really illuminating, as showing the tremendous growth of violin instruction now going on. He said, "It will be a surprise, even to many musicians and professional violinists, to hear on what a large scale many of these schools are operated. The plan has been in general use on a large scale in the United States for only about ten or fifteen years. A course of from thirty-six to forty lessons (or in some cases fifty) taken weekly, is offered at seventy-five cents to one dollar per lesson. As an inducement to the pupil to enroll, he is given a violin outfit entirely free, to become his property as soon as he has completed and fully paid for the full number of lessons in the term. The pupil, or his parents, signs a contract setting forth the terms of the bargain, and the lessons are started at once.

"Our firm sells these violins to schools of this character at three dollars each, bags and bows at seventy-five cents each, the entire outfit thus costing four and one-half dollars. Some schools pay a little more for the violins than this, but not much. The pupil who gets the outfit is, of course, under the impression that it is worth from twenty to twenty-five dollars.

"The classes in such schools range in size from ten up to twenty-five pupils in some cases. Where the charge for lessons is one dollar each it thus appears that the school gets from ten to twenty-five dollars for a single class lesson. It is very apparent that the school can easily afford to give away to each pupil a violin outfit costing only four-and-a-half dollars, since it receives from thirty to forty dollars for the term, according to the length of the term, and the price of the lessons. The schools also have other sources of income, as they arrange in many cases for private lessons, to be given when the teachers are not busy with the class lessons. They also have excellent opportunities to sell more expensive violins, ranging in price up to two hundred dollars as well as bows, cases, strings, and general musical merchandise. Many of these schools also have classes in mandolin, guitar, banjo, ukulele, and other instruments, which are operated on the same plan of a term of lessons, with a free instrument included.

Two Hundred Violins a Month

"Pupils are secured for these schools by putting out agents who make a house to house canvass, ringing each door bell like book agents or vacuum cleaner canvassers. An effort is made to round up all the children of a neighborhood, and, to try to induce the parents to send them to the school. Almost everyone is interested in music, and where the door would be quickly closed in the face of an ordinary canvasser, the representative of the violin school is usually invited in, and an animated conversation ensues; for people never tire of talking about their children. A violin outfit free, and a season's lessons, all for thirty or forty dollars, looks like a bargain to many; and the canvassers bring in hosts of pupils.

"To give you an idea of the scale on which some of the violin schools are conducted, I might mention that in one of the larger western cities there is a school which we furnish with two hundred violins every three months. There is hardly a city in the country, of over 25,000 population, but what has one or more of these schools, and the number is increasing all the time, as it is found to be a money making proposition."

Only Crude Results

Of course all this increased interest in violin playing and wonderful increase in the number of pupils, must eventually result in a wonderful impetus to the art. For the present, unfortunately, the development has been more in quantity than quality; that is, there has been an enormous increase in the number of violin pupils who have acquired a smattering of the art, but a much smaller increase in the number of really artistic players. Under the class system, at least where there are many in the class, only very crude results can be looked for. To learn the violin in a really artistic manner a pupil must have individual instruction, at least once or twice a week. It is the most that a really competent violin teacher can do to teach one pupil, let alone a half dozen, to say nothing of twenty or twenty-five. It is very difficult for most pupils to acquire the proper motions of the arm and wrist in bowing, and here is where the guidance of a good teacher becomes absolutely necessary. Where there are so many to teach at once, it is quite impossible for the teacher to give every member of the class a good bowing.

However it is quite certain that if interest is increased in an art or science, a great evolution is bound to take place in that art or science; so, if interest is increased in violin playing, by multiplying by many times the number of players, even though their attempts are crude, the number of artistic players also will be increased. There will be more pupils for the artistic teachers. As the art of violin playing becomes more diffused among the people, there will be more pupils with talent for violin playing, a greater number of geniuses of the virtuoso order, and more composers of violin music. This has been the experience in countries like Hungary, where violin playing is so common, and the result will be the same here in our own country.

Hints in 'Cello Bowing

By Caroline V. Wood

IT may sound ridiculous to tell a 'cello student to keep his bow moving, but sometimes this injunction seems necessary. A new student, lacking self-confidence and ability as well, is apt to be over-cautious and bow in a very cramped way. He is so busy locating the notes on the fingerboard that he forgets to keep his bow moving freely, and the result is very scratchy sounds.

The 'cello student should be taught to bow freely, that is, with a free arm movement. Only in this way can he produce even, smoothly-flowing tones. The 'cellist should learn to feel at ease when playing —he must have confidence in himself. Of course this does not mean that carelessness should be tolerated, nor that the bow should race across the strings. But *keep the bow moving freely,* without any unnecessary hitches or stops. Remember, it is only by moving the bow across the strings that any sound at all is produced, and this sound should be *music.*

This need not interfere in any way with long, slow bowing, which must also be given attention.

Ensemble for "String" Students

By Alfred Sprissler

NEARLY every musician when making the first step into ensemble playing, finds himself considerably at sea. The routine is new, so new that apparently all he can do is to sit fast in his chair trying to look intelligent. Everything seems vague and hazy; nothing is understood; and the other musicians are seemingly doing things entirely differently from what is ordered in the notes.

His crowning bit of wormwood is swallowed when one of the seasoned warhorses approaches, smiles balefully and observes, "Your trouble is that you play alone too much."

The worst part about this observation is that it is correct. The student has been so immersed in acquiring the fundamental technic of his instrument that he has arrived at a strange condition. When playing a selection he will, unless an exemplary student, accelerate the tempo when he comes to a portion of small difficulty; and conversely, should a part of extraordinary difficulty appear, he will retard his time to suit his lack of ability.

Consequently, after years of playing alone, the student has lost his perspective. He has acquired such a mental state that his acceleration and retardation are involuntary, so much so that he would resent your telling him of it. But the first time playing with others proves his delinquency.

The master-and-pupil exercises for 'cello of the Dotzauer-Schüle are not sufficient to insure the bases for good ensemble playing. The teacher's part is so meagre, and the pupil's so elaborate, that the result is quite unsatisfactory. Besides, the playing of such exercises is uninteresting.

The problem was happily solved when a volume compiled by my grandfather was discovered. It contained violoncello duets of such as Sebastian Lee, Felix Battanchon, Breval and Kummer. The duets by this last composer initiate the student into the peculiarities of the tenor clef, by easy stages, and are written upon themes from Mozart and Haydn. They are very melodious and give an opportunity for as much ensemble work as the young pupil can conveniently handle at this time.

A teacher of the violin mentioned the fact that he had seen what results were forthcoming from this departure. He suggested that one of his advanced students meet my scholar for the purpose of duets for violoncello and violin. My library contained the necessary selections and the twain were started on the six selections of Charles Dancla, composed on themes from operas "Il Barbiere di Siviglia," "Lucia," "Norma," "Der Freischütz" and "Don Juan." The parts were loaned the young musicians with the understanding that the practicing of them was in no way to interfere with the regular routine. One lesson per month was spent in working at them under supervision, my friend and I alternating.

The literature for this combination, practically unknown by many teachers, is rich. Beethoven composed three very fine duos for clarinet and bassoon, which may be had for 'cello and violin. The indefatigable Sebastian Lee has to his credit many selections for the combination. Wichtel, of "Young Violinist" fame, has a large repertoire of them; although they are little more than violin concerti with 'cello accompaniment. The part is excellent schooling, however, if the 'cellist's wrist holds out. Kreutzer has also contributed. Breval has written a multitude of easy duets, well fingered, which instil a sense of time into the players. Last, but not least, Haydn has a very excellent posthumous duo which is worth careful study.

The results of this training are manifold. In the first place, it gave the young persons under my notice an insight into the pleasures and profits accruing from concerted practice, aiding them in time and the production of tone. Then it made them look with interest upon the string trios and quartettes which were to follow when their proficiency made such possible. Above all it gave poise and ability to listen and understand what "the other fellow was doing" without becoming nervous and trying to "catch up."

Instrumental Music in Public Schools

By Glenn H. Woods

(*Continued from page 598*)

forge? Not on equipment furnished by their parents.

In Cass Technical High School, Detroit, the Board of Education has placed $7,000 worth of musical instruments in one building, with an annual budget of $3,000 for maintenance. A concert band, two orchestras, seven full-time instructors with seven half-time student teachers, give ample opportunity to many students for special musical training. This is the way Detroit does things.

The Plan

Children enter the public schools at six years of age. By the time they are in the third grade—or at nine years—it is possible to begin their instruction in instrumental music. The choice of instruments is usually left to the decision: (1) of the parents; (2) of the child, who wants to play 'cause his nearest friend has begun lessons; (3) of the parents and the teacher, who, upon request, can usually advise the best instrument for the child to study, taking into consideration the hand, the lips, the teeth, and the musical attitude of the child, not overlooking in the final equation his mental caliber and the home supervision of study.

The instrumental teacher usually visits one building every day, depending upon the number of pupils enrolled. Pupils are excused from regular class by consent of the Principal and his classroom teacher, who determine the period he can be excused with the least retardation in his studies.

In some schools the "sliding schedule" is in operation and the child is not taken out of the same class but once in every eight weeks. This system is hard to establish, but it has much merit after the pupils have learned to follow the jumping plan.

In the elementary schools the orchestra rehearsals usually occur before school (from 8 to 9 o'clock); then the individual or group lessons are continued throughout the regular school day, being given in school time. If the school day has eight periods the instructor teaches an average of four per period, or thirty or more pupils per day. Sometimes it is possible to group four or six violin pupils in one period, or three clarinets, or four cornets, but rarely more than six studying the same instrument in a period. A child is not taken into the orchestra until he has had about one year or more of individual instruction, depending somewhat on his aptitude and progress. The instruments most in favor are the violin, cornet, clarinet, flute, trombone and cello, as they represent the solo or home instruments. So the orchestra in the elementary schools is incomplete in instrumentation. The viola, French horn, string bass, oboe and the bassoon are left for the junior and senior high schools.

Here the pupils are mature enough to make rapid progress. Either by making such a transfer as from cornet to horn, or making a fresh start on a new instrument, however, the instructor is able to keep up and continue the complete instrumentation of the orchestra. This is where the school department must furnish the unusual instruments.

In the junior high schools the enrollment is usually sufficient to employ a regular full-time teacher for the building. The plan holds good in the senior high, except that it is often necessary to have two teachers to instruct the large number of pupils enrolled in the classes. Here the bands and orchestra rehearse daily on school time usually the afternoon periods and receive the same credit for the subject as they do in other studies.

If more cornet pupils enroll than can be accommodated in the orchestra, the instructor induces two or more to transfer to French horn; saxophone players find the bassoon easy; flute players like to learn the oboe; and piano pupils find the string bass helps to strengthen the fingers of the left hand. By this process pupils are encouraged to learn to play more than one instrument and the orchestral instrumentation is kept full and complete.

At the present writing there is no educator of any renown who distinctly champions the cause of music. Much has been written and spoken on every other

(*Continued on page 644*)

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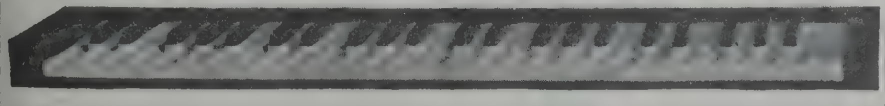

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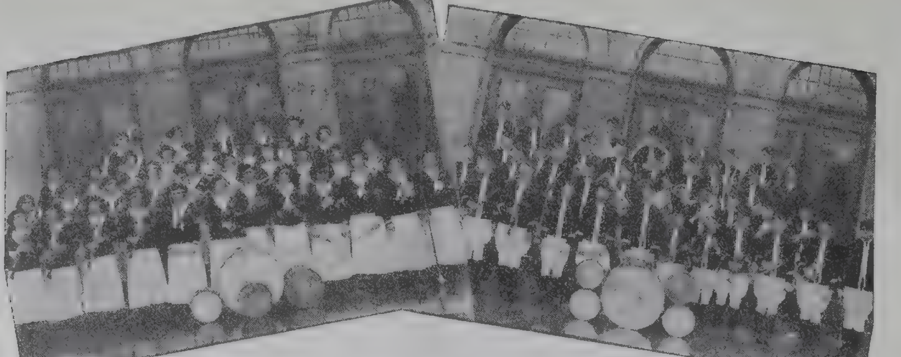

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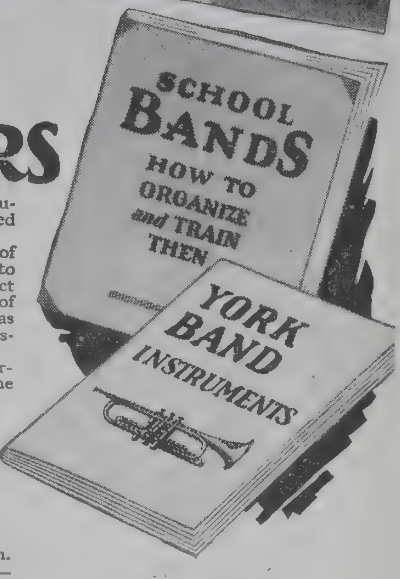

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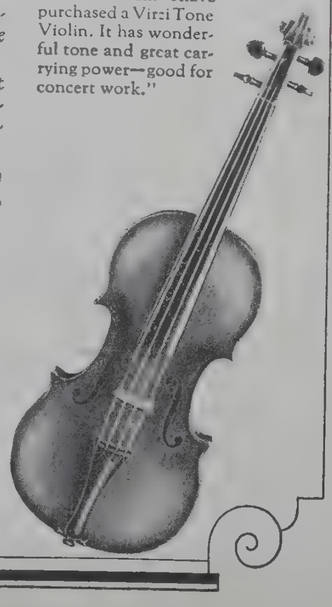

subject. Much time and study have been given to program making to accommodate the new subject; much thought has brought forth these subjects into popular approval and prominence; yet Music—upon which American adults spend annually over $700,000,000—since music appreciation comes with mature years—has never had a champion before the educational court.

Do you know of any city that has:

(1) Made a distinct effort to learn the real educational value of music?

(2) Experimented on methods in the grades to ascertain the real mental activity that the child must use?

(3) Given consideration to the Junior High School music, where the changing voice of the boy should be so carefully dealt with that the men of the future cannot lay upon the American Public School the blame for their inability to sing a man's part?

(4) Made music in the Senior High of such distinction that pupils can carry their academic studies and also secure a good musical education at public expense?

(5) Considered the "leisure-hour" problem with its craving for amusement, excitement "something to do" or "somewhere to go?"

(6) Learned that musically trained hands are rarely "idle hands" and for them the Devil has little use?

One might go on and ask why the educators have not yet discovered what the musician knows can be done with music in a school system and accomplished by it.

Did you ever drop in to a rehearsal room and watch a band or an orchestra at work? Do you know of any other subject that can hold the interest and attention of a class of fifty to seventy high school students, get thirty-five minutes of work out of a forty minute recitation and secure real effort from every individual for the entire recitation period? Some educator will discover it some day and make a Conservatory out of the High School. May that *day* come soon!

A good citizen is a value to any community. A boy is the man in the making: teach him to do and you have less to *undo* later. California spends $33,000,000 annually to maintain her penal institutions and reports state that sixty-five per cent of the inmates are under 25 years of age. One tenth of that amount of money invested in music instruction, teaching boys *how to blow a horn,* might keep them so busy that they would not have time to learn *how to blow a safe.* Just look about you in any city and see the number of little orchestras that can be found in lodges, clubs, churches, and other organizations, and you will realize that people who can play would rather play than be idle. If for no other reason, then, instrumental music is of value if it accomplishes no more than the occupation of time, or the consumption of leisure.

The Boy is worth while. Music can reach him. He can be taught to play any instrument and enjoy the sport.

Educational systems can well afford to buy all the instruments that are needed to

(*Continued on page 645*)

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complete the instrumentation, with the solo instruments which the pupils furnish. Instrumental music has a definite and dignified place in the program of any high school; and those that have not already incorporated it among the subjects offered to students are already far behind the "Band Wagon." Education is for boys and girls. Music is one factor in education and one means of approach to reach these young people while their tastes are being formed to live their lives as men and women of culture and refinement. Fed musical culture, they assimilate it as they do all other information. When leisure hours, which for mere lack of accomplishment have caused many to seek amusement which they were not equipped to improvise, the boys and girls who have had instrumental training can amuse themselves besides being able to entertain others.

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Any pupil can learn what a good teacher can teach.
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Every pupil can learn music.
Teach Boys to play an instrument.
Youth and culture prepares for effective citizenship.

Future culture is mature taste now being implanted.
Invest in music for it unifies the mass.
Rhythm is the grace of poetry and music.
Seldom is music an unwelcome guest in the home.
Teachers of music help parents to guide the young.

Violin Questions Answered Personally by Mr. Braine

Concert Pieces.

J. I. B.—Concert pieces for the violin vary greatly in length. If you are planning to compose such pieces it would be a good idea to examine carefully a number of the most successful violin compositions and make your compositions of similar length. 2—The compositions which you name are all masterpieces and have had an enormous vogue all over the world.

Acquiring Velocity.

W. J. S.—If you have a real talent for the violin, as regards velocity playing, you can work the studies you name up to the proper speed by playing them slowly at first and gradually increasing the speed. If you find you are playing wrong notes at the higher tempo reduce the speed until you can play the study correctly. A metronome is a great help in working up studies of this character. Set the speed a little faster each day or two or as you are able to play faster. Maybe you do not practice enough. Try putting an hour a day on just one of these studies, and see if you get results. Some people do not have the gift of velocity playing and are never able to play very fast passages on the violin, no matter how much they practice.

Slurred Notes.

V. P.—The upper slur in the passage you send means that the last note in the passage is to be included in the same bow with which you play the first four slurred notes. The bow makes a minute stop, of a fraction of a second, between the last two notes of the passage; otherwise, these two notes would sound as if tied. 2—Pupils should take up the studies you name when they have had sufficient preparation for them. This is where the teacher's skill comes in—to know just when a pupil is ready for a set of studies. No set rule can be given.

Late Beginner.

C. H.—You have too late a start to become a thorough violinist, but if you drop everything, go to a good teacher or conservatory and practice five hours a day, you might become a successful teacher. However, I should not like to make any predictions as to your success without a personal examination. 2—I could not tell how soon you would be ready for the compositions you name without hearing you play. 3—There are many opportunities for teachers of music in the public schools. There is no "average" salary, as it varies so much in different parts of the country and according to the work to be done. Possibly it might range from $800 upwards. Supervisors of music in cities of any size get from $2,500 upwards to possibly $5,000 or $6,000. 4—Opportunities for working one's way through conservatories in the large cities are scarce. Still, it is frequently done, though usually through work not of a musical character. 5—If your teacher cannot teach you "wrist" bowing you should try to find one who can. You could practice this bowing on the first study in Kayser, which you say you study. At first play each note four times, then as written. 6—You can get a good toned old violin for $250 and upward, but not one by one of the famous makers. An old Mittenwald violin would no doubt be what you want.

A Possible Virtuoso.

M. R.—It might be possible for you to become a virtuoso violinist, starting with your present foundation, if you have talent of the highest order. However, I am doubtful about it, since you say you were pronounced "tone deaf" by your teacher at the start, although you say you now play in tune. 2—By all means change your instructor, who is a 'cello teacher, to a violin teacher. The violin and 'cello have much in common, but a 'cello teacher is not fit to develop artist violin pupils. Go to a first-class violin teacher and after a few lessons he can advise you as to how far you can hope to advance in the profession. 3—Would advise you to keep on with your viola studies.

Three Meinels.

G. M. R.—I could not advise you as to what you could hope to accomplish without hearing you play. You had better go to the nearest large city, near your home, play for some good violinist and get his opinion. 2—There were three Meinels who had some reputation as violin makers, but I could not say whether your violin is genuine or an imitation without an examination. The only way is for you to send your violin for examination to one of the firms who deal in old violins and who advertise in the ETUDE.

"Strad" Marketing.

W. R. F.—There is not one chance in a million that your violin is a genuine Stradivarius. Before you try to sell it at a price which such a violin would bring, if genuine, you ought to have it examined by a good expert.

Cramped Bow-Arm.

E. K.—It would be better to see a physician about the pain in your arm and side. The tense state of the muscles of your right arm when playing comes from lack of relaxation. Try dropping your arm perfectly loose before you take hold of the bow, and then, when bowing, try to continue the loose, relaxed state of the muscles which you felt when your arm was hanging limp. Bow very lightly, without pressing on the bow at first, to learn this relaxed bowing. Your best course would be to take a few lessons from a good teacher. He could show you more in a few weeks than you could learn by yourself in months, and the chances would be that what you learned by yourself would be all wrong.

P. Leak.

E. L. C.—Sorry I cannot trace the violins of P. Leak, 1880. His name does not appear in any of the lists of eminent makers. Your violin may be a good one for all that, as obscure violin makers often turn out a masterpiece.

Moritz Glase.

F. N.—Sorry I cannot trace the violins of Moritz Glase. There are thousands of violin makers, unknown to fame, however, who often have done creditable work.

Violin Bowings.

J. E. McN.—The little work, Violin Teaching and Violin Study, Eugene Gruenberg, describes the different kinds of violin bowings and how to execute them. It would be much better, of course, to study violin bowing under a good teacher if one is available.

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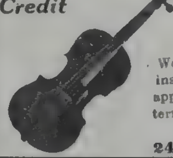

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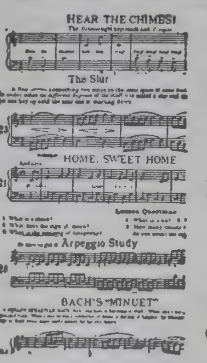

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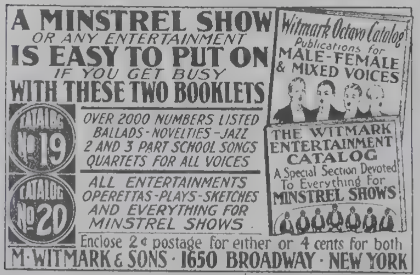

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Thaïs

Although "Thaïs" is not regarded by all critics as the very greatest of Massenet's twenty-five operas, it has, nevertheless, become the work by which the composer is best known in America. The opportunity it affords for a prima donna of dramatic ability and physical beauty has made it a favorite rôle with all singers who aspire to something more than the operas of the trill and cadanza type.

Massenet was born at Montaud, near St. Etienne (Loire), France. He was French in all his instincts, and his highly polished rôles, fired with deep emotion, but without evident pedantry, are characteristic of his nation. He was a pupil of Laurent, Reber, Savard and Ambroise Thomas. In 1863 he won the *Grand Prix de Rome* at the Paris Conservatory. From 1878 to 1896 he was the professor of composition at the conservatory in Paris. His later years were devoted to composition and the production of his works. Like Wagner, Meyerbeer, Verdi, Donizetti and some others, he is essentially a composer for the footlights, although some of his other works have received recognition.

"Thaïs" was written, originally, to provide a rôle for the very beautiful American singer, Sybil Sanderson. Since then the opera has always demanded a singing actress of great physical beauty, to insure success. The libretto of "Thaïs" is virtually in a kind of rhymed prose, *"Poesie melique,"* the librettist called it.

When the opera was brought out at the Opera in 1894, it was called a lyric comedy—comedy despite the fact that the heroine dies at the end. It was Hammerstein who first brought the work to America, with a premiere at the Manhattan Opera House in New York, November 25, 1907, with Mary Garden in the title rôle. It was presented at the Metropolitan in New York in 1917.

The richness of "Thaïs," as with other Massenet works, lies very greatly in the notable orchestral treatment with which this extremely gifted composer virtually costumes his characters. His style is characterized by the most exquisite finish, flowing melodies and charming and distinctive orchestration. In the final duet between *Thaïs* and *Athanael*, and in other parts of the opera, the real musical values, from the standpoint of composition, rise to heights of creative originality.

Apart from the *Meditation*, the baritone solo *Voilà donc la terrible cité* (*That Awful City I Behold*), and the soprano solo, *"With Holy Water Anoint Me,"* are among the best-known numbers from this vivid and passionate score.

The Story of Thaïs

The libretto is by Louis Gallet and founded on the novel of Anatole France. Time, early Christian Era. Place, Alexandria and Egyptian Desert.

Act I, Scene I. *Camp of the Cenobites near the Nile. Athanael*, a Cenobite monk, returns from Alexandria fired by the story of the beautiful courtesan *Thaïs*. Against the advice of his superior, *Palemon, Athanael* announces to his brother monks his intention of returning to Alexandria to win *Thaïs* from her ways of life.

Scene II. *House of Nicias in Alexandria. Athanael* is warmly greeted by his old friend *Nicias* who scoffs at his plans. *Nicias* has *Athanael* garbed in rich robes to await the coming of *Thaïs*. To *Athanael's* declaration that he has come to teach her the ways of salvation, *Thaïs* replies that she believes only in joy and love and pleasure. Horrified by the plans of the evening, *Athanael* leaves, declaring he will see her at her home.

Act II. Scene I. *Apartments of Thaïs.* Resisting the seductive charms of *Thaïs, Athanael* pleads with her for the higher life and love to come. Though *Thaïs* is at first affrighted and then defiant, *Athanael* declares she will repent.

Scene II. *A Street in Alexandria. Thaïs* approaches *Athanael,* renounces her life of pleasure and declares she will follow where he leads. To his urging that she destroy her earthly possessions, *Thaïs* allows *Athanael* to set fire to her palace. *Nicias* and his convivial companions arrive. They see *Thaïs* in her somber robes, become incensed at her conduct, and threaten to hang *Athanael. Nicias* scatters gold coins to divert his followers and in the ensuing scramble *Thaïs* and *Athanael* escape.

Act III, Scene I. *An Oasis.* On their way to a convent, *Thaïs* is almost exhausted and *Athanael* supports her. *Saint Albine* and the *White Sisters* meet them. *Athanael* gives *Thaïs* into their keeping—she, happy with a spiritual peace; he, troubled at the parting because of the earthly love awakened in his heart for her.

Scene II. *The Cenobites Camp.* His former peace dissipated, *Athanael* thinks only of *Thaïs*. In a vision he sees her first as the courtesan, then as a dying nun. Awaking, he rushes into the night to seek her retreat.

Act III. *Convent of the White Sisters. Thaïs*, exhausted by penance, is reverenced as a dying saint by the *White Sisters. Athanael* arrives and in frenzied love implores her to return to the earthly life. A vision of heavenly bliss deafens her to his entreaties. With a vision of heaven before her and the rustle of angels' wings about, *Thaïs* expires with happiness aglow in her face. *Athanael,* with love and faith gone, falls despairing.

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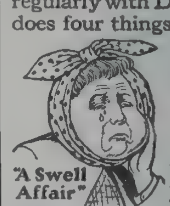

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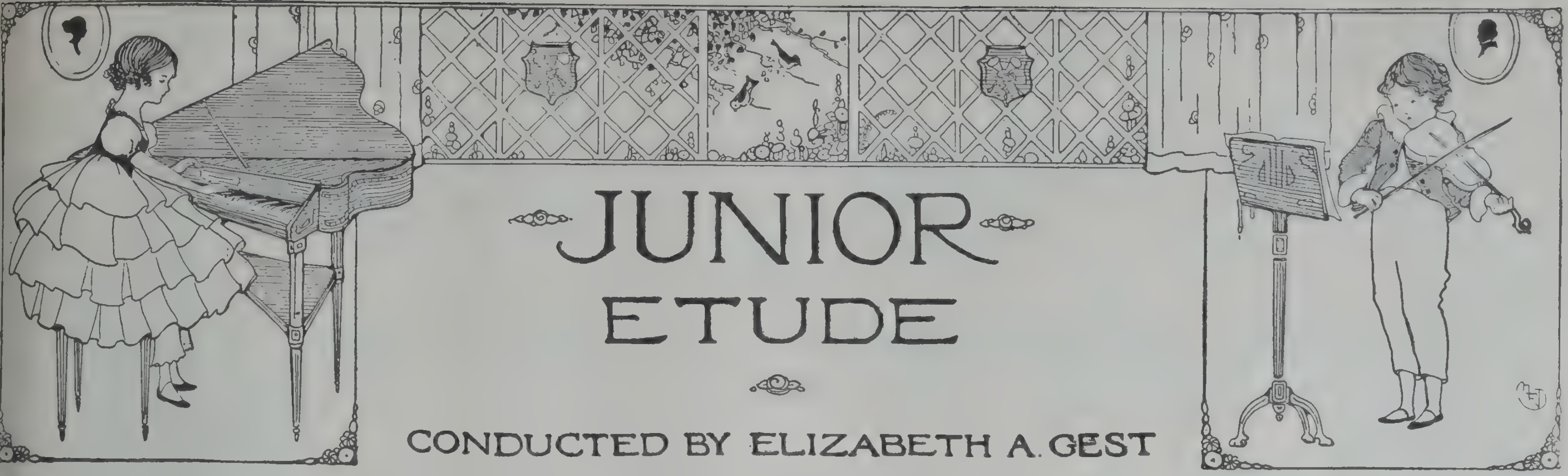


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms (No. 9)

THIS is the ninth list of musical terms. Have you copied them all in your notebook?

Obbligato—An indispensable solo part in a concerted composition.

Octet—a composition written for eight instruments or voices.

Opus—abbreviated Op. A composition. Used with the number of the composition in series; as, Sonata, Op. 9, means the ninth composition of that particular composer.

Oratorio—A large composition for chorus, orchestra and solo voices, to be given without scenery or costume, the words being on a sacred subject.

Overtones—a series of faint, high tones, produced by an instrument or voice when vibrating to make any tone.

Overture—an orchestral introduction to an opera or other large work.

Passionato—in an impassioned manner.

Patetico—pathetically.

Pastorale—a composition describing or suggesting rural scenes.

Pause—prolonging a beat beyond its rhythmic duration.

Thoughts

I used to think
When I grew up
I'd practice nothing more,
But sit and play
The pretty things
That I had learned of yore.

And then I thought
That would not do
Because I soon found out
That practicing
Is something that
One cannot do without.

And now you see
My mind's made up
To practice every day.
Whether I
Am young or old
I'll always love to play.

Question Box

DEAR JUNIOR ETUDE:

How do you pronounce "Humoresque?"

Answer. Pronounce *Humor* as it is pronounced in English and add *esk*.

DEAR JUNIOR ETUDE:

Will you give me names of some easy Sonatas which I can play?

Answer. As a rule, sonatas do not have any "names" but are compositions written in "sonata form." Do you know what this means? If not, look it up or ask your teacher. Some of the best-known simple sonatas for you to play are by Beethoven, Haydn, Mozart and Clementi.

The Waterfall

The waterfall flows ever on
Over the rocks and stones,
And ever so, and even so
It musically moans.

It changes not from year to year
But gives forth all it holds;
Sometimes in winter, stops awhile
Till melt its frozen folds.

And then in spring it dashes forth
And sings its happy song;
It has its little work to do
And does it all year long.

I hope that I may do my work
In just this happy way;
And when I've done it several years
I'm sure that I can play.

True Knights of Labor

By Rena Idella Carver

IT was a beautiful September morning. Rosalia had begun practicing but she soon grew tired and walked to the open window with a sigh, "I almost wish I were a dumb animal and did not have to work."

Outside a bee buzzed angrily, "There you stand watching us gather our winter store and you say we do not work. A bee will work herself to death for the sake of the sisters she has never seen, but the bee idlers—the drones—are put to death. Just suppose that human drones were put to death!" Then, after drinking deeply from the beautiful flowers, she vanished.

A robin alighted on the window ledge and Rosalia remembered the painstaking work of the robins in building their nest, the patient brooding of the mother and the tirelessness of the father and mother birds in feeding those crying baby mouths.

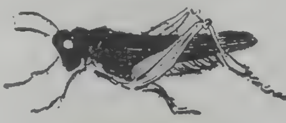
The rattle of the milkman's bottles made her think of the cows in the country and their work. A heavy dray horse drawing a wagon load of trunks came up the avenue and Rosalia could not but admire the animal toiling so faithfully.

Looking down she noticed the ants at work. The story of the ants and the grasshoppers came to her mind. A family of ants was hard at work filling the cellars of its underground house with food for winter. Some grasshoppers stopped to watch them, they laughed at the ants and called them foolish creatures to spend the beautiful summer working, instead of dancing and enjoying themselves. When the summer was over, the ants went into their snug little house and they were nice and warm all winter with plenty to eat. But the grasshoppers had no house and no food and they soon died.

A voice called, "Come, Rosalia, We are going to see the parade now."

Rosalia skipped out of the room answering, "Yes, Mother, I am coming."

As Rosalia watched the big procession, the beautiful floats, the huge wagons, and listened to the stirring band music, she began to feel that it would be interesting to be a Knight of Labor. Then the lecturer told about a good worker who was honest and earnest and ready and willing to work. He said we find pleasure in doing work if we do it well. We must care for the work for work's sake, if we are going to be true Knights of Labor. As she went home she remembered how happy she had been when she had finally conquered a hard phrase, or played a scale ten times correctly, or played her piece perfectly.



When she sat down to her piano again, she breathed the hope that she might become a true worker.

The Sound Fairies

By Edith M. Lee

MANY years ago people believed in fairies. When anything happened which they could not understand, especially if they heard strange sounds, the people said that the fairies were abroad—for good or ill.

For instance, if the young folks went out to dance, and in a quiet moment heard a tap-tap-tapping sound they thought that they had heard the cobbler fairies at work making shoes.

Another common belief was that by putting on a little red cap the wearer became invisible to world people.

Suppose we make some fairies of our own and call them Sound Fairies; and let us try to make only good sound fairies. Sound fairies can be made with a mechanical musical instrument like the harp or piano, or with the voice. There are many beautiful sound fairies in nature if our ears are tuned to hear them. Suppose you begin by making good sound fairies the next time you practice. Every perfect note will be a good fairy. But if you let mistakes creep into the practice hour, then the bad sound fairies, in ugly colors, will go tumbling and shrieking among the beautiful sound fairies and spoil all the music which the good sound fairies have made.

You cannot remember the first sound that you loved, but I know what it was. It was your mother's voice. Once a little boy was very much hurt. When the little fellow could speak he said, "Please talk to me, mother." And when the mother saw the big tears running down his face, the loving sound fairies came quickly in a "once upon a time" story, that started like this:

"Once upon a time a little boy was lost in a big wood, and the tears began to come and to roll in great drops down his face. And the little wood people all dressed in brown and green ran out from behind the bushes and played ball with the big round tears, and by and by the little boy forgot that he was lost and began to laugh." But it wasn't the story that made the little lad forget his troubles as much as the sound fairies of his mother's voice. There are so many harsh, ugly and unkind sounds in the world, so many of the shrieking, jazz music fairies that it is going to keep you little music lovers very busy with voice and instrument to make enough beautiful sounds to drown the others.

DEAR JUNIOR ETUDE:

I sent you a letter some time ago from Australia and have received many answers from America. There are very few aboriginals in Australia, and I have never seen one. English is the language spoken here and there are any number of schools and colleges here. These are answers to so many questions my American friends ask.

I still keep up my three hours' daily 'cello practice. Some time ago I passed my examination in the higher division and was the only 'cellist in Victoria to pass with honor. The examination was held in Melbourne, and was given by the Royal College of Music of London. I have earned about forty pounds since last Christmas. (I don't know how much that would be in American money.) I hope to have a better 'cello than the one I now own. I would like to have an old Italian one, but don't suppose I will ever be lucky enough to possess one.

From your friend,
JEAN SMITH (Age 13),
Frankston, Melbourne,
Victoria; Australia.

Summer Time No. 3

SUMMER time is nearly over, and before the end of the month most of you will be back at school and starting music lessons again. Have you had a nice summer? Did you keep up your schedule that you read about in the JUNIOR ETUDE for July? And did you fix up your music according to the plan in the JUNIOR ETUDE for August? If you have, your summer has not been a wasted time.

Now before starting your lessons again, get a blank music note book, and in it write all the major and minor scales. Do not say that you do not know them all; for if you know how to do one, you know how to do them all, for they all follow the same model. Then write the chords at the end of each scale. Then in the back of the book make a list of all the pieces you have memorized, with the names of the composers. After their names put the dates of the birth and death and what country they lived in.

You will be pleased with yourself for having spent your summer this way; and your teacher will be a great deal more than pleased with you, and your work in the winter will be far superior than it would be if it followed a summer of idleness and wasted time.

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JUNIOR ETUDE—Continued

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "The Value of Musical Puzzles." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, before Sept. 20. Names of prize winners and their contributions will be published in the December issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Contests are resumed this month, after Summer vacation.

Puzzle Corner

WHO AM I?

Lucretia Laurence Sheffield

(Each "I" or "me" is a term found in music.)

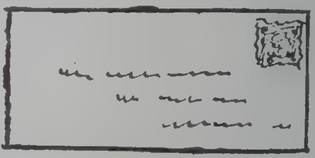
I'm used by the fisherman;
And I'm the fish he catches.
I'm an army officer,
And I unlock the latches.

I flow adown the valley,
My mistress sews with me;
I grow in the garden,
I'm the nicest way to be.

I'm a broad and level plain.
I dig the coal you burn.
I'm a common piece of soap.
I'm what the tired folks earn.

I'm wound around your packages.
I'm the knot that's made.
I am a real unkind remark.
I'm found where people trade.

I make a sum three times it's size.
On a kitten me you'll find.
I am a little letter
While I'm the name that's signed.



Dear Junior Etude:

I want to write and tell how much I enjoy you. About a year ago we organized a school orchestra and have engaged an instructor to train us. I am the pianist in the orchestra and we have good times together playing in public. There are about twenty in it. I have learned a good deal out of The Etude and my teacher gives me some pieces out of it.

From your friend.
Glea Beistel, (Age 13),
Pennsylvania.

Dear Junior Etude:

We certainly enjoy The Etude and look forward each month to the new issue.

I would like an explanation of the Composers Square Puzzle in the March number. The instructions were "Start any place in the square and move in any direction, skip no letter and do not move diagonally." Now the names of some of the composers cannot be spelled without moving diagonally.

From your friend.
Evelyn Laver,
Penna.

N. B.—Evelyn seems to be the only one out of the many who sent in answers to the March puzzle who noticed this discrepancy in the directions. As the directions say "move in any direction and do not move diagonally" they certainly contain a contradiction. This was an oversight and a mistake, as "move in any direction" was correct, and everybody evidently moved in any direction in working out the puzzle.

Dear Junior Etude:

I have not been taking The Etude very long, but enjoy it very much, particularly the Violinists' Etude, as I play the violin. My brother plays the 'cello and my sister the piano. I think this month's puzzle was particularly good.

From your friend,
Rachel Slayton,
New Hampshire.

Dear Junior Etude:

Your page is very good and it helps me to do better. I study music with my mother, who is a teacher; and I study dancing, too. My brother and I danced at my mother's last pupils' recital. My brother plays the saxophone in an orchestra.

From your friend,
Helen Statler (Age 10),
Ohio.

Dear Junior Etude:

Recently we had a music memory contest in which all the schools of the county took part. Two pupils from each school were selected to go to the finals. My brother and I were selected from our school and we tied for the banner with another school whose representatives were brothers. Twenty-four schools took part.

From your friend,
Ruth Wade,
California.

Dear Junior Etude:

I have been taking music lessons only
few months; but I love music and want
learn, and hope some day to play like m
music teacher. We have a music studio whe
we have pictures of famous composers on th
walls, and we have a musical library wit
stories about music and great musician
There are about twenty pupils, from seve
to thirteen, in our music club, which we ca
the Bach Club. We meet every Saturda
and our club colors are yellow and white, an
our flower the marigold. I hope other chi
dren may have the privilege of studyin
music in such a nice studio.

From your friend,
Bernadine Tabor (Age 10),
Indiana.

Dear Junior Etude:

I am a little girl eleven years old, an
though I do not take The Etude as yet, I us
our teacher's, and after a while my mamm
is going to take it for me.

I want to tell you of our music club. Ther
are just a few active members, but it is
live club. Then, too, on the wall of ou
studio there hangs a picture of six of th
great musicians—Mozart, Schubert, Bee
thoven, Wagner, Mendelssohn and Haydn—
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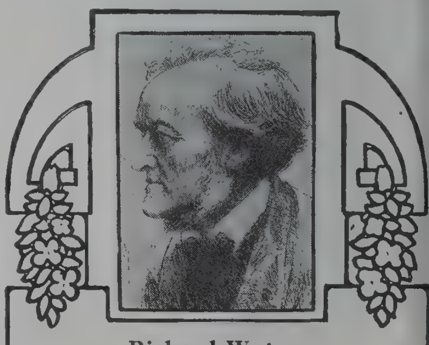

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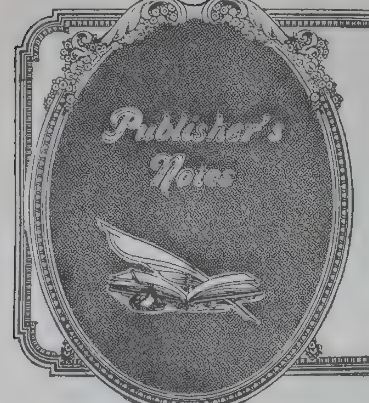

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

The Fall Bargain Offers of the Theo. Presser Co.

On other pages of this issue considerable space has been given to the presentation of final introductory offers on recent publications. These are genuine bargains, the profession having an opportunty to purchase works at quite a saving from regular prices.

A careful perusal of each and every item in the offer will repay anyone using music publications at any time. The main purpose in sacrificing the fair profit regularly necessary in the sale of these works is to gain a wide acquaintance for them, virtually advertising them upon their own merits solely.

All works offered as FINAL INTRODUCTORY OFFERS are ready for immediate delivery, those offered as ADVANCE OF PUBLICATION OFFERS are in preparation and as soon as ready will be delivered to those who have sent in orders in advance of publication.

Don't neglect looking over these offers before the special low prices are withdrawn.

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Teachers everywhere are invited to test our methods. Open a pleasant and profitable business relationship by sending now for teacher's catalogs, details of "On Sale" plan, etc. These will prove helpful to any teacher.

The Value of New Music on Sale to the Profession

While this is being written we are sending to many far-sighted teachers packages of New Music on Sale. Some of this material will be utilized for summer classes, but there are many teachers making a choice out of these new music shipments of material for use in teaching during the 1924-25 season.

Teachers who as yet have not given attention to teaching material for the teaching season about to open will find it a great help to secure a package of material for examination. This the Theo. Presser Co. will be glad to send upon receipt of advice as to the kind of material desired, the number of pupils to be cared for, and whether easy, intermediate or advanced pieces or studies are wanted.

Such service may be requested by teachers at any time. Another help to teachers is the regular delivery of packages of new music during the teaching season. Packages of new piano music, for instance, are made up each month and sent according to our "On Sale" plan. Such music may be kept on hand by the teacher all season, returns being made at the close of the regular teaching season in June.

If you want further details upon the New Music on Sale packages these will be sent to you cheerfully. The first package will go out in October and we already are scheduling progressive teachers' orders for these packages during the 1924-25 season.

We would like to have the opportunity of proving to you that this is a valuable service to teachers, and we would be glad to place your name for packages of new music in any of the following classifications: Piano, Vocal (Sacred and Secular), Pipe Organ, Violin and Piano, and Octavo Music (Sacred or Secular for Mixed, Men's and Women's Voices).

Advance Offer of a Master Sacred Song

On October first a sacred song that surpasses any sacred offering we have seen in recent years will be placed on the market by the Theo. Presser Co. The title of this sacred song is "Eternal Light" (*Lux Eterna*), by A. Buzzi-Peccia, composer of "Gloria," a song offering similar to Stephen Adams' "Holy City."

During the month of September singers and voice teachers have an excellent opportunity to make sure of a first copy of this splendid song. Orders will be taken in advance of publication, delivery to be made October first. There is always a pleasure in being among the first to use a number that is destined to become a great favorite and a "standby" of leading vocalists for many years.

"Eternal Light" opens with a full, rich instrumental introduction of but a few measures leading to a short recitative that is effective and singable; then the voice awaits the instrument, going into A flat major and leading into C minor. The whole atmosphere of the accompaniment and vocal part is true to the import of the text, and when the song returns to C major, the key in which the opening chords are struck, there is a strain of beautiful melody that gives the singer opportunity for full, rich and expressive singing that makes this an unusually satisfying supplication in song. There is plenty of opportunity for the singer to gain the appreciation of listeners in the interpretation and contrasting presentation of different phrases, and this is a point that will recommend it highly to voice teachers. Throughout the accompaniment is most suitable for the organ. The vocal work lends itself to practically all voices. The range of the high key is from C to F (optional G). The low key range is B flat to E flat.

In registering your order in advance of publication for this song, remit 25 cents net, postpaid, for each copy desired. It is safe to predict that when you receive the copy ordered that you will feel satisfied the foregoing description is a meagre presentation of the exceptional merits of the song.

Moving Picture Organists and The Etude

The music in The Etude and the publications of the Theodore Presser Company may be played until further notice in moving picture houses and elsewhere without special permit. This also applies to radio broadcasting.

Hundreds of moving picture organists find The Etude invaluable in their work. Here is a specimen letter just received from an organist:

"Have taken The Etude since 1900 and have saved all my numbers. I find The Etude very helpful for my programs. In fact, I was playing at the Le Claire Theatre this spring and my entire program for the picture 'The Rendezvous' was taken from The Etude."

When one considers the fact that the many interesting articles in The Etude keep the profession informed upon vital musical subjects and that the twenty-four-page music supplement in each issue furnishes so much music that theater pianists and organists can utilize it, it can be realized readily that there is no better $2.00 investment for anyone in this field than a year's subscription to The Etude.

September Low Price Magazine Offer

Note our advertisement on the inside back cover showing splendid combinations of high-class magazines with The Etude. These prices are exceptionally low and will advance about the end of October. Here is your opportunity to stock up on your reading matter at a substantial saving in money. We do not guarantee these prices longer than sixty days before the advance takes place.

Flower Lovers, Attention!

For fall planting we have been fortunate in securing the following two groups of plants.

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Swindlers

Daily receipt of complaints from different sections of the country make it necessary for us to again warn everyone against placing subscriptions for Etude with strangers. Try and give your order to our local representative. It is safest. If you prefer sending your subscription direct, do not send currency unless it is registered. The best way to remit is by personal check or United States Post Office Money Order.

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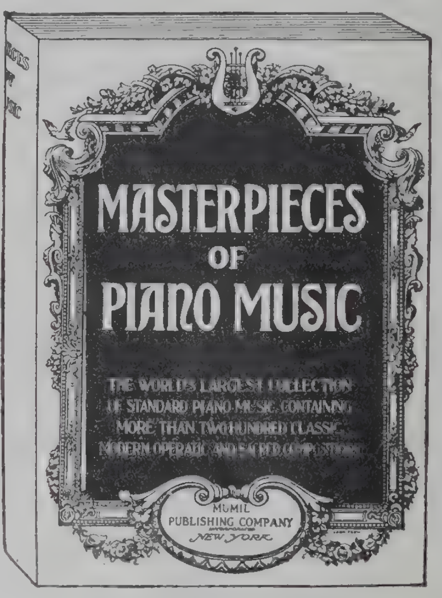
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The World of Music

Felix Weingartner recently conducted a performance of "Die Meistersinger" at the Charlottenburg Opernhaus (Berlin), his first appearance in that city as an operatic conductor since he left the Royal Opera twenty-six years ago.

"Nerone," for its nine presentations at La Scala brought in receipts to the amount of $125,000. The house was sold entire for each performance, the advanced prices charged for the first two being abandoned for the following nights.

Rimsky-Korsakoff's farm-home near Leningrad, where the composer lived in his later years, has been allowed to remain in the possession of his children and grandchildren, contrary to the general practice of the Soviet government. of confiscating all lands of the bourgeoise. Because of the composer's services to Russian music, this was a special concession in answer to a petition of his descendants.

A Music Conservatory in Palestine is to be established as a memorial to the Jewish soldiers who died in the World War. Dr. Joseph Silverman, rabbi emeritus of Temple Emanu-El, New York, has been chosen as chairman of the directors.

Mrs. Jack Gardner, the "lady bountiful" of many a young aspiring musician, died at her home, "Fenway Court" (Boston), on July 17.

The Olympic Games Music Medal offered by the committee in charge of the event which took place in Paris this summer, drew but a small response from composers. "That quantity alone was not invited is clear from the fact that one of the manuscripts received was *Un Projet de Divertissement pour Jeux Olympiques* (*A Scheme of Amusement for the Olympic Games*), for which were required a chorus of 4000, 600 trumpets, 300 clarinets, 100 doublebasses, 200 tubas, and 50 bassoons. Unhappily for the composer, who is nameless, the jury 'estimated that there is very little of music in this composition'—which is quite nice."

The Oldest Chickering Piano in private ownership, has been found in the possession of Lewis Herreshoff of Bristol, R. I., a member of the celebrated family of yacht builders. The grandfather of the present owner purchased the instrument personally from Jonas Chickering, on December 18, 1823.

Raoul Laparra has received the coveted prize offered by the Institut de Nicolo.

The Harrisburg (Pa.) Civic Opera Association is the last to join the ranks of these promising organizations which are springing up throughout the nation. Italy, at the present rate we shall soon have as many as you!

Carl Busch, veteran musician of Kansas, City, Missouri, has been decorated as a Knight of the Order of St Olaf, by King Haakon VII of Norway.

Leopold Auer, the distinguished violinist and teacher, married in the New York City Hall on June 24th, Mme. Wanda Bogutska-Stein (for twenty-two years his accompanist). The groom is seventy-nine years of age, while the bride is thirty years his junior.

Frank H. Shaw has been called from his position as director of music of Cornell College, Mount Vernon, Iowa, to a similar one at Oberlin College, Oberlin, Ohio, of which he formerly was a student.

Galli-Curci established a new record for the Hollywood Bowl, if not for America, when she sang on June 5th to an audience gathered from one hundred and sixteen cities and paying admissions to the amount of twenty-five thousand, nine hundred and twenty-five dollars.

A College of Music costing $600,000, with an endowment of two millions, is a part of a new university to be established at Burbank, near Los Angeles, California, by a gift of $11,400,000 from an unnamed altruist.

Eugène Ysaye, the favored son of Liége, has been honored by having a portrait of himself, by the eminent Flemish artist, Richard Heintz, presented to him by the city.

A Harp 3,700 Years Old has been discovered near the Euphrates. It is one of the oldest known to be in existence and has been shipped to the Louvre.

The Organ in "Old Peach Church," near Mechanicsburg, Pa., said to be the second pipe-organ built in America, and installed in 1807—with six stops and three hundred pipes—is still in use.

Igor Stravinsky is announced to conduct in the next season a series of concerts by the Philharmonic Society of New York, the oldest orchestral association of America.

The North American Saengerbund celebrated its "Diamond Jubilee" at its meeting in the Chicago Coliseum, June 11-14. Instituted at Cincinnati, in 1849, by three singing societies of Cincinnati and one each from Madison, Indiana, Louisville, Kentucky, and Columbus, Ohio; it has grown to have one hundred and fifty-one affiliated organizations with a total membership of three thousand, seven hundred and eighty. Along with this it has been, directly and indirectly, a mighty influence towards making America musical.

The 204th Three Choirs Festival will be held this year at Hereford (England) Cathedral. The festival is held for the benefit of the widows and orphans of the clergy of this and two neighboring dioceses, deriving its name from the union of the choirs of their three cathedrals. Mendelssohn's "Elijah," Handel's "Messiah," Elgar's "Dream of Gerontius," Rossini's "Stabat Mater," Brahms' "Requiem," Bach's "B Minor Mass," along with several minor works, will constitute the musical fair. A regular Lucullian feast! But does it not whet the appetite in these Jazzified times!

The "Grand Old Organ" of Albert Hall of London is to be restored and modernized at an expense of about one hundred thousand dollars (£20,000).

Princeton University is to increase its musical equipment by the installation of a large modern organ in its new Chapel which is to cost one and a half millions of dollars. This is to be one of the finest church buildings in the United States as well as one of the most imposing college edifices in the world.

The Vienna State Opera Company is reported to be engaged for a series of fifty Mozart performances in the United States next season.

Purcell's "Dido and Aeneas" has lately had its first production in Germany, at Hamburg. Thus do the works of genius gently percolate!

"The Passion of Christ," a pageant with its musical score made up from the works of Don Lorenzo Perosi, was recently given on a grand scale at Milan, on a specially constructed stage in the Palace of Sport.

"Juliet and Romeo," based on a French play and having but a slight resemblance to Shakespeare's work, is the latest opera from the pen of Zandonai whose "Francesca da Rimini" is familiar to America.

The Chicago Civic Opera Company will begin its season on November fifth, by a production of Ponchielli's "Gioconda" with Raisa, Meisle and Rimini in the leading rôles and Polacco conducting.

"The Echo," an American opera by Frank Patterson, will be presented at the fourteenth biennial convention of the National Federation of Music Clubs, at Portland, Oregon, in June, 1925.

Richard Strauss, on his recent sixtieth birthday anniversary, received the order "Pour le Mérite (For Merit)" from the Prussian government.

Giovanni Sgambati has been memorialized by a tablet placed on the house where he lived for thirty-seven years in the Piazza di Spagna (Square of Spain) of Rome.

Robert Burns is to serve as the central figure in an opera to be produced in England in the autumn. The music, in which Scottish traditional airs figure prominently, is to be by Frederic Austin.

Eighty Percent American Citizens, in four of our leading orchestras—the New York Philharmonic Orchestra, New York Symphony Orchestra, Philadelphia Orchestra and Cincinnati Orchestra—is the answer of their managers to an accusation before Congress that "more than ninety per cent are foreigners and only about seven per cent in the New York Symphony can speak English."

"Aïda," with Pietro Mascagni as Conductor, was given in a Vienna arena from July 25th to August 10th. The leading artists were from the La Scala Company, and were supported by a chorus of one thousand singers and an orchestra numbering one hundred and twenty. The production was on a lavish scale, creating an illusion of ancient Egypt, with horses and camels introduced to lend realism.

A Barrel Organ is still in use in the services of the parish church of Trottiscliffe (Kent), England. This is probably the last church of Great Britain to make a similar use of this instrument. It has a repertoire of sixty hymn tunes and the sexton officiates at the handle.

Deems Taylor is reported to be engaged on the writing of a musical score for a screen production of "Janice Meredith," for the Cosmopolitan Theater.

Camille Zeckwer, widely known as composer and teacher, died in Philadelphia on August 7th. A pupil of Dvořák and Philip Scharwenka, his compositions have appeared on programs of the Philadelphia Orchestra and Boston Symphony Orchestra. Perhaps his most notable achievement in this line was the winning in 1922 of the One-Thousand-Dollars Prize of the North Shore Festival Association, by his Symphonic Poem, "Jade Butterflies." Among others of his works are "A Swedish Fantasy," "Serenade Melancholique," and the "Symphonic Poem—Sohrab and Rustum."

An Assyrian Musical Tablet, dating from about 800 to 2,000 B. C., has been deciphered by Dr. Kurt Sachs of the Berlin High School of Music. It had long been lying in the Prussian State Museum and shows that the Assyrian scale consisted of five notes nearly approaching the sounds of the five black keys of the piano, and that the music was played on a harp of twenty-one strings.

Municipal Opera in St. Louis is among that city's most popular enterprises. One hundred thousand dollars in advance sales of tickets were in the office before the curtain rose on the first performance of the present season; and subscriptions to the 1925 series already amount to $35,000.

A Beethoven Festival was held in Bonn this summer, for the first time in several years. It was organized by the Beethoven-house Society; and the proceeds are to be used for the building of a Beethoven Museum where all of the master's works are to be exhibited either in manuscript or in photographs of manuscripts.

The National Association of Organists met at Atlantic City July 28th to August 1st. An unusually large attendance marked the meeting and especially of the more notable performers of the country. T. Tertius Noble, of New York, was elected President for the ensuing year and Cleveland, Ohio, was selected as the next place of meeting.

Mme. Emma Hayden Eames, mother of Emma Eames, the celebrated operatic soprano, is still, at the age of eighty-eight, a prominent teacher of singing, in Cleveland, Ohio.

Nineteen Native Composers will conduct their own works during the coming season of the Queen's Hall Promenade Concerts, by invitation of Sir Henry J. Wood. When will the conductor of one of our leading orchestras give similar encouragement to American composers?

Darius Milhaud has composed the music for "L'Inhumaine," the first film play to be produced in France with a specially written score.

The Premier Prix de Rome was won this year by Robert Dussant, a pupil of Widor.

Seventeen Thousand Persons heard Beethoven's "Ninth Symphony" when it was given at the Lewisohn Stadium of New York, July eighteenth, by the Philharmonic Orchestra assisted by the Oratorio Society of New York, under the baton of Willian Van Hoogstraten.

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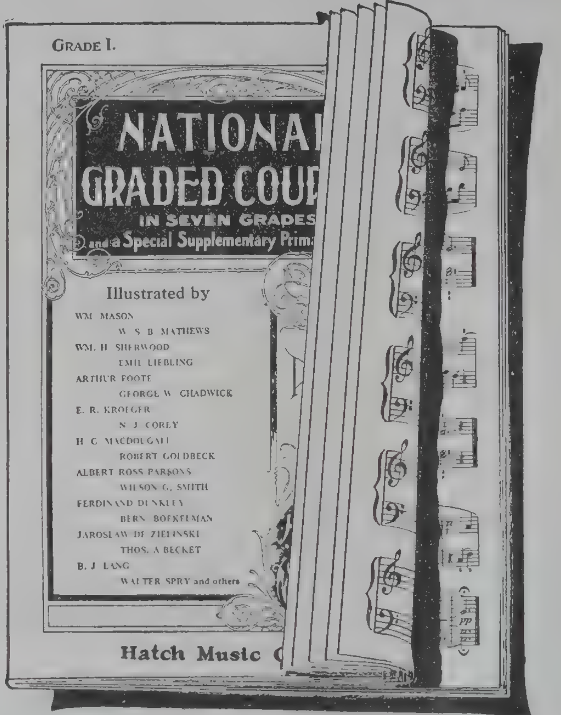

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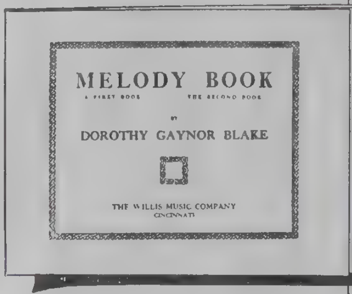

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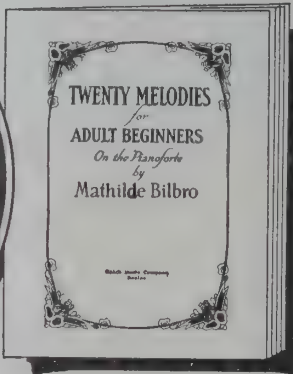

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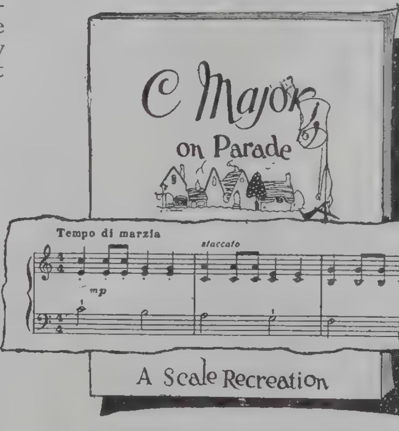

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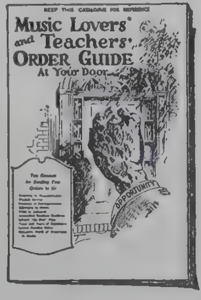

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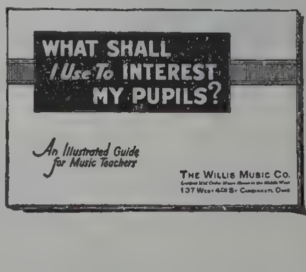

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A Scrap of Paper

"Is there any law to prevent my giving a musical diploma or certificate?" Scores have asked this question.

It all depends upon the kind of a diploma or certificate. You give away all sorts of things, but never forget that a diploma is merely a piece of paper, no more valuable than any other piece of similar paper. The value is not in the printing or in your signature. The value is in what stands behind the diploma. There are thousands of colleges and conservatories issuing diplomas which do not begin to have the value of a simple little note from a real master, such as the following:

> To whom it may concern:
>
> "Miss ———— ———— has been my pupil for four years and has displayed remarkable ability, fine interpretative sense and great intelligence. I recommend her highly as a teacher.
>
> "Theodore Leschetizky."

The paper such a testimonial was written upon might be worth thousands of dollars to the teacher who had earned it.

A Dollar bill is printed on paper. So is a Mark. The difference in value of the two pieces of paper depends upon the world's estimate of the ability and the intention of the nation issuing the currency to stand back of its money.

By all means use diplomas. (There are excellent engraved blank music diplomas which may be purchased at slight cost.) But do not lead the pupil to believe that a diploma is anything more than your way of recognizing and stimulating the pupil's progress. The importance and value of the diploma depend entirely upon your reputation in the profession.

The Fashion of Being Business Like

The power of fashions, race, habits or *mores*, as Prof. Sumner, of Yale, called them, is committed irresistibly. All the sins of the decalogue have been by peoples at the behest of fashion. Lies, murders, thefts, arson, all known crimes have been done by poorly balanced people who have been willing to sacrifice everything to keep in some silly fashion. Fashion will lead both the male and the female human animal to resort to all kinds of bodily distortions, ridiculous clothing, war-paint from the skeleton stripes of the aborigine to the lip stick of the flapper. Only the very superior mind is able to hold aloof from extreme fashions and adopt rational, beautiful attire that does not excite attention.

The fashion of music, particularly with those musicians who like to call themselves artists, has changed entirely. The old-time fashion of dressing and acting in eccentric manner relegates the "artist" to the antique class. Mr. Edward Johnson (the Metropolitan Opera Company tenor), whose name in other days would probably have been Edoardo Figlio di Giovanni), recently remarked:—

"I think the successful artist of to-day has a great deal of business sense. The dreamer type is gone. He is out of style for one thing; a mis-fit in the keen, active age. One will often hear the comment, 'He doesn't look like a singer (or an actor, painter, whatever it is), does he?' Whatever may be accepted as the old-fashioned standard of how he should look, I am quite sure 'he,' whoever he is, is glad he doesn't look that way. Art is for all of us; and so are the more practical things of life. I believe in specialization, that is, on concentration upon a definite goal. But in attaining that goal each should not overlook the fact that he is, except perhaps for a special gift in one direction, pretty much like everybody else."

Are the Great German Conservatories Doomed?

The war has been over for six years. Germany is still in a tragic condition in so far as her arts and professions are concerned. A handful of active men and women have been working bravely to save what they can from the wreckage; but Germany is paying for the game of war in a way that can not be forgotten in generations. That they have been able to do so much under the terrible conditions during the last ten years is notable.

One of the leading pedagogs of Germany recently wrote to America describing conditions among the average music teachers in Germany thus:

"Conservatories which used to have from 600 to 800 pupils now have from 60 to 80. This is surely a sign of the breaking up of music. At the time of the discharge of the State employees by the Government, the competition became keen. Every one who was able to play the piano or the violin a little, gave lessons for very little money, so that the professionally trained musician could not exist. The impoverished Germany will have to bury its culture. The large orchestras are disappearing gradually. Private orchestras cannot exist any more. The musicians are returning from the health resorts because they can not exist on the money they receive. This is the real condition of the music teacher of Germany. It is a sad one, but it is true."

One might think that this was the voice of a solitary calamity howler. Listen, however, to a few quotations from a leading editorial in the *Berliner Tageblatt*, the leading publication of the German metropolis. The editorial is called "The Death of the Conservatories."

"In Berlin and in other large cities of the country numerous private music schools and conservatories have vanished during recent years. This is a fact that many circles have tried to conceal but the real truth remains and must be seen. Not merely the small and inconsequential schools have succumbed in the fight for existence, but many famous institutions long established and with large student attendance have been unable to keep up. During the past six months a celebrated German conservatory, with three hundred students before the war, was suddenly obliged to shut its doors."

The editorial continues with a correspondingly pessimistic outlook. Meanwhile America, which was the fruitful field, which for years sent large cargoes of students to Germany, has been building incomparable schools with faculties of international eminence which actually draw students from Europe.

Notwithstanding the fact that we rejoice in the triumphs of musical education in our own land, we can not view the musical situation in Germany with anything but dismay and sadness. Art is international. An artistic collapse in one country hurts all others. What good would it do the world if all of our leading American schools, which we have taken years to build, were to be suddenly demolished. The loss to Germany is a catastrophe in some ways greater than the devastation of cities. Music is Germany's pride and soul and it lies dying in the land of Beethoven, Brahms, Mozart, Schubert and Schumann. Some day, of course, it will rise again. Let us hope that day may be soon. There are many active and earnest workers in the music field in Germany, with eyes set upon the spiritual vision of the real greatness of the country, not the military Frankenstein which dragged it down. These men are now undergoing virtual starvation to keep together the remnants of musical life in Germany and trying to rebuild those vanished castles of musical greatness which were among the proudest possessions of the German people.

Concentrate on Something Worth While

"Ladies, we have with us for our Heliotrope Luncheon, our distinguished fellowtownsman, the Hon. Hascom Binns, whom we all have learned to call 'our own Has' Binns.' Mr. Binns has come to us out of his busy life to say just a few words on music. It gives me great pleasure to introduce Mr. Binns."

The eminent Binns arises, wipes his firm jaw with a napkin, exercises his larynx with a few coughs, smiles genially at the jewel incrusted wife of his most lucrative client and begins:

"Ladies of the Calliope Club: It gives me great pleasure to be with you at this delightful luncheon of the most delightful group of ladies in our State, if not in the United States (Applause). I have, as your accomplished President, or should I say Presidentess (giggles from the President), has just said, come from a busy life with many important problems (more calisthenics with his larynx). I must confess that I know very little about music. Your honored President has just asked me what instrument I play. I told her that I once played on the linoleum when I was a child (Great laughter). I haven't very much to say; and I can say it quickly. I think music is a wonderful thing (etc., etc., until his ignorance of the subject is more completely exposed). And now, ladies, I must close by thanking you one and all for giving me one of the most delightful hours in my experience, an hour that I shall find a constant source of inspiration during my coming campaign for Congress where I shall hope to serve those principles which are very obviously so dear to all of you." (Great applause).

The President rises, overcome with the distinction of having had so eminent a guest. She says, modestly:

"Ladies of the Calliope Club: It is indeed an honor to have learned so much about music, from so very great a man whom we shall hope to have as our next Congressman. (Applause, during which one trans-Balkan waiter exorcises a trans-Aegean waiter for permitting a chicken patty to fall down the back of the little music teacher obscurely seated in a far corner. Such a waste of good chicken!) Ladies, we all now realize what our club means to us. We have decided to raise our dues five dollars for the coming year."

Does this sound familiar to some of you? A great many so-called music clubs are nothing more than "gobble clubs," and "adulation" clubs. The musician plays a minor role to the Chef and the Modiste. The music club movement fostered by the American Federation of Music Clubs, has been of immense value to our country; but it is a dismal spectacle to see many clubs drifting away from the real purposes of a music club to become a kind of glorified *Kaffeklatsch.*

The study of music, the promotion of music, the higher enjoyment of music should be the work upon which the music club members should concentrate. All over the country thousands of Etude clubs and Music History Clubs of young people have been formed and have been of incalculable value in the musical development of the land. They concentrate on something worth while. We believe enthusiastically in the delightful social side of the music club; but the main aim must be Music, Music, Music. When a club minimizes music and devotes itself to other things, it ceases to deserve recognition as a music club.

Character in Music

Does the composer's real character show in his music? We have always felt that it did in very patent fashion. Dr. Percy C. Buck, late Professor of Music at the University of Dublin, has confirmed our attitude in the following nicely phrased paragraph which should be read more than once by teachers and by students.

"Character is a moral question, and art is fundamentally dependent upon character. The work of an artist is a projection of personality, in spite of the fact that the phrase has been discredited, owing to the insistence on it by those who pretend that art is nothing else. His work must change if his character changes; so that character must be a function of his work. And from the non-creator's standpoint character is involved no less, for what we appreciate depends upon our own character. You will remember the saying of Ruskin, 'Tell me what you like and I will tell you what you are.'"

The Secretary of Music

For years there has been a turbulent clamor for a Secretary of Education in the Presidential Cabinet. Education has become such an immense undertaking that the call for governmental regulation of some phases of the problem seems reasonable. On the other hand the question arises as to whether it is wise to cast the brain building of our children into the hugger-mugger of politics. What would the Secretary of Education do? Where would his powers end? How would he help? All significant inquiries. Having a Secretary of Education, might we not also have a Secretary of Music. Richard Strauss has just been appointed General Music Director of Austria. If we could be sure of having a man correspondingly great in our Cabinet, might it not be salutary to the interests of the art?

Community Opera

Who said that opera is un-American? All over the country small operatic companies are springing up, largely as a species of safety valves for the hundreds of students who have studied opera enthusiastically only to find that there have hitherto been only a very few large conduit pipes for their talents. If they were squeezed out of the metropolitan channels, they were squeezed out of a career.

Much of our taste for opera is artificial, alien in the extreme. We have swallowed opera with its preposterous fiddle-faddle plots, partly because it was fashion, partly because of the lure of the imperishable tunes of Bellini, Verdi and Donizetti. Wagner gave us drama, but drama in Teutonic doses. The new Italian realismo comes nearer to our conception of opera and thus we may account for the great success of "Madam Butterfly" and "Pagliacci." But many silly operatic conventionalities will have to be abraded before we come to opera such as Americans will genuinely adore.

Recollections of Master Musicians and Master Pianists Whom I Have Known

By the Distinguished Piano Virtuoso

MARK HAMBOURG

"The Etude" takes pride in presenting herewith the first of a series of noteworthy articles by Mr. Hambourg, whose similar series several years ago proved of very great practical help to our readers. Mr. Hambourg was born at Bogutchar, South Russia, May 30, 1879. He studied the pianoforte with his father, and with Leschetizky. He appeared at first with great success as a prodigy. His tours of all countries have been sensational in their success. His repertoire is enormous. He is reputed to have continually at his finger tips no less than 40 concertos and over 800 other compositions. He has given over 1500 recitals and concerts. He is frequently compared with Rubinstein because of his feats of memory and technic. Mr. Hambourg is a naturalized British subject and resides in London. In 1907 he married the daughter of Sir Kenneth Muir Mackenzie. Mr. Hambourg is one of the most practical and understandable writers upon pianoforte playing, treating his problems in big, human fashion and never going over the heads of the majority of our readers. Students and teachers may look forward with pleasure to coming issues containing these articles. Mr. Hambourg's next article will be "Why is so Much Piano Playing Dull and Uninteresting to Listen to?"

EVER since the age of five, when I began my career as a pianist, I have met and admired Master Musicians and Pianists of every nationality and every school.

The first one I can remember at all vividly was Safonoff, who was one of the principal musicians in Moscow, when I was brought there as a boy of seven, by my father. I recollect that I played a piece of Hummel's to Safonoff, which had a great many jumps and thrown notes in it, and he said to my father, when I had finished: "Here is a child with a remarkable 'treff talent;'" meaning that I had a good eye for catching the right notes from a distance.

At that same period there was an artist there, forgotten now but well known in those days, called Schosstakosky, who was director of the Moscow Conservatory of Music. All that I can tell of him is what he was by way of giving me pianoforte lessons; but that he was never ready for me, and I was never ready for him, so that between us it was a sort of farce, and what I learned from him was purely nominal! My real teacher during all that time was my father, Professor Michael Hambourg, with whom I learned the whole of the Forty-eight Preludes and Fugues of Bach, and ruined my eyesight, but improved my technic and knowledge of music. For there is no grounding, in my opinion, to be compared to the works of Bach, for the young pianist.

A Master Mentor

Later on, when I was nearly nine years old, my father took me to England, where the first pianist I heard and saw was Paderewski, then at the height of his successes in London. His great flexibility of technic, and his dramatic power appealed to my imagination; and he was my example and hero, as a small boy. He also became a great friend of my father who admired him very much, and Paderewski helped me with advice, and with both moral and financial support. For when Felix Moscheles, the painter, and my best friend, started getting a sum of money subscribed to enable me to go to Vienna to study with Paderewski's master, Theodore Leschetizky, Paderewski himself contributed a large amount to the fund collected in my behalf. I can, therefore, never forget what I owed to his generous interest and early friendship. Leschetizky told me afterwards that the first time he saw Paderewski, he realized that he was destined to become a remarkable man, outstanding in the dramatic force of his playing, and in the romance of his personality. Even in those days, in Vienna there already existed legends about the enormous numbers of hours per day (some people declared as much as fifteen), that Paderewski spent in practicing. Whether it was true or not I never had an opportunity of verifying.

Joachim's Poison

To return to the years that I lived in London, from the age of nine till twelve, I there met Siloti, Pachmann and Sapellnikoff, who were already mature artists. I was very keen on bicycling, and one day I nearly ran over the veteran, Alfredo Piatti, well-known as the greatest 'cellist of the day, but already very advanced in years. He lived quite close to where I did in London, and when he saw who it was who had so nearly terminated his existence, he said, gravely: "Boy, boy, learn to ride your bicycle more slowly, and to play your scales more rapidly." At that time I was engaged by the firm of Chappell to play at one of the Monday "Pops," with old Piatti and Joachim. It must have been a funny sight to see us playing together! I was ten, and they were both well over seventy. Joachim was then very gouty and, as it affected his fingers, he often had great difficulty in his performances. He was very fond of port and champagne, both of which were very bad for him in his state. But when his friends said to him, "Master, how can you go on drinking these, for you, poisonous drinks?" he would answer, "What will you? I am used to it, and I cannot start something new, now."

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MARK HAMBOURG

It was through Felix Moscheles that I was introduced to Hans Richter, who was a wonderful friend to me all through my student years in Vienna. He used to take me with him to his rehearsals and performances, and would insist on my sitting hidden in the orchestra all through the Wagner and other operas at the Vienna Opera House, where he conducted. For he said that to be a thorough musician, the student must know the orchestra through and through and be aware of each instrument and its peculiar powers and sonorities. What I learned under Richter's auspices in this way has proved invaluable to me in after life. I once nearly lost my Paradise, however, as, being very young (only twelve) and very tired, I was discovered fast asleep in the second act of "Tristan and Isolde," for which Richter was furious and declared that if he ever caught me asleep again, he would never allow me to set foot in his orchestra. Later, when I was fourteen-and-a-half, I made my first appearance as a full-grown pianist (no longer an odious prodigy!) under Hans Richter's baton, with the Philharmonic Orchestra, in Vienna. Before the concert, Richter asked me to play over all the passages of the concerto (it was Chopin in E minor) to him; for he said that when pianists played concerti with his orchestra he always felt it was like washing linen in a quick flowing brook, everything got rushed away before he could get the hang of it. He desired to hear exactly what I had to play so as to realize how to keep us all together.

Edouard Schütt, the composer, was a great friend of mine during these early years and wrote several pieces for me. He had a great reputation in Vienna as a highly refined piano player and composer; and his style was an object lesson in distinction and elegance. I met also Johann Strauss, the elder (I mean the man who wrote the famous waltzes), a jolly old fellow, full of the zest and peculiar Viennese gaiety which he so well imparted to his music. I remember playing to him Schütt's paraphrase of his well-known "Kuss Waltz," out of his operetta, "The Gipsy Baron," and Johann Strauss was delighted with it; which shows that there are composers who enjoy transcriptions of their own works, in spite of all paraphrases being so despised by present day musical critics!

Brahms' Apology

Johannes Brahms, of course, was one of the most interesting figures of Viennese musical life at that time, and one of my greatest treasures is a small cigar cutter which he gave me as a present when I first started smoking—that alluring soother of nerves—which I am afraid I did very early in my career. Brahms was present at a festival of his works conducted by Felix Weingartner, where I played when still no more than fifteen. After the concert there was a banquet given for Brahms, where the organizers proposed his health, and then he got up and proposed the health of the "Youth"—that was I! I thought it was most kind of him, and was immensely gratified. I remember also, before one of the Sunday concerts in Vienna, that at the rehearsal with Richter, a lady pianist was playing the Brahms *Concerto in B flat major*, and the composer was present. He got dissatisfied with the lady's performance and at last lost his temper, and cried out: "Why, in God's name, do horrible women play my music!" He then rushed out of the hall. The next day he was extremely sorry and wrote the most charming letter of apology to the lady, accompanied by a large bouquet of flowers, a touching gesture for so great and rugged a man. Bruckner, the composer, was often with Brahms, at Richter's rehearsal, where Brahms used to sit with his hands crossed under his chin, leaning over the sill of a box, and resting upon his elbows, his eyes staring into space—a characteristic attitude which we, who reverenced and admired him almost as a god, used to watch for and love.

Of course it was from that great teacher, Leschetizky, that I learned most everything, not only appertaining to piano playing, but in regard to every aspect of how to live. He was a mentor of every possible kind, and a real father to all his pupils in whom he was really interested. As for a pianoforte lesson with him, it was a life experience, if one was capable of understanding what he wanted; and he had a wonderful way of explaining every detail with the utmost precision and care. He was not only marvellous at developing facility and brilliance of execution in his pupils, but also focused his teaching enormously upon the quality of sound produced. Everything had to be beautiful and polished, with him, and alive with the right kind of expression and feeling. He never allowed anything to pass his judgment that was dull, monotonous, or harsh in tone production. He used to urge us to go and listen to the great singers, to see how they phrased and brought out melody and cantilena passages, and to take them as our models in this branch of our studies.

I remember Leschetizky being present at a concert where I was playing, and where the "Symphonie Pathétique," of Tchaikowsky, was being performed for the first time in Vienna. Leschetizky sat together with the well-known musical critic, Hanslick, who was as old a man as himself, and whose ear was not yet attuned to the chromatic counterpoint of modern orchestral music. Both the old men hated the symphony and said of the end, where the composition dies away: "So begräbt sich dass Werk." (Now the work has buried itself!) Their prognostication turned out to be false, as the symphony lived to be extremely popular and is still very much alive, though whether it or other of Tchaikowsky's works will achieve absolute posterity is still on the knees of the gods. However, Leschetizky's dislike of it just shows how even the most experienced musicians can be mistaken in their estimate of music, in the way of what will become acceptable and what will not. When I reflect upon the immense enjoyment thousands have obtained from the orchestral and other works of Tchaikowsky, especially the "Pathétique Symphony," without which at one time can remember it was almost impossible to complete an orchestral program, I often think of that dictum of Leschetizky about its early burial!

Whilst I was studying with Leschetizky, where I was very much trotted around as being still an "infant prodigy," who should arrive but Anton Rubinstein, King of Pianists, and Master mind of Music! I was brought to play to him, and after my performance he introduced me to Moritz Rosenthal who had just entered.

Rosenthal was at that time the most brilliant of the young pianists who had been fostered by Liszt and our friendship, begun then, has remained unimpaired ever since. Rubinstein was asked by Leschetizky to give a private recital at his house for the pupils.

Rubinstein's Power

The thing I remember best about that recital was that I was sitting so near to Rubinstein, close up to the keyboard, that I was in perfect agony every time he lifted his hands, which he used to do so tremendously. For I said to myself: "If he misses his note, and hits me, I am a dead man!" But when he did miss, he did not hit me; but he did turn round to us and say: "That, young men, is how not to do it!" And his wonderful purity of sound—how it impressed me! I have never heard anything to equal it, so little effect of pedal, everything transparently clear. Yet he did take a great deal of pedal; but, like all the best masters of pedal playing, he made it sound as if he scarcely took any. It was just natural and perfect tone production. Luckily for me, he took a fancy to me and considered me as a kind of mascot when he was playing his favorite card games. So I used to sit beside him on a stool, while he and Leschetizky went on playing cards far into the night. By nature Rubinstein seemed to be an awkward and silent man, compared with Leschetizky, who was so much the charming, elegant Pole. But Rubinstein had a force of personality which held one fascinated as to a magnet, and even I, a little boy, felt compelled by it. When he left Vienna all the Leschetizky piano students came and gave him a big send-off at the station, with a dinner beforehand.

Since my recollections of Rubinstein, I have met no great master of music from whom I learnt more as a young man than from Eugene Ysaye, the great Belgian violinist. I had occasion to be thrown a good deal with him at one time during my early manhood, and was inspired by his beauty of phrasing and his broad and noble conception of interpretation, to a degree which had a very great effect upon me. Busoni, the great pianist, is also an artist whose renderings have profoundly interested me, especially in his ideas about the works of Liszt.

Many Influences

To sum up the impressions and what I have admired in all the artist pianists I have mentioned: I was inspired through Anton Rubinstein, by his majesty, purity of sound, and overwhelming personality; through Pachmann, by his polish and elegance; through Leschetizky, by his immense knowledge and understanding of the piano as an instrument; through Paderewski, by his dramatic force, and charm; through Sapellnikoff, by his brilliance; through Busoni, by his Byronesque mentality and his massive effects; through Moritz Rosenthal, by his demoniacal facility. Through all of them, by astonishment at the variety and manifold capabilities of my wonderful instrument, the modern pianoforte, which has brought into existence so much talent and so many fine artists to give pleasure and "uplift" to the world.

"We do not find the students interested in music are likely to have a lower academic rating. Indeed, the men's glee club, which tied Columbia for second place in the national contest in New York, is unusually good. Out of the fifty-two men, only two were ineligible at the end of the first semester."

—PRES. CHARLES W. FLINT, *of Syracuse University.*

Sparks from the Musical Anvil

Bright Thoughts of Thinking Musicians

"MUSIC is like life; there is no limit to its expression."—MME. GABRIELLE LESCHETIZKY.

* * *

"Development must be melodic, I believe, and the secret of all successful form is freedom of melodic invention."
—ARTHUR HONEGGER.

* * *

"The artist's chief aim is to bring out all the meaning hidden behind the notes, and to make this expressive and telling."—MME. GERTRUDE PEPPERCORN.

* * *

"A good musical critic is a man who has a considerable literary gift, and at the same time has from childhood been brought up in a musical atmosphere."
—BERNARD SHAW.

* * *

"The brain and mind are one thing and technic is another. You may cultivate the fingers, the throat, or whatever else is used; but without brain and heart there is no musical education."—GEORGE W. CHADWICK.

* * *

"America has produced an architecture, not by trying to invent a national style, but by building the sort of houses that the conditions of life demanded. It may produce a music of its own when the conditions of its musical life are sufficiently strong to make demands of its artists."—H. C. COLLES.

* * *

"Music is not a static thing. It is in a state of constant evolution and development. That is a matter of history. Musical idiom is constantly changing. It is desirable that it should. So it becomes incumbent upon the teacher and student to know some of the developments taking place in the present age, and, not the least, in this country."—ASHLEY PETTIS.

* * *

"The supreme function of the creative artist is to seek new forms of expression and to place them in new and beautiful settings; it is the quality that marks all progress in art and differentiates the seer from the imitator. . . . A new technic should be invented which will combine a knowledge of tradition and the modern experiment, if for no other reason than to avoid the pitfall of imitation."—LOUIS GRUENBERG.

What a Music Lesson Should Contain

By Earl S. Hilton

Recitation

THE pupil should play the material of the last lesson. First, the Studies, then the Pieces.

Dictation and Correction

Three trials (or recitations) should be allowed. In the first trial, the teacher has the pupil play the work through—mistakes and all—without himself interfering. This gives the teacher a clear understanding how the pupil has been practicing. It also shows what the pupil has remembered since the last lesson. The second trial may be broken with interruptions by the teacher's dictations and corrections. In the third trial, the pupil is supposed to play the work as nearly like these corrections as possible.

Grading

In the three trials the pupil has been given an opportunity to play correctly. If he has done so, a grade of 100 per cent. is marked upon the work, or, if nearly correct, 90 per cent., which permits the pupil to pass up the work and take new. If more than three trials are given the pupil to let him have an opportunity to get the work better, then, *one* point is taken off the highest grade for each trial more than three.

Assignation, review work or new studies and pieces.

After all the percentage grades are marked, then the material for next lesson should be assigned. The amount to be assigned is judged according to the manner the pupil recited the last lesson.

Brief explanation of new and review work.

New work must be carefully explained and the teacher should question the pupil about the new as well as the review materials which are to be studied during the following week.

"What is important is that the music be played in the right way, with the proper spirit, style, life, emotion and enthusiasm, whether it is with the notes or without."
—ERNEST BLOCH.

Some Effects of Music

By Russell Snively Gilbert

THE two fundamental chords in music are the Tonic and the Dominant. Their effects upon the hearer are directly opposite and thus a proportion is kept.

The Tonic, or first chord of the scale, gives a feeling of complete rest and finish. Children usually describe it as the home chord, because it is like reaching home after school. They feel that it is a sort of safety rock, firm but comfortable, where they can pause to catch their breath. All the old masters finished their compositions with the Tonic chord. Musically uneducated people find no trouble in recognizing it. Repeated softly, it gives a very soothing and relaxed feeling; repeated loudly, it gives a broad and pompous sound that arouses the imagination and creates life as in the opening bars of most marches which make one impatient to start.

The Dominant chord on the fifth of the scale requires movement. It expresses action and demands movement to a following chord. This desire is like the law of gravity; it cannot be avoided. The following little story will illustrate the idea. Once a friend went to call upon Mendelssohn. The great composer was dressing in the room above the one in which his visitor was waiting. Hearing how slowly the master moved, his friend became impatient. Going to the piano he struck a Dominant Seventh Chord in the most enticing manner, and left it without resolving it into the following chord. A moment later Mendelssohn rushed half-dressed down the stairs and flew to the piano where he played the needed Tonic chord. He had heard the Dominant chord and its impulse to move to the Tonic was so strong that he had to hear the Tonic after it.

The first prelude in C major by Chopin is a favorite of everyone. Much of it is composed of Dominant and Tonic chords. Some times there are two Dominants before a Tonic is reached. Thus such a desire to move on is created that to many people it says, "Onward! Onward!"

Successions of Dominant and Tonic chords played very softly and rhythmically give a soothing and sleepy feeling, as in the *Magic Fire Music,* from "Walküre," and Schumann's *A Child Falling Asleep.*

The old masters built their music on the simpler chords. It is recorded that the wounded soldiers in the hospitals preferred Beethoven. Possibly the Dominant chords gave them the moving desire to fight for their lives, while the Tonic chords may have made them feel more solid mentally.

Everyone likes major keys. Some love and others hate minor keys. Some children ask for pieces in minor keys and others cannot endure to practice them. People in bodily distress are depressed by the minor; while those in mental trouble are inspired by it. Foreigners often satisfy their homesickness by singing in the minor key. The songs of the colored slaves are filled with minor harmonies. It can be mysterious and spooky and cause all sorts of false things to rise in the imagination.

Rapid two-quarter time usually creates life; that is, movement, both physical and mental. The desire to dance is aroused by it, with a feeling of freedom and joy. All bounds of restraint are loosed by it, and children will go the speed limit in playing it.

Three-quarter time, as in the waltz, gives the same feeling, but with restraint added. In the former days people waltzed rather quietly in this time; while they abandoned themselves to the rollicking rhythm of the old two-step in two-quarter time.

Four-quarter time is also definite and controlled as in marches. Played slowly, as in funeral marches, it is both impressive and depressing. Played with spirit it is most inspiring and gives a solid feeling to the hearer.

Six-eight time gives a very flowing and smooth effect. Very beautiful and sustained melodies often flow along in this time. It can give calmness and peace as in Barcarolles, or joy and dancing as in the Tartantelles.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value to those which I derived from the investment of hearing, in my early youth, let us say, "Tristan and Isolde," or seeing Botticelli's "Primavera." Moreover, the dividends which we receive from the appreciation of beauty and the cultivation of art are wholly "tax-exempt." No surtaxes can diminish them, no Bolshevik can take them away from us.

OTTO H. KAHN.

Pranks on Parnassus

How Great Composers Have Seen the Humorous and Joyous Side of Life

By the Noted Critic and Author

HENRY T. FINCK

Among the most interesting concerts given in this country are those of the Beethoven Association in New York. To this association belong all the great singers and players of the time! There are no membership dues, but it is expected of the members that they will be willing, once every few years, to appear without any remuneration whatever, at one concert together with half-a-dozen other artists of the same high rank.

There are no other musical entertainments at which one can see and hear so many celebrities at once, excepting an occasional all-star performance at the Metropolitan Opera House; hence these concerts always draw large audiences. The proceeds are devoted to promoting the cause of music in various ways. For example, the receipts of one season were used to defray the expenses of bringing out, in three volumes, Thayer's standard Life of Beethoven in the original English, with additions by Krehbiel and others.

"The Carnival of Animals"

Usually, it is needless to say, the concerts of the Beethoven Association are dignified as dignified can be; but on one occasion the musicians "came off the perch" by playing the amusing "Carnival of Animals" by Saint-Saëns. In this piece the eminent Frenchman plays all sorts of tonal pranks—some of them almost jazzy—and the performers also indulged in pranks of their own. Harold Bauer, President of the Association, apologized sarcastically for not being able to offer the audience better pianists than Walter Damrosch and Arthur Bodanzky; whereupon Mr. Damrosch jumped up and, with mock-indignation, declared that while he and his companion might have modest doubts now and then as to their being great conductors, they *knew* they were great pianists.

The audience was tremendously delighted by all these pranks on Parnassus; and I could not help thinking that if humorous episodes like these were frequent at concerts, men, in particular, would be more apt to attend.

Does not Shakespeare introduce humorous episodes even in his most harrowing tragedies?

It is well known that when musicians get together at their clubs they are more prone to indulge in tonal pranks than in serious playing or singing. They feel the need of relaxation, of something to rest and refresh the jaded mind.

Jazz consists largely of tonal pranks, and to jazz our musicians are turning for amusement more and more, those who dwell on the highest peaks of the Parnassus mountain chain as well as those who occupy the foothills.

Richard Wagner in Gay Mood

Among the dwellers on the summit of the musical Parnassus none is more conspicuous for his indulgence in pranks than Richard Wagner. In his case it isn't so much musical capers (although *Beckmesser's* serenade in *"Die Meistersinger"* and *Hans Sach's* interruptions of it by hammering on the shoes he is mending is a classical case of tonal fun) as personal exhibitions of animal spirits.

Ferdinand Praeger relates that one day in Triebschen (Switzerland), when he was with Wagner discussing various things, the great man suddenly rose and stood on his head on the sofa. At the moment when his feet were in the air the door opened and Madame Wagner entered. She hastened forward, exclaiming "Ach, lieber Richard! Richard!". Getting back on his feet he reassured her of his sanity, explaining that he was only showing Ferdinand that he could stand on his head at sixty, which was more than the said Ferdinand could do.

When Wagner was only seven years old his uncle Albert complained that the untamable boy left the seat of a pair of trousers hanging on a fence 'most every day. Throughout his life sight of a tree aroused his inherited monkey instincts.

Judith Gautier, after visiting him in Switzerland wrote: "One of the most remarkable things about Wagner is the youthful gaiety which so frequently breaks out, and the charming good humor which his tormented life has never been able to quench. . .At Lucerne he surprised me by his skill in bodily exercise and by his singular agility. He climbed the highest trees in his garden to the terror of his wife, who besought me not to look at him, because, she said, if he were encouraged he would commit no end of follies."

Hans von Wolzogen relates that one day, at the Villa Wahnfried in Bayreuth, when Liszt had been playing as he alone could play, and every one present was deeply moved, Wagner suddenly got on his knees and hands, crawled up to the great pianist and exclaimed: "Franz, to you people should come only on all fours!"

His droll wit often was exhibited at rehearsals. Once when "Rienzi" was being prepared, the trombones played so loudly that he stopped them and said, with a smile: "Gentlemen, if I mistake not, we are in Dresden, and not marching around Jericho, where your ancestors, strong of lung, blew down the city walls."

At a rehearsal of "Götterdämmerung," when the *Hagen* thrust his spear into *Siegfried* very awkwardly, Wagner snatched it from him and shouted: "Fellow, have you never yet stabbed a man from behind?"

Elsewhere I have related how, even in the darkest hour of his life, when he fled to Stuttgart in fear of his pursuing creditors, his sense of humor was not subdued. On the evening before he intended to leave the city in order to hide in the mountains, he went once more to his barber and, after he been shaved, remarked: "Yes, my friend, it's no use, I must go; you are altogether too exorbitant." The poor man took this seriously and begged him not to go on that account, as he was willing to shave him for less.

Frau Wille, who relates this anecdote, and who had frequent opportunity to note the humorous, sarcastic and playful moods of her guest, quotes the apt remark of an English writer that "there is nothing so pleasant as the nonsense of men of genius; but no fool should be present."

Beethoven Unlike His Music

The discrepancy between Beethoven and his music was extraordinary. About the time when he was composing the Ninth Symphony and his great mass (Missa Solemnis), two of his most scholarly, dignified and impressive works, he was arrested one day as a tramp in the outskirts of Vienna. He had left his house without his hat and wearing a very shabby coat. He was observed peering into windows and behaving strangely in other ways. A crowd gathered and a policeman was summoned. The supposed tramp kept on shouting "I am Beethoven! I am Beethoven!" but nobody believed him. Finally someone came along who knew him and he was sent home with apologies.

Was it the touch of insanity which is supposed to be associated with genius ("great wit to madness nearly is allied") or a crude sense of fun that made the great composer do such "stunts?" Who can tell? He certainly was wont to deal in pranks. Summing up the details given by contemporaries, Grove says: "To tell the truth he was fond of horse-play, and that not always in good taste. The stories—some of them told by himself—of his throwing books, plates, eggs, at the servants; of his pouring the dish of stew over the head of the waiter who had served him wrongly; of the wisp of goat's beard sent to the lady who asked him for a lock of his hair—all are instances of it. No one had a sharper eye or ear for a joke when it was told on another . . . But it must be confessed that his ear and his enjoyment were less keen when the joke was against himself."

His letters, like those of Wagner, are full of droll things. "Swift or Shakespeare himself never made worse puns with more pleasure, or devised queerer spelling or more miserable rhymes, or bestowed more nicknames on his friends. He lived in a world of nicknames and jokes."

Beethoven knew that genius ranks higher than "noble" birth or money and he never lost a chance to show that he considered himself as good as anybody, be he emperor or millionaire. "I, too, am a king," he used to say.

Among the most familiar anecdotes is one relating to his brother who one day left his card "Johann van Beethoven, Gutsbesitzer" (land proprietor). The composer returned it after writing on the back "L. van Beethoven, Hirnbesitzer" (brain proprietor).

Schubert Was a Merry Young Soul

Although Schubert, throughout his short life, always felt the pinch of poverty, he was as jolly a fellow as you could find in a week's search. Many were the boon companions attracted to him by his joviality and love of pranks. They had frequent gatherings which were called "Schubertiads," and these fellows did not hesitate to help him spend in food and wine what little he was able to earn.

Nothing gave him more pleasure than a chance to sit at the piano and improvise waltzes by the hour for gay dancers. One evening, when the jollification was interrupted because of Lent, he exclaimed petulantly: "They do this just to annoy me!"

Schubert often played and even wrote down things he soon forgot completely. No doubt, when thus improvising dances by the hour, he often played melodies as enchanting as any of those that have come down to us. Readers of The Etude who do not know these dances should order them at once, either in their simple original form or in the more difficult versions made by Liszt.

As for those "Schubertiads," one can imagine what gay musical pranks were played by these tonal vagabonds at every one of them. One evening Schubert took a comb, wrapped it in thin tissue paper and hummed through it his *Erlking,* with grotesque exaggeration of expression marks, turning a tragedy into farce. It must have been excruciatingly funny—a sort of forerunner of jazz.

Mozart and Liszt

Mozart, like Schubert, was generally happy in spite of his poverty. His sunny disposition is reflected in his music, which is as cloudless as the California sky. He was so poor that sometimes he could not afford to buy wood for a fire in cold weather except a stick or two which he and his wife carried up and down stairs to keep their blood in circulation.

Concerning his doings when in particularly good humor I can recall at this moment only one incident pertinent to my subject. He is said to have made a bet that he could push down five C's at once on the keyboard of the piano of his time. He won it by striking the middle C with his prominent nose.

That nose must have been more or less of a trial to him, although it wasn't a Cyrano de Bergerac nose—or like that of the American millionaire who, arriving for dinner at a place where the doorman did not know him, was told: "You'll have to take off that nose, Sir; this isn't a fancy dress affair."

When Mozart was censured for his alleged "mannerisms" he used to say "I cannot help those any more than I can help the shape of my nose."

Liszt loved dearly to indulge in pranks of all sorts. One day, when he had been persuaded to travel from Weimar, in company with some other notable persons, to another town where great preparations had been made for their reception, the committee was dumfounded when the honorable guests, obedient to Liszt's whim, stepped out of a fourth class railway car—the kind used for cattle!

As everybody knows, Liszt was the kindest man that ever lived. He taught hundreds of young women and men, but never accepted a cent in payment, even when he was by no means rich, for he ceased playing in public thirty-nine years before he died. Altruism—helping others—was his ideal always.

He even subjected himself to the irksome task of reading and commenting on manuscripts sent to him by ambitious young composers. Once in a while he had his reward, as when he played over the Greig piano concerto and promptly proclaimed that Norwegian a genius. At other times he didn't have such good luck.

One day a conceited-looking young man came to him with a manuscript. Now Liszt himself was a "bold bad man" so far as dissonances are concerned, but he knew the limit. Glancing at the manuscript he shook his head and said, pointing to a certain line: "Young man, this cannot be done."

"But it can be done, for I have done it!" the young fellow exclaimed impudently.

Liszt walked to his desk, took the quill out of his inkstand and flipped the ink on his visitor's white vest, saying:

"This, too, you see, *can* be done, but it mustn't."

Afterwards he gave the youth a new vest. If he lived now he would have to buy whole carloads of vests for the cacophonists whom he would condemn and bespatter with ink.

Let me tell you one more Liszt anecdote. Like all great geniuses who were ahead of their time he suffered much at the hands of conservative critics. He was fond of playing whist. One evening he suggested a game. One of those present said he was very sorry he could not join them as he didn't know anything at all about the game.

"Very well," said Liszt, "then you can be our critic."

The Witty Brahms

There are still music lovers who do not care for the compositions of Brahms, but no one with a sense of humor could fail to appreciate his wit and laugh at his pranks.

In the matter of reading and judging manuscripts he was not so altruistic as Liszt. One afternoon he left his house and walked up the street. He was presently accosted by a young man who had a roll under his arm. "Excuse me—can you tell me where Herr Brahms lives?" "In that house over there, third story" answered Brahms and hurried on.

On another occasion he consented, after much coaxing, to play the piano to accompany an amateur violincellist who was anything but a Piatti or a Casals. After a few bars Brahms began to play fortissimo and kept it up to the end of the piece.

"How loudly you play—I could not hear my own playing," the amateur exclaimed.

"Lucky man," answered Brahms.

In some ways Brahms was as eccentric as Beethoven. Being very temperamental, Beethoven often flared up and said disagreeable, nay positively insulting things to his best friends. As soon as he cooled down he bitterly regretted this and wrote letters contritely apologetic.

Brahms was less apologetic but he excelled—thanks largely to his biting wit—in the art of rubbing everybody's fur the wrong way. It is related that at an evening party, when he was going home, he turned round at the door and said: "If there is anyone here whom I have forgotten to insult, I beg his pardon."

In this instance his wit came to the rescue of his manners. It reminds one just a little of the naval officer who, returning from a cruise among the islands of cannibals, was asked about their manners and customs. His brief answer was: "Customs beastly; manners, none."

Yet Brahms was one of the kindest of men. He was particularly fond of children and always ready to devote himself to their amusement.

When He Got the Worst of It

It may be said that there is as singular a discrepancy between the music of Brahms and his personality as in the case of Beethoven. While Brahms bubbled over with wit in conversation, his music is always serious. His friend, the poet Mosenthal, once complained about this excessive seriousness with which he took his art. On Brahms' declaring that he was sometimes in a joyful mood, Mosenthal retorted: "I agree with you. When you are in a right merry mood then you sing 'The Grave is My Delight'."

Another time the witty Brahms was outwitted was when he called on his friend Leschetizky and found him composing. He liked this famous teacher personally but didn't care for his pieces. Looking over the teacher's shoulder he said: "Ha! What kind of things are you writing this morning? I see—quite little things, little things of course, yes." "*Little* things?" replied Leschetizky. "Yes, they are that, but ten times more amusing than yours, I can tell you."

Still another time when Brahms got the worst of it was when he and the pianist Epstein were going home late, amid rain and snow, and came across a well-dressed man lying in the street apparently very ill. He was able to tell where he lived, in an adjacent street, so the two men carried him to the house and started for the fourth floor; but before they reached it, a woman with the mien and voice of a fury appeared above them and shouted: "Aha! So you are the fine fellows who seduce my husband to drink and carouse with them through half the night! Are you not ashamed of yourselves? Wait, I'll show you!"

With that she hurled her broom and another volley of abuse at the two musicians, who took to flight precipitately.

Self-Test Questions on Mr. Finck's Article

1. *Who wrote the Carnival of Animals?*
2. *Which composer set a cobbler's tapping to music?*
3. *Which great composer was given to horse play?*
4. *How did Mozart win a famous bet?*
5. *Which great composer went out of his way to amuse children?*

Finding the Right Fingers at the Right Time

By T. L. Rickaby

FINGERING seems to present a very considerable obstacle to the progress of the average pupil. Yet fingering must be correct, convenient and, above all, so firmly established as to be practically automatic.

In deciding on the best fingering, the character of the passage to be played, the size and shape of the hand and fingers must all be considered. The conventional fingering of the scales and arpeggios is more or less fixed, but outside of music for the earlier grades and the general run of salon pieces, scales and arpeggios are seldom found in their fundamental or primary forms. Furthermore, rules for fingering are like rules in grammar or counterpoint. By the time one has mastered all the exceptions the rules have been forgotten or have lost their power. For example, in playing scales in flats a rule is given thus:

"In the right hand place the fourth finger on *B flat*." Yet innumerable instances could be cited in which the fourth finger must carefully avoid *B flat*.

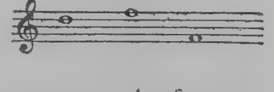
Another rule often given is: "Use the fourth finger but once in each octave." This holds good in straight scale playing, but in many compositions scale runs can be found which can be played more smoothly and certainly by using the first four fingers in succession throughout. After all, it is a matter of convenience—not the editor's convenience nor that of the composer or the teacher, but the pupil's convenience.

In theory, a particular fingering may be logical and right and may suit some—but it cannot suit all. The short, stubby fingers—which have been known to do some fine playing at times—must receive different consideration from the long, shapely ones. It is in matters of this kind that the teacher has a shining opportunity to use his judgment and common sense; and the pupil (who has passed the earlier grades) has an equally luminous opportunity to use *his* brain.

Individual thought and the use of some sort of initiative are positively indispensable in music study if results are to be adequate and permanent. This one phase of musical activity—fingering—gives an abundant opportunity for the exercise of whatever initiative either pupil or teacher may possess.

Where no departure is made from primary forms, all scale and arpeggio passages will be done by means of the conventional fingering as taught in the earlier grades. When variations occur the fingering will depend entirely on what has to be played. It might be said that good fingering consists in having a finger conveniently ready for any key that is to be depressed. To bring this about some thinking is necessary.

Except in the slowest of music—and then usually only in polyphonic music—one finger is never passed over the other; and yet young players do it, or try to, over and over again, in spite of its awkward uselessness. It is never really necessary—and it is always inconvenient—to use the thumb or any finger on successive keys. It is no uncommon thing for the player to find his right thumb on the last note but one of a descending passage. They then simply lift the thumb down to the last note. They are not thinking, and so it does not occur to them to turn a finger over the thumb. Another pupil will find himself at the end of a downward scale run with a black key for the last note and only the thumb to play it. In both cases the inconvenience could have been avoided by correctly fingering the earlier part of the passage. Let us look at this example:



If the thumb comes on the first note, ordinarily the second note "F" would be played with the third finger. But to have a convenient finger for the third note, it is obviously necessary to place the fifth finger on the second note. This is the simplest of all examples, but music is full of such places, for which the various rules of fingering make no provision. This is where initiative and individual thought come in.

Sometimes a passage may be fingered in more than one way. Try all. After deciding which is the easier one, adopt it. To do otherwise is to cause uncertainty, and there must be no uncertainty if piano playing is to be satisfactory to those most concerned.

It is recorded that Chopin taught his pupils to play similar passages with the same fingering, even when it caused the thumb to be used on the black keys. It is a good rule, provided it is not easier to play the passage in another way—and it usually is. Many years ago Joseffy taught his pupils to play all scales with the same fingering as the key of "C,"—not to establish a new scale fingering, but to make the fingers equally at home on both white and black keys. Such players as followed his suggestion will find it useful now, because in modern music the thumb is used freely on the black keys, both in scales and chords.

In the fingering of chords and arpeggios some judgment is necessary. Let us take for example the common chords of "D," "A," and "E" in the left hand. In each of these chords the second key (playing upward) is a black one. The invariable rule for fingering these chords (or arpeggios) is to use the fourth finger on this black key. Yet only one player in ten can do this conveniently. The third finger should be used. In the minor chords of "C," "G," and "F," the second key is also a black one, but it is quite convenient to use the fourth finger in these chords, and that finger should invariably be used.

A famous American piano teacher said at a state convention that if pupils could only be induced to use a little common sense, it would not be necessary to finger whole passages, disfiguring the music and adding to the teacher's work. But teachers seem to be obliged to write in the proper fingering for all passages that are out of the ordinary—and for many that are not. A little of the time consumed in this way might be used in trying to develop initiative on the part of music pupils; that is, where such development is possible. They then may gradually learn to depend more on themselves for the many things for which they now look helplessly to the teacher, who has enough to do to teach those things that the pupil could not reasonably be expected to learn by himself.

Crossing Hands

By S. M. C.

To young children a piece which requires crossing of hands is often a source of wonder and delight; and the eagerness with which they try to master it shows what importance they attach to this simple but showy device in piano playing.

The one important thing to impress upon them is that the hand which crosses should move in a graceful curve from the treble to the bass and *vice versa*; for in this way the distance can be more accurately measured than when the hand moves in a straight line. This will also prevent the striking between two keys which so often occurs when the crossing is not properly and carefully done; and there will be no danger of one hand interfering with the other.

As a preliminary exercise these curved movements may be practiced to good advantage without striking any keys, merely measuring the distance from one to the other with relaxed arm, thus forming a habit of accuracy which will be a distinct gain to the pupil.

Rapid crossings, in particular, form a stumbling-block to little pupils, who often strike one or two keys short or wide of the mark. A good way to overcome this difficulty is to have them memorize the passage so that they can give their whole attention to the keys they wish to strike. When the eye is forced to travel from the piece to the keyboard and back again there is always danger of losing the place and making mistakes.

Study Stimulants

By R. F. L. Barnett

A LITTLE talent plus real work will accomplish wonders; but a very small amount of indifferent practicing will not develop even extraordinary talent.

To the careless player the pedal covers a multitude of sins; but to the discriminating listener it merely adds one more to the collection.

Talent, intelligence and industry form a wonderful mixture; but they need a great deal of careful listening as a preservative.

Temperament makes an excellent seasoning for the fruits of labor; but for a steady diet nothing can take the place of hard work.

"BEAUTY in art is a relative result obtained from a mixture of different elements, often the most unexpected. Only one of these elements is stable and permanent and must be present in any combination; this is novelty. A work of art must be new and may be recognized as new if it gives one a sensation never before experienced."

—REMY DE GOURMONT.

"THE Secret of Success is constancy of purpose."

—LORD BEACONSFIELD.

From "Wonderchild" to Diva

Mme. Sembrich in 1879

Sembrich in 1897

Sembrich in 1908 as Mimi

© A. DUPONT, N.Y.

Mme. Sembrich to-day, with her pupil Dusolina Giannini, in her garden at Lake George

Seven years ago Madame Marcella Sembrich retired from the operatic and concert stage. Few singers have ever had anything like her experience. As a child she was a "wonderchild," playing the piano and the violin and making numerous successful appearances before the public. Deciding to become a singer she appeared with triumph at the principal great opera houses of the world. Since her withdrawal from the public, the singer has trained a number of the younger and foremost singers of the day. Mme. Sembrich is now a member of the Faculty of the Curtis Institute of Music.

An Interview Secured Expressly for the "Etude" with Madame Marcella Sembrich, World Famous Prima Donna

"NEVER do I recollect the time when music was not the chief interest in my life. Indeed, when a little child I thought that music must certainly be the chief interest in the life of everybody. I was born in the little village of Wisniewczyk in Galicia, Poland. My name was Praxede Marcelline Kochanska. My father, Kasmir Kochanski, had a great natural gift for music. He never had any regular musical instruction of any kind, but he played several instruments excellently and played most of the instruments of the orchestra sufficiently well to give instruction on many of them. My father taught my mother to play the violin after they were married. Her maiden name was Sembrich, and this name I adopted for my career.

Symphony Copied by Candle Light

"We were a most musical family. We formed a quartet composed of my brother as violinist, my father as cellist, and my mother as second violinist, while I played the piano. At the age of four I started to study the piano with my father. At six he taught me the violin. Naturally with music as his main source of livelihood and with a growing family, our means were extremely moderate. But we were gloriously happy with the joy that music brought into our simple little home.

True, we had to work very hard for some of the advantages we wanted, but there was a beneficial side to that. My father, for instance, coveted the scores of the symphonies of Haydn and Mozart. They were too expensive to purchase and therefore he borrowed them and set me to work copying them part for part from the score. Thus, when I was a little girl of ten, I had copied by the light of a candle many great symphonies note for note for all the instruments. I thought it rather an arduous task, but nevertheless was absorbed in listening in imagination to the instruments as I copied each line. You see, music took the place of dolls for me. When my father made me my first violin I was one of the happiest children in the world. I loved it dearly and fondled it with unbounded pleasure.

Early Successes

"At the age of twelve, being considered a wonderchild, I made many public appearances as a violinist as well as a pianist. My father, however, wisely realized that I still had 'everything to learn.' Accordingly he took me to Lemberg, Galicia, where I studied the piano with Prof. W. Stengel, who was also of Polish nationality, and at the same time became the pupil of Bruckman for the violin at the Conservatory. I continued the piano for four years with Professor Stengel, little realizing that one day he was to become my beloved husband. He felt that if I was to go on with my career I would require additional instruction. Accordingly I was taken to Vienna, where I continued the violin under Josef Helmesberger, the director of the conservatory, and the piano with Julius Epstein, senior. When Liszt heard me play one of his Rhapsodies on the piano and Wieniawski's arrangement of Polish themes on the violin, he was greatly pleased, but when he heard my voice he said:

"'Sing, sing for the world, for your voice is that of an angel.'

"This determined my career. Thereafter I began studying singing with Rochitanski in Vienna, and at the same time continued the piano and the violin. After one year I went to study singing in Milan with the younger Lamperti.

"In 1877 Professor Stengel and I were married and went to Athens where I made my debut in Bellini's 'Puritani,' and later returned to Vienna to study my repertoire with German text, and then followed a two-year engagement in Dresden at the Grand Opera. My debut in London at Covent Garden was in 'Lucia' in 1880, thereupon followed directly my season of Grand Opera in Madrid and the first of my fifteen seasons in St. Petersburg and Moscow. My debut in New York was in 1883, also in 'Lucia.'

Study in Holidays

"Despite the unbounded enthusiasm of the public and my ever increasing success, which placed me although so young on the plane with the great and already famous singers of that epoch—I thought that still finer results could be created, and so went for several summers during the holidays for a few weeks' study with the elder Lamperti at Como.

"In 1909, after a career of about forty years, I decided to retire from the operatic stage and continued for several years my concert tours in America and Europe. Gradually I began to feel the desire of transmitting to the young generation of to-day the art that I had learned so thoroughly and practiced so long. After the death of my husband in 1917, I withdrew entirely from the public platform and began to devote my time and energy exclusively to teaching."

Singers Must Have Musicianship

"Many students and singers come to me for advice and instruction, naturally more than I am able to help. The American girl, intelligent, industrious and with great ambition, expects to perform wonders without proper preparation. A girl who has the good fortune of being able to begin studying when she is eighteen to become a singer but has no previous sound musical foundation, as well as lacking a knowledge of languages, starts her study of singing with a great handicap, especially in these days when music has so advanced in complexity. The piano is literally indispensable for the proper study of rôles and thorough knowledge of the score. I found the violin invaluable as a study of intonation, legato and phrasing. We learn from violinists and they learn from us. With some the matter of pitch is inborn, with others it must be acquired by painstaking study.

Importance of Languages

"The general lack of knowledge of languages among many, many young students is greatly to be regretted. If one sings 'parrotwise' how can one have originality or feel inspiration. To understand the spirit of a language one must be able to speak it fluently, and at once acquire the habit of using clear vowels, rather than some horribly garbled sounds, and in like measure realize the importance of consonants. It is necessary, of course, to have grammatical knowledge but that must be supplemented by real speech. The careful study of languages trains the ear for quality. This is necessarily of immense value in learning true musical style and increasing one's power of interpretation. Sufficient stress is not laid upon speaking the beautiful English language with agreeable quality of voice and clear enunciation. When I do find real talent, it is a great compensating joy. Such a pupil realizes that voice is not everything but that brains and work are indispensable.

"It is an unspeakable help to the fine looking American girl when she also has assiduity, musical intelligence, good health, good carriage, a true knowledge of language and perhaps most of all when she knows how to listen and to hear. Those who earnestly entertain the thought of becoming artists should realize that it means sacrifices, as nothing worth while can be attained without readiness to give up amusements and willingness to make the most of each day, not only with vocal preparation in the company of Concone, Bordogni, Marchesi, etc., but also by studying harmony and languages. For instance when a young singer longs to have a career, and wants to study the Wagner rôles, how long will it take her if she has merely a superficial idea of the German language—she knows nothing of the poets, has never read a single book or play—how can she possibly suddenly acquire the deeper meaning of the text of an opera or the atmosphere of a song. I have studied all my life, I have sung with the great singers of my time, and still feel that as long as I teach, I am learning all the time as I study new problems with every pupil. It seems difficult to put the understanding of all this into the hearts of the pupils; they are so easily satisfied.

Lamperti and Legato

"When I went to the elder Lamperti for further study I knew that the great Maestro realized above all the value of legato. He was then seventy years old and living on the Lago di Como. He used to get fervently excited, and when I was singing I have seen him on his knees with clasped hands, appealing begging:

"'Da molto olio, per Carita, da molto olio.' (More oil, pray, more oil.)

"What he wanted was that rich smooth quality, the unsurpassable legato, which gives warmth, youth, color, freshness, elasticity—and without which the most promising voices must suffer in comparison with the voice possessing the real legato. Lamperti was insistent upon expression and used to say to girls who were without it, 'You sing like a frog,' but he said it with a kind of disgust which made the young women do a lot of thinking.

"The ability of creating dramatic, tender, joyful moods, and of coloring the voice accordingly, lies entirely within the penetrating power of the voice, mind and soul. Lamperti believed that genuine temperament belonged primarily to a magic quality of magnetism in the voice itself, supplemented by the talent of acting. With this in mind, overacting can never replace true temperament.

The Singer's Life

"The singer's life, however, is by no means one of incessant drudgery, or lacking in high lights, many of which are exceedingly humorous. At the outstart of my career there was an amusing incident in London which no one forgot who chanced to see that particular performance of 'Dinorah' at Covent Garden. *Dinorah's* pet goat, called by opera singers 'the second Prima Donna,' is usually very demure and well-trained. The one that was assigned to me had a reputation for sobriety and good stage deportment. To make sure that the goat will leave the stage at the proper time, a property man usually stands in the wings with carrots or a cabbage. When the goat sees these they are supposed to be so irresistible that she will at once leave the stage. On this evening, however, the goat was evidently of another mind. They called and coaxed from the wings in vain, one of the actors attempted to drag her off, but the goat resorted to her natural means of defense and rushed towards the prompter whose every effort could not induce her to budge from the glamor of the footlights. She was determined to be the first prima donna for once, which put the audience and orchestra in an uproar, and the performance could not go on till this impertinent diva was driven off the stage."

Mirrors for Hand Position

By Mrs. N. D. Wells

PIANO pupils will understand what is required to obtain a correct position of the forearm, hand and fingers, if a small mirror be placed at each end of the keyboard for the practice period. The mirrored movements reveal the correct position in an impressive manner and save much reiteration of teaching along that line.

AND now comes the inevitable question. Is there, then, one right interpretation for a musical work? Of course there is. But the responsibility of assuring that one, contrary to popular belief, rests not with the performer but with the composer.—EOLIAN REVIEW.

"Syncopated Pedal"

By E. H. Pierce

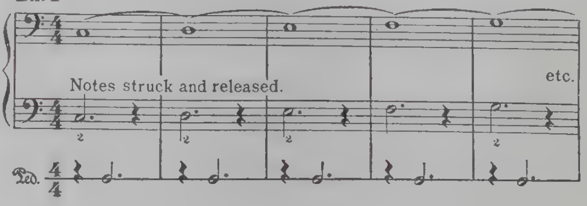
AMONG the numerous little technical details which, taken as a whole, distinguish really artistic piano-playing from that of the crude and common sort, is the judicious use of what is known as "syncopated pedal"—that is, the use of the pedal just *after* a note or chord is struck, but before the fingers release the keys. Rightly done, this produces a tone of purer and sweeter quality, and at the same time fully as strong as if the pedal is depressed at the same time as the keys.

There is a well-understood scientific reason for this. When a piano key is struck and the little felt hammer flies against the string, the tone begins with a percussion involving unavoidably a small, but none the less, appreciable degree of *noise*, along with the musical tone. Immediately after this percussion comes the loudest part of the tone, which in turn diminishes rapidly until silence follows. Tones in the bass last much longer than those in the treble, but all go through the same routine.

Now the damper pedal has two purposes: first, it prevents the dampers from falling back when the keys are released, thus prolonging the tone; second, as the dampers are lifted at the same time from *all* the strings, it allows the other strings to vibrate sympathetically, thus reënforcing and enriching the tone. (It is this property, in fact, which has gained for the damper pedal the common but incorrect appellation of "loud pedal.") When the pedal is used either before or exactly with the striking of the key, the slight degree of *noise* above referred to is reënforced along with the tone, and the whole combined effect begins to die out about as rapidly as when no pedal is used. On the other hand, when the pedal is used, just *after* the percussion of the hammer, the sympathetic vibration of the other strings begins to fill up the tone just at that point of time that it is most needed—namely, when it would otherwise be dying out rapidly. This serves to equalize matters, producing a tone of more smooth and singing quality. Incidentally, it gives no chance for the momentary harshness of the blow of the hammer to be magnified by the same sympathetic vibration. We have spoken of the sympathetic vibration of the "other" strings; but this should not be understood to apply to them all. Those which are chiefly affected are the octaves of the notes struck, along with the twelfths, fifteenths, seventeenths and nineteenths; the octaves *below* also may respond slightly.

The best exercise to acquire this use of the pedal is as follows:

Ex. 1 Correct Effect

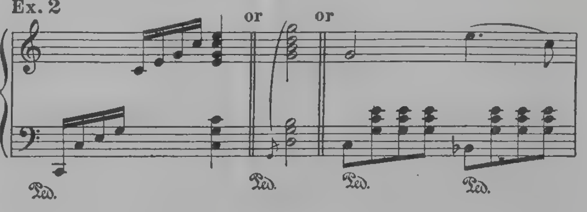


Make use of only one finger, say the second, and *listen to the effect carefully*. If there appears to be a break in the perfect legato of the tones heard, your pedal has been lifted too early; if the tones overlap and blur, your pedal has been held down too long. Practice it until it becomes instinctive to do it exactly right.

When Not To Do It

The syncopated pedal can be used only on notes of at least a moderate length. If attempted on very short notes, the first note will fail to be sustained at all. On figures of the following sort, the pedal must be put down with or even before the stroke of the first key. Pupils who have spent considerable effort in acquiring the syncopated pedal sometimes need to be reminded that there are places where it cannot be used, such as

Ex. 2



These call for the use of pedal promptly with the stroke of the key, or better still, just *beforehand*—the very reverse of the syncopated pedal.

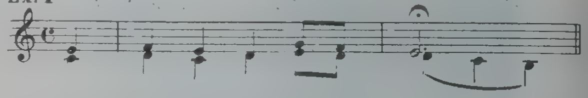
A Lesson on Stems

By S. M. C.

"WHY is it," said Ethel, "that some stems go up and some go down, and some notes have double stems?"

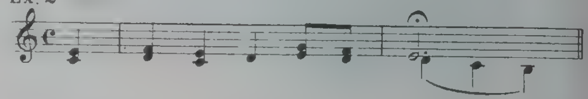
"The reason is very simple," said the teacher. "Notes placed on the third line or any line or space above extend downward from the left side of the note-hand. All notes below the third line have the stem extending upward from the right side of the note-head. In piano music we often find two or more notes attached to one stem, extending either upward or downward. In writing in two or more parts, however, where each voice is a separate melody, it is customary to keep the parts distinct by having the stems of the higher voice extend upward, and those of the lower voice downward. For example, here is a passage from 'Bach's Passion Music:'

Ex. 1



In piano music it might be written:

Ex. 2

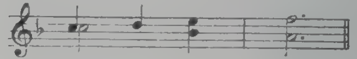


using single stems except where it is necessary to distinguish the voices, as in the last measure. The double stem on the note D shows that the alto and soprano voices combine on that tone. The dotted half-note in the second measure is held for three beats by the soprano, while the alto sings D-C-B. Piano pupils are often careless about holding the long notes. A few lessons on the organ would show them the seriousness of this fault which is so often disregarded by piano pupils."

"I admit that I have often failed in this respect," said Ethel, "simply because I did not stop to think. Now, there is one more question I should like to ask. Sometimes two notes are written on the same degree of the staff, one with the stem upward, the other downward. Why should there be two notes instead of one?"

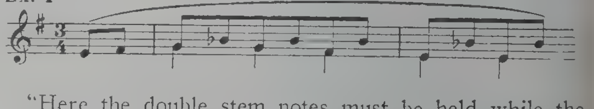
"This is because one voice requires a note with a hollow head, that is, a half note or a whole note, and the other voice has a note with a solid head, a quarter note or an eighth note. In this case we cannot use a double stem, for a whole note with a stem would no longer be a whole note, nor would it be possible to write a half-note with a solid head. Therefore, the two notes must be written side by side, as shown in the following example:

Ex. 3



"The C is held while the D is being played. These double stems also serve to mark important tones in the melody, as in the following example from Grieg's *Dance of the Elves*:

Ex. 4



"Here the double stem notes must be held while the next eighth-note is being played. Careful pupils need not be reminded that a quarter-note equals two eighth-notes, and should be held for its full value, except when marked staccato; yet, as a matter of fact, pupils are often remiss in this respect. They forget that attention to details is of the greatest importance in learning to do anything worth while and especially in mastering the difficult art of music."

"IT is not until the artist knows and is face to face with his feelings that he can find a right form for their expression."—RUTLAND BOUGHTON.

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid!

Collins

"THE roadway to the mind is shorter through the ear than through the eye. Relieve the mind of the impression that notes are important and the learning of the most intricate music becomes comparatively simple."

—FRANK LA FORGE.

How to Go About Studying Bach's "Well-Tempered Clavier"

By *EDWIN HALL PIERCE*

Progressive Order in Which to Take Up Each Number

EVERY piano student who pursues anything like a thorough course, sooner or later becomes familiar with Bach's *Inventions*—a book of very improving but rather dry studies which train one in polyphonic playing, but give little hint of the composer's real genius. Some also study a few of his more melodious lighter works, such as *Gavottes, Bourees, Minuets.* His real genius, however, is most evident in his sacred music—the "Passion according to St. Matthew," the "Christmas Oratorio," the great "Mass in B minor," and some of his Cantatas—and next to that, in his organ works, some of which have been transcribed in a masterly manner my Liszt, as piano pieces, but need a virtuoso to perform them properly. But the most available and widely known work wherein the pianist may arrive at a true appreciation of Bach is his "Well-Tempered Clavier," a collection of forty-eight preludes and fugues, published in two volumes. So universally is this known that even beginners have usually heard it mentioned until the name begins to have a familiar sound to their ears; yet too often it happens that they never progress so far as to know it at first hand; for, frankly, many of the pieces are extremely difficult, although, if one will but pick and choose a little, there are several numbers which may be studied with pleasure and profit by pupils of moderate attainments.

Bach has been called "the musician's musician," for it has been by other great musicians that he has been most keenly appreciated. Beethoven, Mendelssohn, Schumann and Liszt all studied the "Well-Tempered Clavier" until they knew it practically by heart, and this not with a mere purpose of improving themselves, but *because they liked it*—much as a religious person reads devotional books.

One great misunderstanding arises from the fact that we are apt, at the present day, to regard a "fugue" as a form of composition too much the product of the intellect—a sort of musical mathematics—to be a means of emotional expression. This would often be true of fugues written by modern composers, but we must remember that in Bach's time it was such a commonly used musical form that the form itself offered not the slightest obstacle to a great composer's fullest personal expression. Schumann would never have been attracted by them simply as clever examples of good fugue-writing, for he had a most pronounced hatred of all that was dry, formal or mechanical in music. To him they were wonderful little pieces full of strong emotional expression, running the whole gamut from grave to gay, from profound to playful. We have no doubt that Chopin regarded them in the same way, and for the same reason, although he may not have expressed himself in the same words.

Origin of the Work

Ruskin, somewhere in his *Modern Painters,* remarks on the fact that occasionally a great artist will produce a real masterpiece as the result of what seems a merely accidental or trivial cause. A painting intended to cover a mouse-hole behind a door might turn out to be something wonderful, while a huge historical picture intended for a public building might chance to be "as dull as a Dutch grammar." One is reminded of this when considering the origin of the "Well-Tempered Clavier." The words "well-tempered" have reference to the *system of tuning*—in fact, the system now universally in vogue—which differs from the system used in Bach's youth and before his day. In very early times, it was customary to tune the piano (or rather, the harpsichord, clavichord and organ) as perfectly in tune as possible *in the key of C,* letting other considerations take care of themselves. The result was, that these instruments would be in fairly good tune in the keys of F and G, less so in the keys of D and B flat, and very disagreeably out of tune in all keys having many flats or sharps.

Bach did his own tuning, and either invented or was the first prominent musician to adopt, what is now known as "equal temperament," in which all keys are equally good. To illustrate the advantage of this system of tuning, he wrote twenty-four preludes and fugues, representing every possible major and minor key. These were completed in his 38th year, while he was living at Cöthen, the date being 1722. Tradition says that he wrote most of them while on a journey in the company of his prince, the Grand Duke of Anhalt-Cöthen. If so, they were probably written away from any musical instrument. A few of them were borrowed from earlier works of his own. One in particular, the *A minor Fugue,* bears marks of having been originally intended for the organ, as it contains some long sustained notes which would not be as effective on other keybord instruments. The same is possibly true of the *Prelude in E minor.*

The second book, likewise containing one prelude and fugue in each of the twenty-four keys, was composed twenty-two years later, and bears marks of being more carefully worked over. The fugues of the second book embrace possibly less variety than those in the first, but impress the critic as *smoother* in certain ways. The first book contains fugues in two, three, four, and five voices; those of the second book are all either three-voiced or four-voiced.

Hints for Study

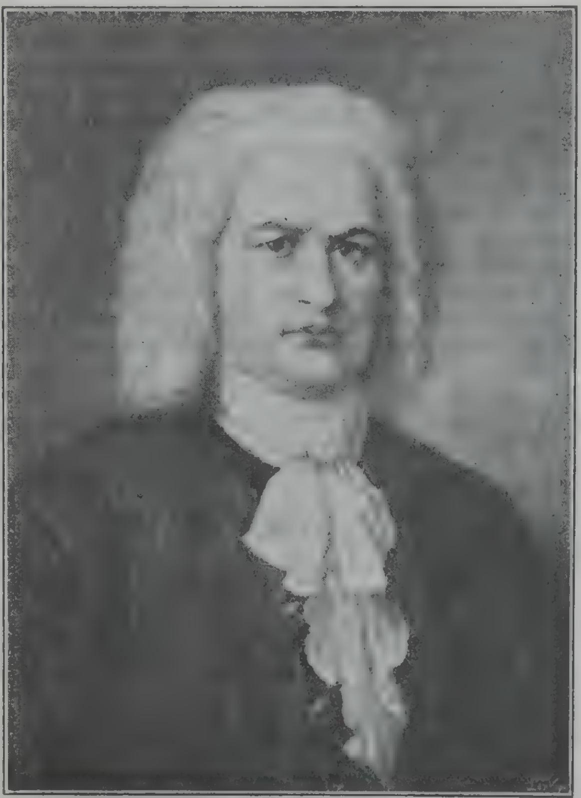
To explain the structure of a Fugue would demand an article by itself. At the present writing it must suffice to say that a Fugue is a composition built up on one musical subject (in rare cases, two or three subjects) which appears first in one voice, and then by turns in the other voices, governed by certain accepted laws of imitation. It is one point of good fugue-playing, that wherever the "subject" appears, it should be distinctly and expressively heard. Bach left almost no directions at all as to the tempo or other *nuances*—those found in modern editions have been added by various editors. A good musician will not bind himself to a strictly mechanical regularity of tempo, but will endeavor to follow the proper expression. To be sure, the *tempo rubato* of Chopin would be very much out of place, but there is room for occasional ritardandos, accellerandos, crescendos, diminuendos, and in some cases even for a real change in tempo in the course of a piece, though this last remark would apply only to certain of the Preludes, (for instance, the second Prelude), not to the Fugues.

We shall now make a few observations on several numbers found in the first book, which is the volume most likely to be found in the hands of the young musician.

The First Prelude, in C major, is, as it stands in the original, a charming little piano piece, of no great depth or difficulty.

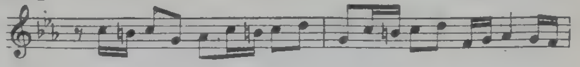
Doubtless very many of our readers are already familiar with it in Gounod's transcription, in which a soprano solo part is added to it, with the words of the *Ave Maria.* The same has been re-arranged again as a violin solo, a cello solo, a trio for violin, harp and organ, as well as for other combinations of instruments.

The Fugue which follows this is among the more difficult ones, and had best be reserved for more advanced study. The second, *Fugue in C minor,* is one very commonly used for the first study in fugue playing, although the tenth,



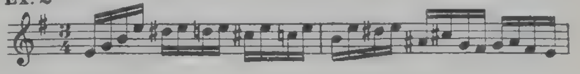
The Vogel Portrait of
JOHN SEBASTIAN BACH

Ex.1



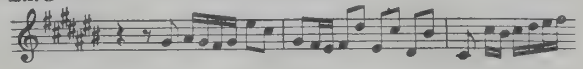
Fugue in E minor, is easier, having only two voices to manage. It is about the same grade of difficulty as the *Two-part Inventions.*

Ex.2



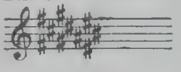
The third *Prelude and Fugue* shows Bach in a very joyful light-hearted mood, and should be played buoyantly and at a fairly brisk tempo. The *Prelude* is among the easier ones; the *Fugue*

Ex.3



is somewhat more difficult. In some editions this prelude and fugue are in D flat, in some, C sharp, which sounds the same, but is a little harder to read, with its seven sharps in the signature. It may interest students to know that in Bach's original manuscript there were *ten* sharps—

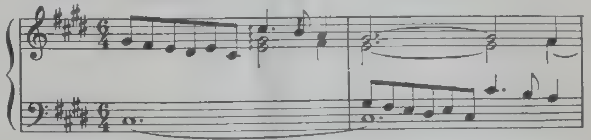
Ex.4



This did not mean that the notes E, F, G were "double-sharp" but only reminded the player that the sharping applied to both octaves.

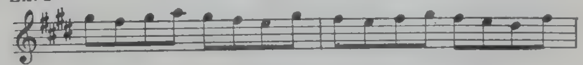
In the fourth, *Prelude and Fugue in C sharp minor,* we find Bach in an entirely different mood—his soul pondering over all the sorrows of the universe, and oppressed by their mystery.

Ex.5 **PRELUDE**

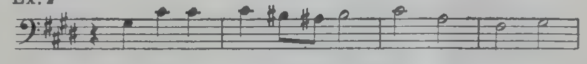


One is reminded of Hamlet's soliloquy, in Shakespeare's immortal tragedy. The technical student of fugues will be interested also to observe that in this grand five-voiced fugue there is not only the subject given out at its beginning but also two other subjects which enter later.

Ex.6

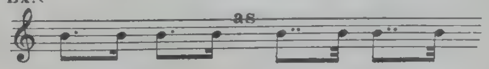


Ex.7



In the fifth, *Fugue in D major,* it will be necessary in some places, though not in all, to execute the figure

Ex.8

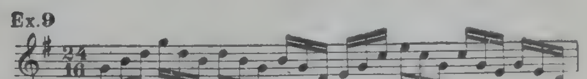


The double-dot was not so written in Bach's day, but had to be inferred by the player, where the context required it.

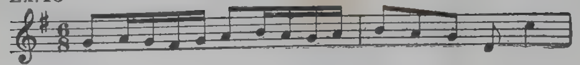
Prelude VI, though in a minor key, is playful or even joyous. It should be rendered lightly and gracefully, and is not beyond the powers of any good player of the *Inventions.*

Prelude and Fugue XII, (F minor), though of masterly construction, show Bach (especially in the Fugue) in a very morbid and pessimistic mood. In spite of the vast difference of style, there are a certain few compositions of Chopin (not his best) which reveal exactly the same spirit. We are glad to be able to turn ahead a few pages and refresh ourselves with the gayety of number fifteen in G major.

Ex.9

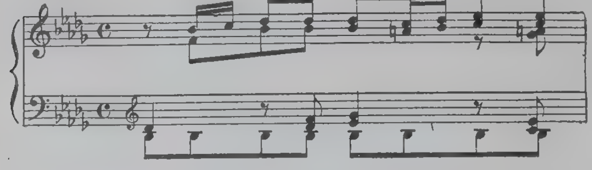


Ex.10



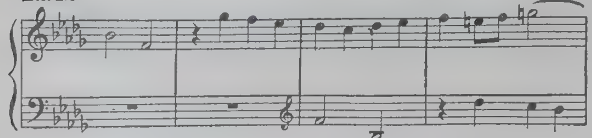
Prelude XXII (*B flat minor*) is like the cry of a wounded heart.

Ex.11



In the Fugue which follows it, we feel him recovering a manly equilibrium and a sort of sad courage.

Ex.12



It would be easy to carry out this appreciation in further detail and comment on each one of the twenty-four numbers, but enough has been said, we trust, to give the reader an insight into the treasures which lie concealed in the "Well-Tempered Clavier."

Space will not permit us to do more than barely mention the second volume. To those who feel inclined to study this also, we recommend beginning with the Fugue in E flat.

Self-Test Questions on Mr. Pierce's Article

(1) Where is Bach's true genius most evident?

(2) Why is Bach "The Musician's Musician?"

(3) What was the origin of the "Well-Tempered Clavier?"

(4) Should a Fugue be played always in strictly regular tempo?

(5) Which one of "The Immortal Forty-Eight" had ten sharps in the original manuscript, and why?

Something About Accents

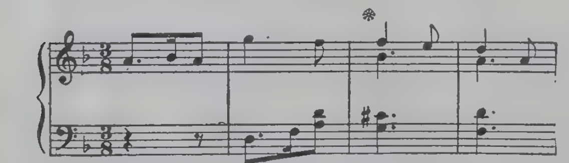
By F. L. Willgoose

Accents are the means by which we maintain a firm grip on the rhythm. They are of two kinds: Those which give the measure its ordinary pulsation, and those the composer uses to give added expressiveness to his music. These latter are the ones which add to the emotional intensity of a passage. Sometimes the writer indicates them by certain familiar signs (sfz, - >) but very frequently the performer introduces them to increase the effectiveness of a phrase whether indicated or not.

Now regarding these latter accents. Did you ever realize that there are five ways of emphasizing a note—of making it stand out from among its immediate neighbors? Here they are:

1. By applying additional stress or force (the obvious way).
2. By clipping a little off the note just preceding (very effective in light, graceful, airy themes).
3. By holding the note back the smallest fraction of a beat, thereby bringing it in a trifle late (a powerful emphasis in music of an emotional character).
4. By a slight lengthening of the note (has a tender, caressing effect).
5. By a combination of any of the foregoing.

As a little exercise in the application of these effects, and to prove them to your own satisfaction, try them out on the phrase below, making the note marked with an asterisk the one you wish to emphasize. You will be almost startled by the change in character produced by the different methods.



"It is characteristic of true works of art that they often seem to create their own demand, the fact being that they arouse latent desires to wakeful life."

—Rutland Boughton.

The Immortals Protest Against Jazz

Brahms, Grieg, Mendelssohn, Rubinstein and Schubert Strike for Their Rights

By Ernst Felix Tschudi

The following amusing satire was translated for *The Living Age* from the Swiss *Neue Zürcher Zeitung.* It is interesting to imagine what many of the great masters of the past would think of the jazz of to-day.

The International Modern Dance Composers Society was holding its annual assembly in the Jazzband Hotel in the city of Irgendwostadt. During the course of the official proceedings several highly interesting addresses had been delivered, which dealt with the special purposes of the society. A prominent member had expressed his hope that in the dance music of the future some hitherto unknown but highly effective musical instruments which he had discovered by chance in a Negro shimmy chapel during a journey of investigation in the interior of Africa would come into more general use. In addition, the society had decided to establish a prize competition for a new and more effective final measure for the fox-trot, because the customary old *tàm, ta-ta, tàm-tam, ta-tàm, ta-tàm* had begun to wear out. A composer from Argentina complained bitterly of the English neglect of the tango and proposed—every other effort to popularize this dance in England having failed because of the conservative spirit of this race of islanders—that during the next dancing-season tango compositions should be sent out from English broadcasting-stations, in order to force the dance on the public.

The list of addresses had been finished and the President rose to say a word of farewell. Some impatient and thirsty members had already left their seats and were on their way to the American bar, when suddenly a crackling sound from the rattle which the President used instead of the customary gavel of earlier days called them back from their goal and forced them to return to their seats. A telegram, the first glance at which obviously bewildered the President, had just been handed to him by a chauffeur; and, his astonishment only increasing as he got further into the text, he had decided to communicate his amazement to the members before the official session closed.

When the big hall had once more grown completely quiet, the President rose and, after another glance at the contents of the dispatch, addressed the assembly as follows:—

"Ladies and gentlemen: although I am quite aware that the time has come to close our session and begin dinner, I am compelled to ask the indulgence of our honorable members for a few minutes longer. This telegram, which has just been received from the Marconi radio station, is worded in such an extraordinary way, and comes from such an incredible source, that I feel compelled to read it at once.

"You will understand my amazement when I tell you its point of origin. The dispatch was filed last Sunday evening at the telegraph office in the Milky Way in Heaven (murmur and astonishment through the hall), and is signed by the following persons: Johannes Brahms, Edvard Grieg, Felix Mendelssohn-Bartholdy, Anton Rubinstein, Franz Schubert.

"I see from the surprise in your faces that, like myself, you have never heard of any of these names; and yet—from the very first moment it seemed to me that I had heard one of them somewhere; and I remember now that on the title-page of a book of music that had belonged to my grandmother I once read the name of Felix Mendelssohn-Bartholdy. This leads me to believe that he—and quite probably the other gentlemen as well—belongs to that curious group of old composers whom we call 'the classic school,' all of whom, of course, died long ago. I shall not keep you waiting for the telegram any longer, but shall read it at once."

With these words, which threw the whole assembly into the highest pitch of expectancy, the President lifted the telegraphic blank and began to read. The dispatch ran as follows:—

Milky Way Telegraph Station, Heaven

International Modern Dance Composers Society
Jazzband Hotel, Irgendwostadt

We, the undersigned five composers, herewith enter formal protest against the desecrating use of our divine music for fox-trots, rag-time, and so forth.

We have, perhaps, no right to broach the question whether modern dance-music can properly be called music at all, or whether it is a mere concoction of noises. It may be quite appropriate to the decadence of your age. The memory, however, of the beautiful dances to which we devoted ourselves in the bygone days when we were on earth compels us to look with regret on the path which dance-music has since followed.

The chief object of our message is to protest against the theft and desecration to which our works have been subjected. In order to protect our own dignity, we find ourselves at length compelled to give expression to our dissatisfaction and to warn you against further offenses. These are the crimes of which your members have been guilty:—

Among modern dance-orchestras the custom—and a very bad custom it is—has grown up of playing the *Fifth Hungarian Dance* of Herr Johannes Brahms as a fox-trot. It stirs the depths of the soul to hear this delightful little dance shattered by banjos and punctuated by the clacking and shrieking of jazz instruments. It is enough to make a Hungarian, in sheer despair, howl himself—if he did not have the blessed recourse of flight.

Other jazz bands delight to play *Ase's Death* from the "Peer Gynt" suite of Herr Edvard Grieg as a syncopated shimmy; and without the faintest sign of compunction they have added effective accents to these profoundly melancholy strains by introducing strokes of the gong and blasts from the trombone, besides accelerating the tempo.

Among the dances that met with the greatest success in your last season was one called *When the Leaves Come Tumbling Down.* The composer has been lucky enough to remember the *Spring Song* from Mendelssohn-Bartholdy's "Songs without Words" and made use of this melody for his popular hit. No wonder his newest creation was such a success.

These three examples are enough to show you how much is amiss in your modern dance-music; but we have still further grounds for complaint. In your dance-halls one often hears a wonderful dance called the *Boston,* which can be unmasked as nothing more than Herr Anton Rubinstein's *Melody in F,* with its two-four time transformed into three-four. Many of your dancers have been delighted with the lovely introduction to the fox-trot called *Romany Love,* without the least suspicion that this comes, note for note, from Franz Schubert's *Moment Musical.* Good old Franz himself would never have dreamed that his work might one day be twisted into a fox-trot. It takes a fair share of shamelessness to do our work over into dance-melodies and give it out as a product of your own brains....

At this point it became absolutely impossible for the President to read further, for he was interrupted by hisses, hoots, and catcalls which were loudest in the corner of the room where the American composers had their seats, and where the shrieks and whistles and howls of protest reached a deafening pitch.

Things for Which a Music Student Can Work

By W. L. Clark

1. To play with facility.
2. To comprehend the composer's meaning in each selection that you play.
3. To play in such a way as to obtain beauty in tone production.
4. To observe good players, so that you yourself may see wherein lie their strong points in execution.
5. To maintain correct time.
6. To read notes rapidly and accurately.
7. To obtain correct position of the fingers and wrists in playing.
8. To become a good player—not satisfied to remain mediocre.
9. To master gradually more difficult compositions.
10. To maintain the dignity of the musical profession, both by stressing the study of the best music and by becoming capable of constructive criticism both of your own and other people's playing.

Getting the Most from Your Lessons

By SIDNEY SILBER

A Chat with Serious Piano Students

Mr. Sidney Silber, Dean of the Sherwood School of Music, has been for many years one of the most active of the pianists and teachers of the middle West. Mr. Silber was a pupil of Jedliczska, Barth and Leschetizky. He has appeared with the Berlin Philharmonic and with the Vienna Tonkünstler orchestras, as soloist. While Mr. Silber is best known for his interpretative work his success as a teacher has been notable.

What Do You Bring into the Studio?

You do, of course, bring yourself—that is, if you are on time, or even late, either because your teacher is not punctual about giving you a lesson or you were delayed or detained for one reason or another. But the physical phases of taking a lesson or of receiving instruction are not to be discussed. Rather, we shall consider some of the things which have to deal with those phenomena which almost invariably end in a tacit or expressed comment, in such meaningless yet far-reaching words as "I did it much better than that at home."

While such remarks are doubtless true, they are nevertheless aggravating to pupil and to teacher. To the knowing and sympathetic pedagogue they speak volumes; and it is his duty and pleasant responsibility to eliminate or modify, as far as is humanly possible, all the conditions which seem to make such remarks necessary to excuse or explain short-comings, defects or failures. It is precisely this phase of taking a lesson which will occupy me during this heart-to-heart talk.

Why Do You Fail?

Assuming that you love your music, your study, and also that you like your teacher; assuming, further, that he does nothing to inspire fear or embarrassment (which is only one of the many forms of fear) nor self-consciousness (the worst form of fear), there can be but a few reasons for your comparative or total failure. They are:

1. Inadequate, unintelligent, unscientific preparation without definite objective and goal.
2. Lack of the feeling of responsibility and gratitude for the opportunity to develop your divine gifts—or, in other words, laziness, shiftlessness and attendant evils.
3. Lack of understanding of the inner import and purport of the music which has been assigned to you for assimilation.
4. Unwillingness to "make haste slowly" in mastering the various elements of study.

It is, of course, assumed that there is no fault on the part of your teacher, that you are one of those fortunate creatures who has found the right teacher (for you). And by the "right teacher" is simply meant a competent, conscientious, painstaking, persevering, patient, inspired and sympathetic pedagogue, who ever exults in telling you pleasant things about yourself and your work only *when they are true* and who does not mind telling you the reverse, though it cause both of you pain and discomfort.

Destructive and Constructive Criticism

It is obvious that destructive criticism has no practical value when it depresses and defeats further aspiration —when it is offered only in comment upon work done. There is nothing bad in such criticism except when the teacher fails to back it up immediately with constructive comment and criticism. How is this done?

The Teacher's Constant Duty

If he is the right teacher for you he must:

1. Be able to discover your defects and shortcomings, their first causes, and suggest proper remedies for overcoming them.
2. Be able to demonstrate practically how your music (scales, exercises and compositions, in part or totally) sound to him.
3. Be able to demonstrate practically how such music should sound to you.

If you have understood him in all things, then, in the words of the Good Book, *"Go and sin no more."* You can do this only by trying—trying—trying; again—again—and again! If you try intelligently, you simply must succeed as far as you were intended to succeed—nothing more, nothing less.

If you have understood your teacher in all things, "make no bones about it." Prod him with questions and never let up until you have learned all of the truth as far as he knows it. Remember that, if you follow these suggestions, you will inspire him and he will then be your debtor; for the only real teaching comes from those who live to teach and not from those who teach to live.

Interesting Piano Lessons

A successful and interesting lesson is a fifty-fifty proposition. It must be mutual and reciprocal. Unless it is, either you or your teacher has not done his fullest duty to the other or to himself. I once asked Godowsky where and how he learned everything he knew. His answer was: "Everything I know, I owe to myself, and to my pupils—*but especially to my pupils.*"

Think over these words of a great master and:

1. *Go and sin no more.*
2. *Seek and you shall find.*
3. Leave only your worst self at home, if you have such a "fairy" in your home or if that is a part of your "make-up" (your spiritual "make-up," of course) and,
4. Bring only your best self to the studio.

If you will do this, you will leave from each lesson refreshed, inspired and a better student, possibly a better pianist, musician and artist than when you first opened your teacher's door and—it is hoped—greeted him or her with a smile and bade him the time of day. If you have had "rainy," that is, tearful, days in the past, you will without doubt find that you will henceforth have only "fair and clear weather."

What Do You Take Out of the Studio?

We will assume that you have taken, and received, an inspiring, stimulating lesson. All the conditions have been as they should be; that is, you have done your part before entering the studio, have adequately prepared your lesson, and that your teacher has not only corrected all literal mistakes, but also has dwelt upon your technical defects and imperfections by not only analyzing but also demonstrating them in practical manner. Lastly, that he has shown you just how to proceed in order to improve upon your offerings.

Forming Correct Habits

At this point, you will find, upon reflection, that it is necessary to proceed along certain well-defined lines, if all that has been discussed and demonstrated may take proper effect and thus become part of your sub-conscious activity. For it is the sub-conscious mental activity which really counts in the student's development and education. It is this department of mental activity which alone makes for the permanence of habits correctly formed, so that everything done becomes so well defined that good playing, as well as good study and practice, become truly habitual in the best sense of the word.

Good Habits and Bad Habits

Does it not seem strange that most individuals go to so much trouble to form bad habits when experience proves that good habits are easier to form than bad ones? Take, for example, the contracting of a bad habit, such as smoking tobacco. The system does not crave nicotine; yet the young man (and nowadays even the young girl) goes to a great deal of trouble and through a great deal of physical discomfort to contract this habit. The first effects of tobacco smoking are discomfort and nausea. It is true that with each successive smoking the sensation becomes less distasteful, and after a while the first signs of a certain pleasure become noticeable. This pleasure (?) goes on a crescendo until a point is reached when the system craves the weed. At this point "it is up to the individual" to decide whether he shall control the habit formed, or whether he shall become a slave of what, before long, will prove a consuming passion—in some cases, even a fatal passion. This is not meant as an argument against tobacco smoking, for the writer is himself an addict of the weed. But he did not begin until his nineteenth year, and even to-day (as he has again and again proven) he can dispense with and discontinue the habit which has never become a passion and can never become so because he still insists upon using his will power. In other words, he is not a slave of the habit or the passion. Inasmuch as his physical or mental health shows no deterioration of efficiency, he sees no reason for terminating what is now and has always been to him a real pleasure, a comfort and a sedative.

Now, instead of speaking of smoking (a more pointed case might have been made against the indulgence of alcoholic liquors), let us speak of what is ordinarily looked upon as beneficial; that is, the "habit of eating." Even the partaking of the best and most nutritious food may become a curse instead of a blessing, for which latter it was undeniably intended. The system, when exhausted or run down, craves food (fuel). Just enough of this should be consumed (masticated, digested and assimilated) to satisfy the bodily wants and needs. Anything beyond this spells excess and waste. The conclusion then is: *Anything, whether good or bad* (viewed only in its effects upon physical and mental life and health), *if indulged in to excess* (which can be measured only in individual terms) *is or may become a consuming passion, and is, therefore, deadly in its ultimate effects.* Apply this to piano study, practice and playing, and you have a perfect analogy.

After Your Lesson—What?

Now, what do you do immediately after such a lesson as above described, or, for that matter, after any lesson? You wend your way homeward. What do you think of during this period? Do you revolve in your mind what has been said and done? Or do you, like so many other well-intentioned but by no means self-directed individuals, merely throw your music roll into a corner to be opened a few days later when you feel the necessity of practicing in preparation for your next "treatment"—your next lesson? Does the proverb, "Out of sight, out of mind," apply to you as soon as you have bade your instructor "au revoir" and closed his studio door? If that is your procedure—your method—it may possibly account for your slowness of development, or even for your stagnation, which always spells retrogression. For when you stand still, it means that you are content to watch the procession of more serious and better directed students to pass you in the march towards achievement and success. Follow these suggestions for a change and you will find wonderful changes and, without doubt, improvement:

1. Try to find a reason, or reasons, for everything that has been said and done during your lesson period.
2. Make up your mind to follow the definite directions of your mentor—for every good instructor, teacher, pedagogue, is more than a guide; he must, indeed, be your friend and mentor—if you are to scale the greatest heights of which you are capable.
3. Compare what you have done with that which you are expected and should do, and profit by the demonstrations. Insist always upon practical demonstrations, as this is clearly the duty of your mentor.

Solvable and Unsolvable Problems

Only clear understanding of problems ever facilitates their proper solution. There is assuredly nothing more discouraging or heartrending to the young student at school to whom, for example, a problem in mathematics is assigned than, after repeated efforts, to find the answer incorrect, or, worse still, to conclude finally that this particular problem cannot be solved. On the other hand, while this particular student may not be able to find the correct answer, he will, if sufficiently determined, persist until he does find the correct answer if only he knows that the answer can be found. The only consciousness which will compel him to persist, if he is sufficiently in earnest, will be the knowledge of the principle whereby the problem is to be solved. It is the duty, then, of the "mentor" to show him the principle, for there is a principle underlying every soluble problem in piano playing from the mechanical standpoint. In this realm it can always be stated in words and can also be demonstrated. In the realm of interpretation, however, which is not an absolute science, but dependent upon a multiplicity of individual attributes, it can be indicated vaguely in words, but can always be demonstrated through sound, provided the pedagogue is an artist.

The Inner Urge

The great governing factor in the solution of all problems, whether mechanical or interpretative, is the Inner Urge. Blessed are they with initiative, for they shall have success. Without this attribute (I was almost tempted to say "beatitude"), all study is more or less futile. Without it, the student is in the same condition as the mechanically perfect, well-adjusted automobile, which, even though it is supplied with high-test gasoline, well greased and clean, stands in the show window, waiting only to be sold and to be driven. To further elucidate: The student and his equipment represent this automobile which requires four wheels in the running: good health, physical as well as mental; good playing mechanism, devoid of physical defects, such as crippling; intelligence, and musicianship. But just as the automobile will not run until a well-controlled, intelligent driver sits at the fifth wheel (the steering mechanism); so, without the Inner Urge—the Joy of Communication—feeling, thoughts, moods and emotions—the student's efforts are of no earthly practical value or use. Finally, make up your mind to go "pleasure-riding" instead of "joy-riding."

Resume

1. Meditate on what has transpired during the lesson.
2. Seek to find a way, or ways, of solving your problems (one at a time, please!) from the time you have left your teacher to the first opportunity (as soon as possible!) of approaching the piano for purposes of experiment and application of principles advanced.
3. Never become discouraged. If at first you fail, try, *try, try again.*

A Parting Word

To the chronically discouraged:

Directions: Take the following internally, and shake yourself thoroughly after "taking."

A little cork fell in the path of a whale,
Who lashed it down with his angry tail;
But, in spite of his blows,
It quickly arose,
And floated serenely before his nose.
Said the little cork:
"You may flap, flutter and frown,
But you never, never can keep me down;
For I am made of the stuff
That is buoyant enough
To float rather than drown."

Keep this always in mind—and become a "corking" good piano student!

Competitive Recitals

By A. Lane Allan

To stimulate the interest of her pupils a certain teacher holds a "competitive recital" at the end of the term.

All the pupils of a certain musical ability, or of those that have been playing about the same grade of music, are given the same piece and have lessons on it during the same space of time. Judges are then selected to choose the pupil that has played the selection in the most satisfactory way.

Just here is the point at which the recital differs from those usually given—the judges do not see the performers! Each pupil is given a number. The pupils are in the music room, the judges and the audience in the next room. Thus age, attractive personality, and other discriminative features do not enter into the contest at all. It becomes just a test of musical ability.

When the decision has been reached by the judges, the pupil chosen is allowed a number of lessons free of expense as a reward for good work.

This plan has been found to be a wonderful stimulant for pupils that are otherwise but mildly interested in doing better than someone else. Incidentally it brings excellent results from the point of view of the teacher.

"A PERFORMER with a sense of musical integrity, when he believes that his interpretation is a faithful rendering of the composer's idea, will never venture to change the least retard, the least diminuendo, the least thirty-second note. 'But this relegates the art of interpretation to mere mechanics!' will exclaim my Chopinic friends. Well, dear ladies, is not life a perfect machine? And do you not consult your physician when your body, another machine, does not function with the perfect regularity of a Swiss watch?"—CARLOS SALZEDO.

Music's Higher Pleasure

By Francesco Berger

Hon. R. A. M., London, and F. G. S. M., London

NOT long ago I read a review of a book, then recently published, by a well-known musician. I have not seen the book, nor am I personally acquainted with its author, though I know him to be a man of standing. The review in question quotes the following as an extract from the book: "If you like music in an unthinking and sensuous way you are only like a cat basking in the warmth of the sun, without regard to the source of satisfaction." I have also noticed in other writers about music that they maintain one cannot enjoy music as it should be enjoyed without technical knowledge of the art.

This dogma (I have difficulty in refraining from writing "catma") I beg leave to dispute. I do *not* believe that acquaintance with the theory of music or familiarity with instrumentation adds anything whatever to the pleasure we derive or may derive from hearing a finished orchestral performance. *I believe in the exact reverse.* In my opinion, to know *how* a thing is done, and *why* definite results are the outcome of definitely prepared arrangement *detracts* from enjoyment.

I do not deny that some pleasure may be derived from scrutinizing a score; nor do I deny that for the music student such scrutiny is an essential part of his education. What I deny is that our pleasure is *increased* by expert knowledge. Expert *knowledge yields* a *different* kind of pleasure, but it certainly is not *keener*, nor deeper, nor higher, than that which can be and is enjoyed by persons of average culture without technical acquirement.

Although I claim to be a musician, when I go to hear an orchestral work I wish to receive a general impression of it as a whole. I do not want to listen to it piecemeal, to find pleasure in discovering whether this effect is produced by horns and 'cello or that one by viola and bassoons, and to measure my enjoyment accordingly. Such considerations bore me, irritate me, disturb my original purpose, which was to lay myself completely open to the impression and appeal of the entire work, apart from detail. After I have heard it, I may derive additional pleasure from examining the score, at my leisure at home, and I may discover bits of beauty, rare combinations, fresh ingenuity, which, at first hearing, had escaped my notice. But I cannot admit that this sort of pleasure is comparable to the other. The sensuous way of the cat is, to me, the higher, the fuller way.

If you look at a splendid building, does it add to your delight to be told how many tons of iron went into its construction, how many loads of wood, how much stone, where the materials came from, how they were conveyed to the site of the building, how much they cost, how long the edifice took to erect? I say "No, it does not." These details interest the architect and the builder, not you or me. What the general public demands is a handsome building, well suited for its purpose, commodious inside, elegant outside, well lighted, well ventilated, and, if possible, of novel design. The how, and why, and when of these matters do not affect your judgment.

Take another illustration. We dine together at a fashionable restaurant and you find a particular dish exceptionally delicious. Do you (unless you are a restaurateur yourself) want to interview the chef to ascertain what ingredients went into the preparation of that dish, what quantity of each, where he obtained them? I do not think so. I think the less you know about these matters the greater will be your appreciation of the excellence of its flavor.

The cat enjoys the sensuous pleasure of basking in the sunshine. Do you think it would enjoy it any the more if it knew all about the sun; knew how far it is from our earth, what its size is, or its weight, how many other planets besides ours are lighted and warmed by its rays? Would that cat be a better cat or a richer or a happier one if possessed of this information?

When we read Shakespeare it does not materially enhance our enjoyment to know all there is to know about him. It is not necessary, in order fully to appreciate the beauty of his thoughts, the philosophy of his plots, the poetry of his language, his pathos or his wit, to know what was his personal appearance, how often did he change his linen, had he any *amours*, had he any debts, was he a gross eater, what were his vices. Our delight in "Hamlet," in "Macbeth," in "Romeo," in "Merry Wives" would surely not be heightened by such knowledge. I do not believe that biographical, critical or traditional lore can in the least alter our estimate of his genius or augment our enjoyment of his plays.

I cannot help protesting that too much attention is being given, too much importance is being attached, to *matter*, and too little to the *spirit* of music. New orchestral combinations, fresh harmonic progressions (often inharmonic), unusual chords (very like discords) and bizarre rhythms (often extremely barbarous) are paraded ostentatiously and are allowed to monopolize too much of the hearer's time.

Much modern music has little else to recommend it than obtrusive "manufacture." In the manufacture of it the present race of composers is far ahead of its predecessors. But it is in the spirit of their work that they are sadly wanting. What does their music convey? Does it convey anything at all, or is what it does convey worth conveying? To tell us the same old tale, but in a different language, is but a slight achievement. What we ask of the composer of every age is that he shall produce music that gives us fresh feelings, fresh emotion, fresh stimulus to fresh thought. In other words, "spirit"—and blow the means by which he does the trick. To exalt the means above the end is to invert the most elementary object of all art.

Technicalities are for pedants, or for scholars, and the majority of men are neither the one nor the other. Our lives are short and often gray and solemn, and the mission of music is to relieve us from gloom and sorrow by carrying us into realms of fancy. But we don't want to be taken there by omnibus labeled "violin," or "flute," or "trombone," nor by train labeled "speed," nor by motor car labeled "noise."

Music is emotion—and emotion is *not* created by anything tangible. It cannot be acquired in the classroom, nor can it be controlled by the foot-rule of analysis. The emotion which music engenders comes to us from another world, and to hamper it with technical shackles is to kill the goose that lays the golden eggs.

New Brains, New Faces, New Ideas, New Conceptions, New Plans, New Inspiration

The ETUDE editorial cupboards have been undergoing a thorough housecleaning. All of the old and valued contributors, whose articles have helped our readers for years, have been invited to continue; but in addition to these we have secured a number of exceedingly fine articles from musicians of note and high achievement, who have not hitherto been persuaded to put their ideas into print. You will find a great "freshening" in THE ETUDE during the coming year—a new spirit of elevation which is especially necessary to all music workers just now at America's greatest hour of musical expansion.

How Song May Save the Purity of the English Language

By HAROLD RANDOLPH

Director of the Peabody Conservatory

A Little Symposium on English Vocal Diction, in which Many Famous Singers Give Their Opinions

WHAT is to become of the English language in this country unless we establish pretty soon something equivalent to the French Academy, a tribunal to which disputed points may be referred for authoritative settlement? England, though not so well equipped as France, would probably feel safe in regarding the best usage of Oxford as sufficient guide but where shall we poor Americans turn? Even if by chance we should happen to agree with Henry Mencken's theory that the language spoken in these United States is not English but American—or, to be more exact, "Amurrican,"—we should be hard put to it to hit upon a satisfactory linguistic Capital.

New York certainly would not do, for there neither English nor American is spoken, but "Newyorkese." New England is not only harried by a supposed duty (inherited probably from the Puritan fathers) of pronouncing words as they are spelled but is cursed by a nasal twang and a flat *a* (culminating in the "Baar Haarbor" of Maine, in which the *a* more nearly rhymes with *bat* than *tar.*) The South drawls its vowels, has no *R's* worth mentioning and never, in fact, crisply enunciates any consonant. Worst of all, in a way, is the middle West (beginning big end foremost with Pennsylvania) which uses habitually—not accidently or apologetically but deliberately and even conscientiously—a final *er* which inflicts almost physical pain upon a sensitive ear. This sound (as in the verb to *err)* has so tainted American speech as to have become the chief feature in what is called elsewhere the "American twang." Whether it is to a dispassionate listener as objectionable in speech as it sounds to me personally may be partly a matter of heredity and environment—plus idiosyncrasy—but its unpleasantness in singing would seem hardly open to question. If you doubt this listen to the next amateur sing "In the land of the sky blue waterrrr," or the Ukrainian Chorus (which has been out of luck in the choice of its English coach) in "Way down upon the Swanee Riverrr."

Where then shall righteousness be found? If we are not soon provided with some sort of a court of last appeal to which we can carry our linguistic grievances are we not in serious danger of ceasing to speak any one language and lapsing into a group of dialects?

As I myself, in the capacity of musical educator, am thrown with students from all parts of the country it has been impossible for me to escape a certain sense of responsibility as to this whole matter of "vocal diction," and I have sought in every direction some *thing* or some *one* whose decisions might be accepted by all, from whatever part of the country, as final when, for instance, I discuss the subject of the poisonous *er* with—let us say—a Pennsylvanian I can see in his eye that he is saying to himself: "But he comes from Virginia where they talk like the negroes. Of course a properly enunciated *er* sounds wrong to him." The answer to this *ought* to be merely the citation of the best English authorities, but for reasons before mentioned this usually fails to persuade.

It is vain to refer to Dora Duty Jones or Clara Kathleen Rogers, both of whom have written authoritative books on the subject, especially from the singer's angle. They are both, although long resident of this country, English by birth. I then mention Mr. William Tilly of Columbia University, who has been carrying on of late a crusade against this mispronounced—or at least greatly overpronounced *r*—and Mr. Windsor P. Daggett who writes so convincingly upon such matters in his "The Spoken Word" in the New York "Billboard." This helps a little, for the latter two are both Americans (at least I am told so) and Northerners; and certainly neither could be accused of having learned his mother tongue at the knees of a Negro mammy.

After having pondered the thing for some years I finally determined to send out a little questionnaire addressed to a few of the "acknowledged aristocrats of American Song" and to try to find what their views are upon some of the disputed points. In doing so, not merely fine artists were chosen but also those who might justly claim to have made a special study of English vocal diction; and the list was limited to those of American birth and, as far as possible, of American training.

As only about eighty-five per cent. found time to answer, the list from which I shall quote manifestly lacks the names of some whose opinions would have been at least equally valuable.

I should have been particularly glad, for instance to hear from George Meader, Herbert Witherspoon and Mme. Alma Gluck; but we failed somehow to connect. I purposely did not call upon Miss Mabel Garrison or John Charles Thomas as, both having received much of their training at our Conservatory, I might in so doing have laid myself open to the charge of having "stacked the cards."

There were five questions, as follows:

1. *"Mother o' mine."*

When the second syllable of this—and similar words—is prolonged, what vowel sound do you give the *er?* and how do you treat the final *r* both in this sentence and in one ending on *er*?

2. *People.*

When the second syllable is prolonged how do you manage it?

3. *Pretty.*

If the first syllable must be prolonged how would you sing it?

4. *Righteous.*

Give your exact pronunciation of this.

5. *Sat, that, etc.*

Where this vowel sound is prolonged do you modify it at all or sing it as you would speak it?

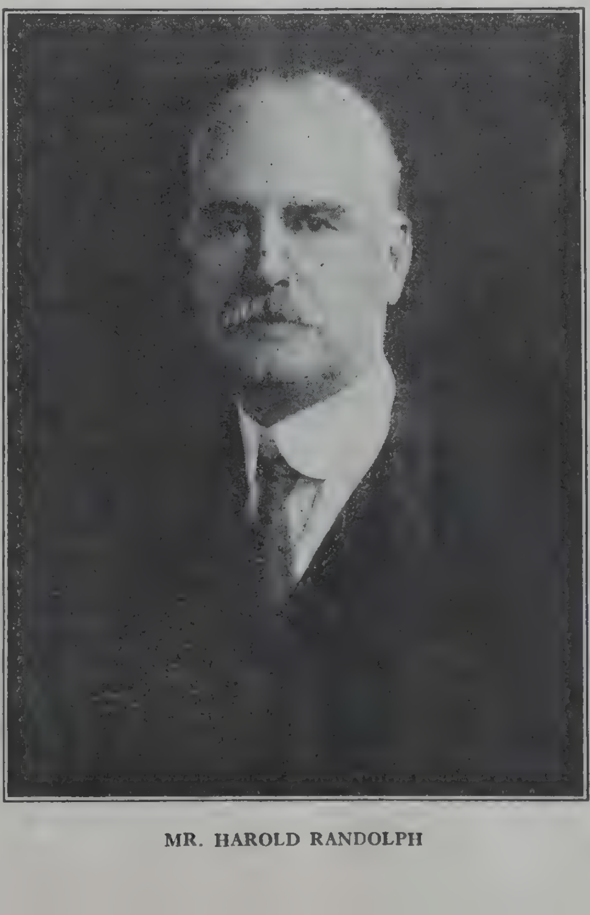
There are many questions that I should have liked to add, but feared to make the list too long.

Naturally, the first is to me by far the most important, and it was no little relief to learn that all but three of my correspondents agreed with my own view (of which, be it distinctly understood, I had given no inkling whatever in the original communication) that in this, as in all final *ers*, the vowel sound is that of *u* in *but* and the final *r* should be given a slight trill with the tip of the tongue. It was perhaps most concisely expressed by Emilio de Gogorza and Mme. Emma Eames, who wrote: "continue the first vowel sound unchanged."

Arthur Hackett, Percy Hemus and Miss Edith Mason give *ah* as the nearest equivalent, and Mmes. Florence Easton, Lucy Gates and Louise Homer, and Messrs. Orville Harrold and Reinald Werrenrath give either *u*, as in *but*, or *o*, as in *some*—which is of course the same thing. All agree as to a slight trill from the tip of the tongue in the final *r*.

The dissenting minority consisted of Mme. Hulda Lashanska (who, however, protested that she could not properly explain what she meant on paper), and Messrs. Frederick Gunster and Francis Rogers. The first-named thinks it should be sung *ere* (meaning, I suppose, *air*). I must take the liberty, however, of doubting if in practice she would actually do this, for her "vocal diction" has always seemed to be particularly good, and only the confirmed habit of studying singing with foreigners should have made her imagine that she ought so to pronounce it.

The other two claimed that it should rhyme with *her*. (Mr. Gunster in a subsequent talk showed a disposition to modify some of his written views.) Mr. Rogers, however, was quite unshakable in his conviction, even going so far as to say that the English sound of *u* in *but* is fit only for sea-lions and other grunting animals! This would seem to cast discredit on the first syllable of *mother* as well, to say nothing of *love, dove,* and similar words that have always seemed to me rather particularly mellifluous. But then perhaps I may have something of the "grunting animal" in me.



MR. HAROLD RANDOLPH

The other four questions, though of less importance, were by no means without interest.

To number two *("people")* several returned somewhat evasive answers, as for instance, "as it is written." This is manifestly impossible, for in speech the actual vowel tends to disappear around the tongue, which has its tip touching the roof of the mouth, and to make a long resonant tone in this position is simply out of the question. It can of course be sung in this way on a short or unaccented note, however. The real point is, should the second syllable be given the sound of *u* in *dull* or in *pull.* My own vote is unquestionably in favor of the later.

All agree in answer to number three that the first syllable of *pretty* should be sung *prit.* For my part, if I were called upon by a composer to dwell on the first syllable of this word I should simply choose another song.

It is strange how careless the average composer is in setting English words to music. Few, probably, would be guilty of the enormity just mentioned, but how few, on the other hand, would be wary enough to avoid prolongation of some of our notably unstressed syllables, such as the last in "certain," "sudden," "subtle" and "listen." It should be held as a high misdemeanor to dwell upon the second syllable of "patient," thereby forcing the poor singer to choose betwen "pashunt," which, though perfectly good usage in speech, sounds just a bit clumsy in song, and "pashent," which is schoolmastery and bookish and sounds unnatural under all circumstances.

Question number four opens up a wider field for discussion; as there is clearly something to be said on both sides. Most of my correspondents (dividing pretty much as in question number one) prefer "richus"—as I do also, but it is not quite so obvious that this pronunciation should be applied to all similar words. "Richus" happens to have a mouth-filling, biblical sort of sound, whereas "right*eeus*" seems prim and anemic. One can hardly feel quite so sure of "sichuate" or "gradjual," so perhaps the tendency towards "prunes and prisms" may in this case, and especially for singing purposes, be in the right direction, always provided that a wide margin of safety be maintained before turning "sugar" into "seeugar" and "initial" into "initeeal."

Question number five seems to approach more nearly to number one in importance; for it is in this matter that the foreign singer—and those of our own who have carefully studied other languages, but assumed that their own required no special consideration—most often offend. Many of my correspondents show a disposition to sidestep this point also, saying "we have no right to alter the English language." The plain truth is that our flat *a* sound is quite intolerable when prolonged, and every singer above the level of "musical comedy" does in actual practice modify it. The Italian *a* (*ah*) is of course not to be recommended, but there are many gradations between that and our *a*, as in *hat.* It is doubtful if this latter sound is ever permissible in singing except in a "pater" song. In a serious song it darts out at you like fireflies on a dark night. Of one thing I am very certain. If I were looking for a soprano for the "Messiah" I should never choose one who sang "a—and He sha-a-a-ll sta-a-a-nd" with the same vowel sound which she would used in speech.

To return for a moment before closing, to the pestiferous *r*. It is not merely in the final *r* that so many persist in pronouncing what should be a silent consonant. An even more prevalent fault is to make such words as "morn" and "part" sound as though they had two syllables: "maw-run" and "par-rut." To say that all *r*s should be definitely articulated either in speech or song seems about as reasonable as to require it of the sound of *l* in "would," the *k* in "knife," the *u* in "circuit" and "conduit," or the *p* in "pneumonia." As Mr. William Tilly said quite squarely in a recent lecture at Hunter College:

"When American school teachers tell their students to sound every printed 'r' they are not asking for the old trilled 'r' that was standard once upon a time, they are not asking for the modern untrilled 'r.' They are asking for the inverted 'r' which was never standard in cultured speech. If this curled-back 'r' has become somewhat widely planted in American speech it had its origin in the common speech of common people who brought the sound from common surroundings in England."

So there!

Perhaps to the general reader—if indeed any such shall have followed me thus far—all this may seem the mere splitting of hairs and "much ado about nothing;" but does it seem so to you singers? If so, perhaps you may have stumbled upon one of the reasons why you have not as yet achieved all the success of which you have dreamed.

Self Test Questions on Mr. Randolph's Article

1. *What consonant do Americans greatly over-pronounce?*
2. *How do you pronounce the following words: "Mother," "people," "pretty," "righteous," "sat?"*
3. *Should vowels be modified, when singing, or sung with the same quality as when spoken correctly?*
4. *Have we any tribunal by which we may judge correct English pronunciation in singing?*

The Value of Persevering Habits

By Leonora Sill Ashton

"No great thing is created suddenly." This is a truth expressed by Epictetus years ago, which should be cheering to the conscientious workers of every age. It should be an especial help to the music student, who is endeavoring to keep and build up his musical knowledge and skill by his own personal efforts.

Music lessons cannot go on forever. Financial reasons; the passing of the years; the pressing duties of life; soon sever many an earnest music student from the inspiration and help of the music teacher.

Rubinstein's words so often repeated, that "Genius is another name for hard work" may well be hung with this older adage, over the piano of self-teaching musicians, and be resolved into the practical expression of the "Value of Preserving Habits."

These I would enumerate somewhat as follows:

One-half hour every day during the morning, devoted to technical exercises: and one-half hour every evening to repertoire.

The half hour in the morning should be divided into three ten-minute periods.

1. Five finger exercises. Hanon, if you have them; Czerny, or any collection that may be on your music shelf. These should be practiced *slowly and deliberately*, with the wrist low, and the fingers held high, and falling with the weight of the whole arm concentrated on their tips.

2. Scales. Practice one scale a day, playing slowly at first, in the manner of the exercises; then increasing in velocity. Change the accent from time to time: First, two notes to a count; then three; then four; listening always for a smooth unbroken sequence. Attend very carefully to the correct fingering of the scales, which is given in nearly every book of technic.

3. Arpeggios. Ten minutes unbroken practice of these, at first slowly, as in the two cases mentioned above; planting the tips of the fingers deep down in the keys then accelerating the speed, so that they sound more like the beautiful instrument for which they are named; and finally playing them with as much lightness and rapidity as convenient.

This daily habit would not be a difficult one to form. Once formed it would become part of the pleasure of the day. You would soon begin to know results in the firm strength and skill of your hands; you would realize more and more how this daily habit would lead to the increased ability of forming the second one—that of actually playing for another half hour during the day.

You will not be discouraged with your pieces if your fingers grasp the notes surely and firmly, if your muscles are supple and responsive enough to bring a beautiful quality of sound.

"No great thing is created suddenly." Not all of us aim to do great things; but with perseverance in these "habits" of practice something very fine and beautiful is sure to develop.

"What is difficult or impossible for a contemporary to determine is the relative stature of an artist, the intrinsic or permanent value of his contribution to experience. A century ago men had far from made up their minds as to the respective merits of Mozart, Hummel, Beethoven and Rossini."

—Dr. George Dixon, English Critic.

Coloring the Piano Tone

By George Hahn

Without exercise of the imagination art would be as exact and as lifeless as a mathematical deduction. When applied to the pianoforte, this inductive faculty of the mind turns an otherwise cold and colorless percussion instrument into an artistic marvel.

It requires more imagination than digital dexterity to color the effect of keyboard manipulation. A really fine imagination, such as a genius might possess, is a gift; but almost all musicians possess some imagination. Otherwise they scarcely could attain proficiency in an art requiring so much of it.

When a player of high technical attainments lacks the power to impart requisite tone color to his playing it is at least partially due to a lack of imagination, that subtle quality of mind which in pianoforte playing penetrates the outer crust of notes and yields the pearls of artistic values lying within them.

Imitative characteristics are inherent in the piano. A semblance of flute and bell-like effects is obtainable in the upper octaves; imitative horn effects lie in the middle octaves; the lower octaves suggest the lower notes of the 'cellos and basses, or the 16-foot organ pedals.

Von Bülow used the terms, "quasi bassoon, quasi flute, quasi clarinet and quasi oboe" in the editing of Beethoven's *Piano Sonata in C, Op. 53.* In an explanatory foot-note he added, "There are more modulations of touch on the modern pianoforte than is commonly supposed. Hence a practiced, sensitive player is able to impart to the individual imitations in the subsequent episode quite a variety of coloring. This can be promoted especially by means of a vivid imagination of the peculiar tone-colors of the different wood-wind instruments."

The human voice furnishes an ideal instrument for imitation because of its natural tendency toward expressiveness. By humming the melody of a movement, audibly or mentally, in as expressive a manner as possible, and then attempting to transplant a semblance of such expressiveness to the keyboard, improved playing from an artistic standpoint will usually result. It will also be found that such analytical treatment will be a guide to the touch, nuance and dynamics, and to every other element that enters into beautiful playing.

Those who have been identified with vocalizing know that one way to gain improved vocal tone is to use the imagination. "Imagine the tone is coming from your forehead," said one teacher, "and try to get the resonance there." Of course, the tone is coming from the chords in the throat, but the exercise of the imagination in this way is expected to show an improvement in its production, and usually does.

Again, imagine the strings of a good orchestra singing the magic intervals of a beautiful legato, the 'cellos penetrating the mass of sound with pointedly acute inner themes, with the horns or other brass instruments adding an emphatic turn here and there. To imitate the singing characteristics of the violins is most important; and to do so will tend to eliminate the bangs and thumps to which the right hand seems a natural heir if not curbed by constant watchfulness or training.

Melodies played on the horns or trombones usually come in the middle register of the piano, and there are innumerable opportunities in piano music where the best effect is to imitate their customary combination of vigor and legato by just the right touch to produce that effect. To imagine how such instruments would sound when playing such passages will help in producing this tonal characteristic.

But, it may be asked, what about purely pianistic music such as Chopin wrote, much of which is neither orchestral nor vocal, even with the use of a vivid imagination?

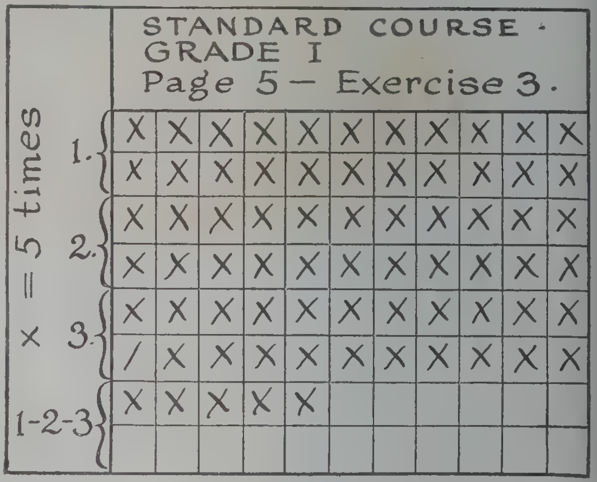
A goodly portion of pianistic music is characterized by broken chords or variations of broken chords. Such arpeggio effects are usually termed pianistic, but they are also harp-like. The harp is a constant attendant in symphony orchestras, so that arpeggio characteristics rightly cannot be considered exclusively pianistic. It is frequently advisable in playing music of this character to imagine how it would be accomplished on the harp and to attempt a similar crisp effect; in most cases the rendition would gain rather than lose.

There remain a minority of passages that are so characteristic of the piano that it is well nigh impossible to exercise the imagination in coupling them to any other instrument. But it still requires imagination to render them perfectly—a mental picture of the effect they reasonably ought to produce.

Making a Game of Practice

By Beatrice Imboden

When I began the study of piano, I had a very fine teacher. She had many clever ideas for lessening the tedium usually attached to music study. One of these utilized the "play-instinct" which is strong in us all, even though we have left behind the days of play. A part of our practice equipment consisted of a large ruled notebook, and pencil. Across the horizontal lines were drawn vertical ones, thus making rows of little squares. A goodly margin was allowed at the left for name of selection to be practiced, notes and other features as below.



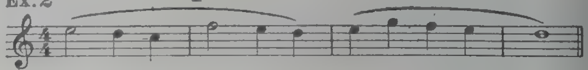
STANDARD COURSE -
GRADE I
Page 5 — Exercise 3.

x = 5 times

1.	X	X	X	X	X	X	X	X	X	X	X
	X	X	X	X	X	X	X	X	X	X	X
2.	X	X	X	X	X	X	X	X	X	X	X
	X	X	X	X	X	X	X	X	X	X	X
3.	X	X	X	X	X	X	X	X	X	X	X
	/	X	X	X	X	X	X	X	X	X	X
1-2-3	X	X	X	X	X						

The "game" was to fill these little squares with x-marks, each one representing a certain number of times a selection or measure had been practiced. If the passage was easy, it was divided into several sections of several measures each, these numbered 1, 2, 3, and so on. The number was placed in the margin opposite the row or rows allotted to it; and when it was played once, or five or ten times, as the case might be, an x was put in one of the squares. If a measure was difficult, it was played singly, five or ten or a hundred times.

Ex. 2



Each technical study and each "piece" was thus dissected and practiced. After each section of a passage had been practiced thus, in detail, the whole passage was played a certain number of times and more squares were filled with x's, the x standing for five or ten times it was played; and so on. Finally the whole study or "piece" was played through many times.

The teacher always examined these practice records very carefully; and we tried to show a well-filled page, the visible sign of our week's work.

This wise teacher never said "practice an hour or two hours"—that bugaboo of students. She said "Fill so many squares;" and, in trying to fill as many as possible, we lost count of time, and the practice periods passed all too quickly. It became a fascinating game.

My own small daughter is about ready to begin the study of music, and I shall adopt this "game" for her practicing, whether I teach her, or some one else does.

To this day, if I am practicing seriously, I use this method to regulate my own study. And I still treasure many old note-books with pages and pages filled with x-mark, the signs of my past studies.

A Musical Accelerator

By Aletha M. Bonner

The greatest accelerator to be used in speeding up musical activity is Praise. The pupil will appreciate words of approbation and be incited to greater efforts for the sake of continuity.

When teachers mark only the faults, how discouraging to the child. Its viewpoint embraces only the failure which is emphasized. As a natural consequence the sub-conscious mind is influenced into making greater mistakes.

Why not call attention to the smoothly-rendered passage, the careful fingering, the good pedaling, or place penciled stars on the page of a well-played exercise? The pupil's lesson can never be so bad but that some small feature worthy of praise will be found therein. Build on this as it may prove to be the foundation stone of a worthy musical structure.

Bringing the Music of the Community and the Music of the Schools Together

By PETER W. DYKEMA

Professor of Music, University of Wisconsin

The Curve of Educational Progress

PROBABLY at no time in the history of formal education have school and community been more closely interwoven than they are at present. Education began in the home. Our modern educational system traces its parentage to the monastery and the church school of the middle ages. The training for the learned professions, principally that of the priesthood, produced a type of education which was far removed from the ordinary affairs of life. Through several hundreds of years school and home represented two distinct and but slightly related educational influences. Within the past fifty years these two have been coming closer and closer together until now we have a condition stated in our opening sentence.

This condition is due to two sorts of influences. First, the school has come closer to the home. It has recognized that education is not a thing apart from life, but a part of it, and that the more closely education is related to the community, the more effective it will be. On the other hand, the home has gone to the school and asked that the teachers assume the responsibility for many activities and types of training that formerly were given in the home. This movement has been particularly true where the highly developed city life has taken away from the home the tilling of the field and the duties around the house which were formerly a part of the education of the child living in the small town or the rural district. As a result of these two types of approach, the school is constantly talked about at home and the home is subject to constant review in the school.

In no field has this interrelating of the two educational agencies been so marked as in the cultural subjects, especially music. The school is attempting, by the standard it sets up, to influence the type of music that shall be used in the home and in the community at large. The wise music supervisor says to herself that unless the songs of the class-room are carried to the father and the mother there is something wrong with the music instruction. On the other hand, the great increase in instrumental instruction in the schools and the granting by the schools of credit for private outside lessons in piano, voice, and other musical studies indicate that the home has already gone far toward abandoning that supervision of musical education which up until a few years ago was entirely the responsibility of the parents. It, therefore, is unnecessary to advocate the close relationship between school and community music. It is already an existing condition. The only question now is, "what can be done to make it better?"

Suggestion No. 1, Recognizing the Immediate Values of Music

The first essential in bettering present conditions is the recognition that music, to a peculiar extent, is valuable to the average boy and girl, not so much as a preparation for future living or livelihood, which are the main claims of grammar, spelling, science, and most of the subjects of the school, as it is for immediate use in developing an attitude toward life day by day. The little songs and musical exercises of the kindergarten and elementary grades are not primarily the basis for music study which is to come later. They are rather the food for the emotional life of the child during those early and impressionable years. When we apply this same idea to the high school we find that we are not so much interested that the young people who play in the band and orchestra should be preparing themselves for future professional use of this material as we are that we should fill their hours with a worthy leisure time occupation. It is true that we hope they may carry this music on into their adult life; but again it is for the purpose of making those particular hours pleasant rather than getting ready for something beyond. If this conception is true, it follows that there should be warm coöperation between the school, home and community, that the music should flow in a fairly even stream, meaning thereby that there should be much greater uniformity of standards of music used in study time and leisure time than now prevails.

Inter-relations Already Established

That great improvements are being made along these lines is evidenced from several instances which may be cited. Songs for little children in the school are drawn very largely from books which are sold for use in the home. The Music Supervisors National Conference for years had a standing committee on community music which prepared two collections of songs for community singing which are used widely throughout this country and Canada by community gatherings of various types and are found in thousands of schools. The music memory contest is carried on most intensively in the schools; but it is frequently initiated by public-minded citizens who seek and obtain participation not only from schools but also from the rest of the community—the women's and men's clubs, the Y. M. and Y. W. C. A., the churches, theaters, and the concert series. It is not at all uncommon, even in the regular music appreciation work of the schools, to have a theater's orchestra, the city band, and visiting artists, or, in the great cities like Chicago, Philadelphia, New York, St. Louis, San Francisco, and Cincinnati, to have the symphony orchestras to present programs made up entirely of material which is being studied in the school listening lessons.

The "Music Week" movement which in May, 1924, for the first time, assumed national proportions is another example of this close interrelationship among the various musical agencies of the country. The music of the schools flowed out into the community at large. The boys and the girls in vocal and instrumental groups appeared at noon-day luncheons, afternoon teas, theaters, and special public occasions open to the entire community. The adult musicians of the town likewise reciprocated by sending talent into the schools, industrial establishments, and various other places. This interchange must inevitably work for a raising of standards because all of it is based upon an educational conception. As soon as music is considered as an educational agency, the standards of performance immediately are raised. No one can comply with the request in the slogan of National Music Week, "Give more thought to Music," without immediately bettering the music to which he gives attention. Poor music is almost always music to which little or no thought has been given.

Suggestion No. 2, Better Prepared Music Supervisors

A second consequence of this desire to improve the relations between school and community music is the necessity of a much finer type of music supervisor than we have at present. The past twenty-five or thirty-five years have witnessed many changes. At the beginning of that period, practically anyone who could play the piano or who could sing, was considered capable of teaching school music. Then there came the conception that there must be some special preparation for teaching school music. This was stimulated by the large publishing houses which were putting out series of school music books. In order to make their book stand out from those of their competitors, novel features were introduced which needed to be presented in a special way. This meant the preparing of teachers who understood how to make this presentation. Thus there arose the book company summer schools, which were usually about three weeks in duration. These have practically disappeared because it soon became evident that they could give only a smattering of the preparation needed for the best teaching. Such book company schools as now exist attempt to give only the brushing up in the particular method employed in their special series. The teachers who attend must have obtained their main musical training from other sources. The successor to the three weeks summer school was the one year course for supervisors. This has likewise practically disappeared, having been replaced by two and three year courses in special music schools and general normal schools, and by the three and four year courses in universities. The ever widening and deepening separation plan for the supervisor school of music is evidenced by the fact that already one institution, Teachers' College, Columbia University, New York, is offering courses in school music leading to master's and doctor's degrees.

What Has Happened in School Music?

Let us consider the reason for these developments. School music at first was little more than note singing. This is a valuable feature and one that always will play an important part in music education. Its weakness lies in the fact that it leaves the children dependent upon the teacher for the acquisition of new material and greatly restricts the opportunities for anything beyond single voice or unison singing. The same reasons that led to the establishment of the old-time singing school caused the introduction of note reading into the school system.

It is in connection with this problem that the great advances in school music have been made. These steps are to a great extent paralleled by those made in the teaching of reading (literature). Starting with the old alphabet or isolated note plan, developments have led to the so-called song method of to-day. In this children start the acquisition of technical or sight-reading ability by an examination of some connected whole, such as the song or a natural division of it, and gradually with the power gained through commanding parts of the familiar song proceed to the conquest of parts of unfamiliar songs. With this gain in sight-singing came great extension of part-singing, until it is not uncommon now for high school students to attack and render creditably material that a few years ago was known only to the adult choral society.

The next widespread movement was the introduction of specific training in listening to music. Before the advent of the phonograph and player-piano, school children had few opportunities of hearing music other than what they themselves produced. Valuable as concerts by the adults of the community are, these would necessarily be infrequent and hardly suited for intensive study. The advent of the mechanical music producers, with their vast repertory and their willingness to repeat any selection as often as the needs for careful study demand it, made possible the great attention to music appreciation which is now sweeping through all schools with increasing force.

Another great movement in music education has been the spread of instrumental performance and instruction in the schools. Small oddly assorted groups of instruments have sporadically appeared for many years in quite a number of high schools throughout the country, but these were always the haphazard contributions which the home made to the schools. Only within the last ten years have the schools definitely assumed the task of training their own instrumentalists and forming their own bands and orchestras. Now no school system, even if it has but a single supervisor for high school and grades, is complete without a high school orchestra. In the most highly developed systems each high school has an orchestra of symphonic proportion with an auxiliary or feeding orchestra, one or two bands, and one or two chamber organizations. In every grade building there will be an orchestra, and in several there will be a band. Opportunities will be offered for instruction free of charge in violin, 'cello, cornet, clarinet, trombone and practically every instrument of the band and orchestra, including oboe and bassoon. Piano classes of from eight to twenty in a group will take care of children from the third grade up. In the lower grades, preliminary work with toy instruments will have developed a sense of rhythm and the ability to come in at the appropriate places in the music. The whole school music system is built around the idea of making it profitable for every child to learn at public expense to play upon some musical instrument as a normal and necessary part of his education.

The Flower of the Training—The High School Music Contest

The results of this stimulation of musical talent, both vocal and instrumental, are already evident in those remarkable high school music contests which are being held in various States. In the spring of the year the high school students of Michigan, Wisconsin, Indiana, Ohio, Illinois, Minnesota, Kansas, Nebraska, Missouri, Iowa, Oklahoma, and doubtless other States of which the writer has not heard, come together in centers of their respective territories and compete. The piano, violin, flute, cornet, 'cello, trombone and vocal solos of all voices, the female, male and mixed quartets and choruses, the bands, orchestras and chamber music groups including string quartets and wind ensembles present results that astonish musicians who are unaware of what has been going on in the schools and give promise to everyone of a great musical America.

A Great Field for Highly Skilled Toilers

It is evident that the supervisor who is to guide the musical program of such extent and of such high quality as have been hinted at in this review must be a person of unusual power. He must have the general education which will enable him to see music broadly so that it can be fitted into a general scheme of education. He must have the natural equipment and the training necessary to teach wisely and happily the wide-awake youth of to-day. He must have the musical equipment which will insure a recognized standing, not only with the children of the school, but also with the musicians of the community with whom more and more school music must establish harmonious relationships. General knowledge, teaching skill and musical ability—these form a trio of accomplishments which will have to be refined to a greater and greater degree, if the school music instruction is to bring about that intimate relationship between school, home and community which means a unifying and integrating of all the music forces in these three institutions. The supervisor who has these qualifications and who, through constant study and experimentation, can continuously keep apace of this rapidly developing subject has a rich reward in store. Salaries are constantly rising, until now the income of many supervisors is equal to that of the superintendent of schools. Social status has already been granted until the supervisor is often recognized as the most important single musician in the community. Above all, the satisfaction is present of being engaged in the most potent means for bringing about a musical America that exists or ever can exist. In music, as in every other field of education, the future of our country rests mainly with the schools.

The "Key-word"

By Henry L. Richardson

This is suggesting no "open sesame" to all things musical, but simply a help to the optical element in reading.

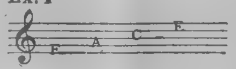
The "key-word" has proven its efficiency in developing remarkable speed in the identifying of tones located outside the staff.

By the "key-word" is meant a word which may be shifted about on the staff and used as a means of familiarizing the names of the degrees thereof.

The common method of teaching the treble clef spaces as "F" "A" "C" "E" becomes broadened into a working standard for spaces and lines consecutively.

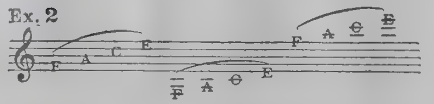
Take, for instance, the treble:

Ex. 1



becomes

Ex. 2

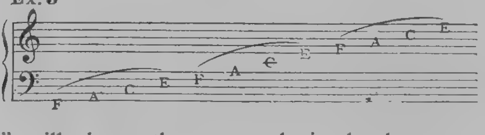


and the leger lines above and below are read at sight, while the intervening tones are the letters that precede or succeed the lines.

Thus, to read the third line above the staff means simply "F-A-C-E," "E" being the tone sought. To read the fourth space above means "F-A-C-E," and the space above this "E" is "F."

Another and equally useful application of our "key-word" is to show the relation of the lines and spaces in the bass as compared with those of the treble clef. By the accompanying diagram we find that the "key-word" still shows the way and simply drops a whole space in position in the bass register, then takes up the fourth and fifth lines, the intervening middle C line and the first line of the treble clef, showing that there is one line, and one only, between the two staves.

Ex. 3



"Growth is attained generally by industry, the exercise of patience and a willingness to accept constructive suggestions recognized as valuable. Nearly every one, who has made a lasting impression, has developed under trials and disappointments. They have served as upbuilding factors, just as they always will. On that account it is the wise person who welcomes obstacles which must be overcome, for easy sailing never promotes fibre in a man."

Schubert's "My Dream"

By Walter Dahms

A Poetical Autobiography of Franz Schubert

Only a small number of letters and personal documents of Franz Schubert have been handed down to posterity. His life was so full of music that he had little time to spare for the production of other written records of his life. He lived with his friends at Vienna, ignorant of the onerous duties of fame, an easy-going Austrian. When he wished to vent his grief or his joy, to give utterance to his experiences and hardships, he naturally resorted to the medium of tone. We, however, read the gigantic volume of his musical productions and endeavor to shape out of its treasures a picture of Schubert the Man. Still, the more we learn to love the Musician, the more we long to know of the Man. And thus we cherish every available record helping us to attain a better and more clearly defined acquaintance with his life and thoughts.

Unknown for a Century

A document that has remained unknown to this day is Schubert's short story called "My Dream." This story is as shown for the first time in my biography of Schubert, closely interwoven with the man's own life. The master presents us a poetical description of his struggles for a life of art against his father's will. He had begun to compose when he was still a pupil at the seminary. But, as he neglected his duties at school on that account, his father forbade his return home. After his mother's death, a reconciliation was brought about between father and son that lasted until the time when the choice of a profession renewed the conflict. Franz Schubert was to be, like his father, a schoolmaster. He entered upon this career, as a matter of fact, for a couple of years, in order to evade compulsory military service. Later, however, the man's genius proved triumphant and broke through all impediments. His father, once more, shut his house against the son until the time when he finally understood that he was not born to be a schoolmaster and that genius demanded unstinted freedom. They remained on friendly terms thenceforward.

It was in 1822 that this reconciliation with his father took place. Schubert already had attained complete mastery of his art. He had produced, in the course of this year, with sundry other works, the B minor Symphony (the "Unfinished," as it is called) and the "Wanderer's Phantasy" for the piano. It was then that Schubert, striving to give utterance to his joy, wrote the following poetical autobiography:

My Dream

"I was brother to many brothers and sisters. Our father and mother were kind. I bore deep love to them all. Once upon a time my father took us to a banquet. My brothers had a merry time indeed, but I was sad. Then my father, turning to me, ordered me to partake of the delicate fare. I was unable to do as he bade; whereupon my father flew into a rage and banished me from his presence. I took myself away and wandered to distant places, my heart being full of infinite love for all those who would have none of it. For years I felt my being torn between the greatest pain and the greatest love. Then I received the news of my mother's death. I hastened to see her. Nor did my father, softened by affliction, hinder my entrance. I saw her corpse and the tears flowed. She lay before me like a picture of the cherished past in which she wished us to live, as she lived.

Pain Changed to Love

"We followed the corpse, mourning our loss, and the coffin disappeared. Thenceforward I remained at home once more. After a time my father took me to his favorite garden, again asking me whether I found it to my taste. I, however, had taken a great distaste to this garden, without daring to utter my thoughts. Then he asked me a second time, the color rising in his face, whether I liked the garden. Tremblingly I replied I did not. Then my father smote me, and I fled. I turned away once more, and wandered forth to distant places, my heart full of infinite love for those who would have none of it. Songs did I sing now, for many, many years. When I sang of love, it would turn to pain, and when I was fain to sing of pain only, it changed to love.

"Then I was told of a saintly virgin who had expired not long ago. A circle was drawn round her tomb. Within it a number of young men and old were ever wandering as though in ecstasy. And they spoke softly as if careful not to awaken the Virgin.

"Heavenly thoughts seemed to scintillate from her tomb unceasingly, like feathery sparks, upon the surrounding youths and to emit sweet sounds while they were moving. I was then seized with a great yearning to walk in their company; but I was given to understand that nothing less than a miracle might allow me to step within the hallowed circle. Yet I strode slowly with lowered gaze, devoutness and strenuous faith within me, up to the virgin's tomb, when lo! faster than I had deemed it possible, I beheld myself within the circle which emitted a wonderfully sweet sound. And I felt as though eternal bliss were pressed into a single moment. I also beheld my father tenderly reconciled; and he folded me in his arms and wept. But my tears flowed even faster.

Franz Schubert."

Schubert, speaking of "the banquet" and the "delicate fare," meant the sciences. His father's "favorite garden" stands for the profession of a schoolmaster. The "Virgin's Tomb" is the sphere of Music, where all things are changed into blissful sound. The reader will readily recognize, behind these touching words, the experiences Schubert actually met with in his father's house.

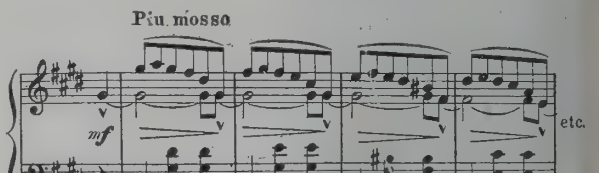
Expression and the Inner Melodies

By Caroline V. Wood

So much beauty is lost by always playing piano pieces through in the conventional melody-and-accompaniment style (without much emphasis on the melody). Many of us do not seem to realize that the composer had a soul which he has tried to express in his compositions. When it becomes a mere matter of just so many agreeable-sounding notes, intervals and chords, it is time to stop and do a little thinking, and feeling as well.

A great deal of expression can often be brought out in a piano piece by seeking inner melodies and giving them judicious emphasis. Sometimes we find inner melodies that were probably never thought of by the composer himself. Do we not remember reading about how pleasantly surprised Schumann was upon hearing one of his own compositions played by Liszt in a way that he had not conceived when composing it, but which he declared greatly added to its beauty. We are free to interpret music as we please, and probably no two musicians would feel it in exactly the same way; but the great crime is that so many do not interpret at all; they just play the printed notes in front of them. Of course this is not music in its real sense.

The writer well remembers how Josef Hoffman put new life into Chopin's *Waltz Op. 64 No. 2,* by bringing out a hidden inner voice in the *Piu mosso* part. The effect was something like this:



Amateurs so often lose the best that is in a piece by playing it too fast. They hardly glance at the title, practically never glance at the tempo, and as a result they do not get into the spirit of the thing at all. They are too apt to pass by the pieces that do not have an abundance of black, interesting-looking chords. Iljinsky's *Berceuse, Op. 13* is not even considered—yet what tenderness can be put into it by one who really feels its simple charm.

If you have a phonograph and want to see for yourself the reason for all this "preaching," get Paderewski's record of his own *Nocturne in B-flat, Op. 16, No. 4* or the Rachmaninoff record of his own *Prelude in C Minor.* Nothing can better illustrate the exquisite beauty that lies in the inner melodies. One could write volumes on the subject and still not say as much as the beloved tone poet has done in this one composition.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Studies and Assignments

> (1) What studies would you suggest for a pupil who has completed the third book of the *Mathews Graded Course?* She plays carelessly and will not take time to study out the troublesome phrases. She will practice scales and arpeggios when I assign them, but in the same slipshod manner. If I give her a piece which is not marked "Third Grade" she seems insulted. Please suggest some pieces for her.
>
> (2) Of what should an assignment consist for the average second or third grade pupil?
>
> (3) Name some good studies for the second grade.
>
> (4) How many lessons should it require for the pupil of average ability to complete the *Beginner's Book* and the *Student's Book?*
>
> M. M.

(1) A careless pupil may sometimes be brought to her senses by a course of rigid polyphonic music. Try the *Little Preludes and Fugues* by J. S. Bach; and follow these by Bach's *Two-part Inventions.* Let her spend a whole week in playing each one with the hands separately before putting the hands together.

Beethoven's *Nel Cor* variations; Massenet's *Aragonaise* from the *Ballet le Cid,* and Cui's *Canzonetta* are promising pieces for her.

A pupil of this sort needs to be driven with a tight rein. Give her music that will interest her, if possible; but don't let her dictate to you!

(2) Such an assignment may well consist of:

(a) Some purely technical work—a few scales or arpeggios.

(b) A study in which this technical work is applied, if possible.

(c) Part of a new piece.

(d) Memorization of a piece or part of a piece already learned.

These are essentials, to which may be added, if there is time, review of a former piece, and sight reading of specified material.

(3) Burmuller: *25 Easy and Progressive Studies, Op. 100.* Brauer: *12 Preliminary Velocity Studies, Op. 15.*

(4) It is difficult to answer this question definitely, since so much depends on amount of practice, ability of pupil, and other considerations. I should say that each book, with extra material in the way of pieces and studies, might well occupy a season's work of thirty to forty lessons.

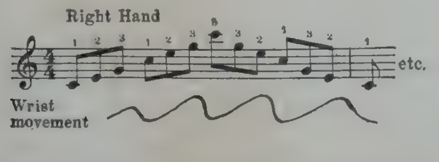
Awkward Fingers

> I am teaching a boy of fifteen who plays the scales well—in thirds, sixths, two and three notes against one, and so on. His arpeggio playing, however, is stiff and awkward, and he often misses the notes. Is his trouble due to his hands, which are large and have broad-tipped fingers; or am I expecting too much from one of his stage of advancement? He plays third grade pieces and also the three arpeggio studies in Duvernoy's Op. 120.
>
> He is a brilliant and careful student; and I would be glad if you would suggest some exercises to overcome this.
>
> MRS. G. W. H.

Fingers with broad tips are often difficult to manage, as they are apt to spill over from one key to the next. I suspect, however, that the chief trouble lies in stiffness of wrists, which can be helped in the following two ways:

(1) Insist on a considerable amount of forearm rotation, especially with slow practice. Particularly in playing with the thumb the right hand should roll well to the left and the left hand well to the right so that the hand-weight is in either case balanced on the thumb. Then, in playing away from the thumb, let the right hand roll to the right and the left hand to the left.

(2) When playing with the thumb, let the wrist fall to the level of the keys, but in playing with the second, third and fourth fingers, let it gradually rise so that the wrist describes a series of up-and-down curves as here illustrated (the wrist falls in playing with the fifth finger):



The above motions are, of course, reversed in playing with the left hand.

Slow practice with an exaggerated observance of these motions should free the wrist from all muscular stiffness, and will at the same time furnish an opportunity for extreme accuracy in tackling each key. After all rigidity is thus eliminated, the tempo may be quickened, and the motions gradually diminished, until they are only slightly evident to one who is watching the hands of the performer.

Loose-Jointed Fingers

> I have a pupil fourteen years old who has a good piano hand and can reach an octave with ease. But the first joints of her fingers are too limber, since the fingers are inclined to bend outward, and in playing the scales or any other quick passages the fingers apparently get in each other's way. I have shown her the correct position of the hands and have given her such exercises as a slow trill to be played with each hand alone. I am giving her Czerny, Op. 299, Clementi's Sonatines, and so on.
>
> Will you kindly advise me if such work will remedy the condition of her fingers? Is it right for me to encourage her to study music as a profession—to teach music?—L. T.

You are, in my opinion, dealing wisely with the pupil in the matters of technic and music. I should place unusual emphasis on the curvature of the fingers. Let her hold her fingers firmly, as though grasping a ball; and give her some five-finger exercises to perform on a table, so that her mind may be concentrated on the finger-positions. These exercises (such as the slow trill) should be played so slowly and carefully (perhaps with the metronome) that each finger-tip hits the table-top without allowing the finger to bend outward as you describe. Care should meanwhile be taken to keep the wrist loose.

I should not worry over the case, since her fingers, if properly guided, will probably take on more stability as she grows older.

As to her becoming a professional musician, there are many other items to take into account. Does she really love music? Has she natural gifts of concentration, patience and good taste? If so, you are justified in encouraging her, despite the disability which you mention. Apt fingers are desirable for the pianist; but apt brains are even more important!

The same teacher asks also:—

> Should I insist on the correct position of the hands of the small children, and is the age of seven too soon to begin their study of the piano?

The best way with young children is to lead them unconsciously into correct habits, without elaborate directions or undue nagging. An occasional suggestion as to the betterment of the hand-position or the use of the fingers is more to be desired than a long harangue on the subject. If the fingers are unmanageable, try some simple exercises such as those which I have suggested above, making these as short and pithy as possible. And so be contented to remedy each defect as it appears

A bright child ought to be ready for piano lessons by the age of seven, or even earlier provided these lessons are short and frequent, and that his practice is properly supervised by parents or devoted relatives. A sane course of kindergarten work, in which he associates with other children, is a good preparation for regular private instruction.

Variable Piano Actions

> In giving lessons at the homes of my pupils I find that the action of the keys of a given piano varies. At times the action will be easy, so that the child has no difficulty in pressing down the keys Then again, observing that the child plays with apparent difficulty—on the same instrument—I try the action and find it hard.
>
> What is the cause of this variation?—L. T.

There are two possible explanations of the phenomenon you mention. One is, that of climatic changes. During the winter, when a piano stands in a room in which the air is very dry from furnace heat, the wooden parts tend to shrink, so that the action loosens up. During the dampness of summer, however, the wood swells, so that the joints become clogged, and the keys often stick; with the result that the action becomes apparently "thick" and "muddy."

But I suspect that much of the trouble is purely psychological. Perhaps you have just been playing on a piano with especially easy action, so that the new one seems stiff, or vice versa. Then, too, our personal feelings often have their influence. On a bright, snappy day, when one's blood is active, the touch of the piano seems to respond to our mood, and to take on a new resilience; whereas a dull, heavy day will have just the opposite effect. Sometimes, too, a piano is draped and decorated until its tone sounds muffled and its action consequently seems hard. Try, in this case, opening the top, consigning photographs and plush scarfs to oblivion. Or, if the piano is an upright, pull it out a little from the wall, or free it from deadening rugs and hangings. You may get into trouble with parents who dote on lavish ornaments; but it is part of your job to convince them that a piano, like a person, cannot be stifled and yet carol joyously!

When to Use the Metronome

> Do you recommend the use of the metronome for piano practice? K.

Under certain conditions, yes. Everyone should cultivate an accurate sense of time-proportions; and there is nothing like the metronome to effect this object. Especially in the practice of technical exercises may the metronome be employed as a balance-wheel and as an index to one's growth in expertness. Try, for instance, using it in the following scheme of scale practice:

1. Beginning in the lower register of the piano, play a given scale through one octave, one note to a beat.
2. Similarly, extend the scale to two octaves, playing two notes to a beat.
3. Increase to three octaves, with three notes to a beat.
4. Finally play through four octaves, four notes to a beat.

The scale should be played at least four times in each of the above ways. At first, set the metronome as low as ♩-88; a rate which may gradually be increased to ♩-144. All sorts of variants may be applied to this work, such as different degrees of force, different rhythmic figures, scales in thirds and sixths, in contrary motion, and so on. Arpeggios may be similarly treated.

Technical studies, such as those of Cramer and Czerny, are also profitably practiced with the metronome. But the danger of acquiring a mechanical style makes it advisable to use it sparingly with pieces, or wherever artistic interpretation is the prime object. Even here, however, it may be applied wherever there is a tendency to vacillate in time-values.

Studies and Fugues

Mrs L. D. L. asks for advice regarding the work of her pupils and of herself.

First, as to studies which may follow Kohler's *Practical Method, Op. 249* Of the technical type, I suggest Beren's *New School of Velocity, Op. 61,* of which the first two books are most useful. These may be followed by the *50 Selected Studies* of J. B. Cramer. More poetic and interpretative studies are those of Stephen Heller, Op. 47, followed by Op. 46.

It seems to me from your description that you are tackling too difficult music. If you find Liszt's *Etude in D flat* and Mendelssohn's *Prelude and Fugue in E Minor, Op. 35, No. 1* beyond your powers, work on simpler materials until you reach the required grade. Since your left hand is technically weak, give it some special drill in scales and arpeggios. Also practice diligently studies that exploit the left hand, such as Czerny's Op. 718—Twenty-four studies for left-hand development—and from Cramer's 50 Studies Nos. 4, 7, 16, 18, 31. Chopin's *Third Prelude, in G major,* is an admirable study for the left hand.

Finally, before working on the Mendelssohn Fugue, you should conquer at least representative Preludes and Fugues from Bach's *Well-tempered Clavichord.* I suggest the following examples from volume 1, which are here listed in progressive order:

Nos. 5, 2, 21, 1, 11, 6, 15, 17, 3, 4.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE SPANISH MALAGUENA

Concerning that languid song of Malaga, the *Malaguena,* Arthur Symons, the poet and prose rhapsodist, has the following to say in his charming *Cities and Sea-Coasts and Islands.*

You cannot walk through a little town in the south of Spain without hearing a strange sound, between crying and chanting, which wanders out to you from behind barred windows and from among the tinkling bells of mules. The *Malaguena,* they call this kind of singing; but it has no more to do with Malaga than the mosque at Cordova has to do with the soil on which it stands. It is as Eastern as the music of tom-toms and gongs, and, like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale, from an antiquity out of which plain-chant is a first step towards modern harmony. And this Moorish music is, like Moorish architecture, an arabesque. It avoids definite form just as the lines in stone avoid definite form, it has the same endlessness, motion without beginning or end, turning upon itself in a kind of infinitely varied monotony. The fioriture of the voice are like coils which spring from a central point of ornament to twist outward as in a particular piece of very delicate work in the first mihrab in the mosque at Cordova....The passion of this music is like no other passion; fierce, immoderate, sustained, it is like the crying of a wild beast in suffering, and it thrills one precisely because it seems to be so far from humanity, so inexplicable, so deeply rooted in the animal of which we are but one species."

BEGINNINGS OF "BORIS GODOUNOFF"

"Hardly had Mussorgsky finished working at 'Mlada' when Stassof proposed to him a new subject for musical drama," says M. D. Calvocoressi in his book, *Mussorgsky,* writing of the origin of the most famous opera that has yet come out of Russia. "'It seems to me,' the biography says, 'that the contrasting and clashing of the Old Russia with the New Russia, the passing of the former and the birth of the latter, afforded a rich subject.....He started on the work enthusiastically. To study the history of the Raskolniky sect of Ancient Russia (The Old Believers), and all the general chronicles of the 17th century, was an enormous task. The numerous and lengthy letters which he wrote me at that time are full of details of these studies, of discussions on the composition of the opera, of the characters and the scenes. The best parts of the work were written between 1872 to 1875'

"In February, 1873, three excerpts from Boris Godounoff were given at the Maria Theater (for the benefit of the manager, K. Kondratieff), the inn-scene, the Boudoir of Marina Minishek, and the scene at the Fountain......

"Some months later, the rehearsals of 'Boris Godounoff' were commenced at the theater, and on January 24th, 1874, the first public representation took place.

"It was the greatest triumph of Mussorgsky's whole life."

"There is no doubt as to the completeness of the success which Mussorgsky scored at the performance of 'Boris Godounoff.' The younger generation entirely recognized its deep significance, the great originality of the work; and they were accordingly full of enthusiasm. Twenty consecutive performances took place, always to full houses. Late at night, groups of young men were heard singing the choruses along the streets and on the Neva Bridge."

Great minds are the lighthouses of humanity.

THE NEGRO SPIRITUAL

In a vividly written, comprehensive little article entitled "Jazz; A Brief Outline," appearing in *Vanity Fair,* Mr. Samuel Chotzinoff traces the origin of jazz to the Negro spirituals, which, he says "are in their way comparable to the folk-tune of any European nation. They are the musical expression of a great group of American peasants, who became identified with the native soil through a century of compulsory labor upon it....

"The negro spiritual has two characteristics: one, an insistent and lively two-four rhythm which, being started, is carried along by the momentum of its start. This almost living beat is the base for every kind of sentiment the negro slave felt and expressed.... It is this relentless pushing onward of the music that carries swiftly over sentimentalities and strengthens extravagant ecstacies. His confused reaction to a complex and alien religion is borne with pathetic dignity on the stream of this throbbing mingling of time and sound.

"The other characteristic of this music, of course an outgrowth of the first, is its physical effect on the listener. In the negroes themselves it produced a sort of rhapsodical epilepsy of which the lingering effects may be observed in street-corner negro revivalists, and indeed in the antics of our own Billy Sunday who not unwisely adopted the negro idea. The effect of this rhythm on the white race is not less marked, though less extravagantly so. There is an irresistible inclination to bodily time-marking: a lifting of shoulders, a rolling of eyes, a swaying of the head (the latter a conspicuous feature, I believe, of what is known as 'collegiate' dancing). There is an inevitable longing to let this extraordinary rhythmic force take possession of one's body and work its will—like the devils that were believed to enter the bodies of sinners in mediæval or Puritan times. The reaction to this rhythm is universal and as compelling as a natural force."

In conclusion Mr. Chotzinoff thinks that "The negro genius has been responsible for whatever musical development America can boast. It is that genius which has produced the American jazz, the only distinct and original idiom we have. It and not the music of MacDowell and Foster, and a host of imitators of the German and French, is the musical speech of this country."

Some of us may agree to this only with wide reservation, but the point of view is interesting nonetheless.

MOZART GIVES A PARTY

"Of all amusements, Mozart was fondest of dancing, and found in Vienna ample opportunity for indulging his passion, where dancing was at that time an absolute rage," says Otto Jahn, in his *Life of Mozart.* "His wife confided to Kelly, who saw Mozart dance on the occasion of their first meeting, that her husband was an enthusiastic dancer and thought more of his performances in that line than in music. He was said to dance the minuet very beautifully. His letters have many indications of this partiality, and he gives his father a merry and complacent account of a ball at his own house (January 22, 1783):—

"'Last week I gave a ball at my own house, but, of course, the gentlemen paid two florins each. We began at six o'clock in the evening and left off at seven. What, only one hour? No, no; seven o'clock in the morning! You will scarcely believe that I could find room for it.'

"He had lately moved, and had taken apartments with Herr von Wezlar, a rich Jew. 'There I have a room a thousand paces long, and a bedroom, then an anteroom, and then a fine large kitchen; there are two fine large rooms next to ours, which stand empty at present and these I made use of for the ball.'"

Apparently conditions in Vienna, 1783, were not very different from what they are in New York, 1924, except that not many modern dancing enthusiasts of Mozart's financial status can boast an apartment a thousand paces long, let alone a "fine large kitchen." Mozart to-day would be lucky to get a mere "anteroom" in the largest and richest city in the world. Happy Mozart!

PADEREWSKI AS A PUPIL

"The musicians of Vienna had hailed with joy the founding of the *Tonkünstlerverein,* which gave an opportunity of hearing not only the best products of their fellow-townsmen, but also those of foreigners, who, when possible, were always invited to take part, says the Comtesse Angèle Potocka in her biography of Leschetizky, who was, of course, Paderewski's teacher. "I remember the night that Leschetizky brought out his brilliant pupil, Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark that the 'young man did not seem to promise much.' But his keener master opposed envious criticism with the now unanswerable statement, 'Ah, my dear ———, you will have to get used to hearing that young man's name.' Yet, as he stood nonchalantly in the passageway, his tawny head resting against the wall, those who foresaw his great future were probably few.

"He came to Vienna to study with Leschetizky in 1885. Of all his pupils the master claims that Paderewski was most docile. There was no remark so insignificant, no detail so small, as to reserve less than his whole passionate attention. In his two modest rooms in No. 46 Anastasias Grungasse (rooms which, for motives of sentiment, he retains on a life-lease), with a slender wardrobe and scanty comforts, he patiently laid the foundation of his brilliant career."

THE INDIAN MEDICINE-MAN AND MUSIC

There is no greater living authority on the music of the American Indian than Miss Frances Densmore. In an article appearing in *Hygeia* (Chicago) she tells us something of Indian methods of employing music in the cure of disease.

"The Indian medicine-man treats physical as well as mental or nervous disorders with the aid of music, but there is no appeal to the emotions in his method. Instead, it appears to be based upon the actual power of rhythm. For about fifteen years I have been associating with the old medicine-men of several tribes, in connection with my study of the music of the Indians for the Bureau of American Ethnology of the Smithsonian Institute at Washington.

"Some of the medicine-men of the various tribes administer herbs and say that they sing in order to make the herb effective. Others sing without using material remedies. I have recorded phonographically more than one hundred songs used by Indian medicine-men and women when treating the sick, with descriptions of their methods of treatment. Sometimes a medicine-man uses affirmation as part of his method. Thus, a Chippewa medicine-song contains the words, 'You will recover, you will walk again. It is I who say it. My power is great.' This was sung for a person unable to walk. A Yuma medicine-man said, 'After singing my fourth song, I always ask the patient if he feels better. The sick man has always said that he felt better.'

"The Sioux medicine-men have songs for various ailments—a song to be sung when adjusting a fractured bone, a song for headache, and a song for diseases of children. The Papago of Arizona have special songs for every imaginable ailment and, like the northern Indians, they believe that healing songs are given them by certain birds and animals. There is nothing in the words of these songs to arouse any associations in the mind of the patient.... The song is usually sung four times, then follows a pause, after which the song is sung again four times."

MUSICAL EPIGRAMS AND APHORISMS

A recent issue of Schirmer's Musical *Quarterly* contained some interesting "Thoughts and Reflections Anent Music and Musicians" collected by J. G. Prod'homme, from which we select the following:

"The language of music is infinite: it contains all; it is able to express all."—*Balzac.*

* * *

"Tone is light in another form; both move through vibrations which end in man, and which he in his nerve-centers transforms into thought."—*Balzac.*

* * *

"Music is the vapor of art. It is to poetry that which revery is to thought, that which the fluid is to the liquid, that which the ocean of the clouds is to the ocean of the waves."—*Victor Hugo.*

* * *

"I loved music till the age of thirty—a veritable young man's passion. I loved her as long as she was my mistress; but since then she has become my wife."—*Auber.*

* * *

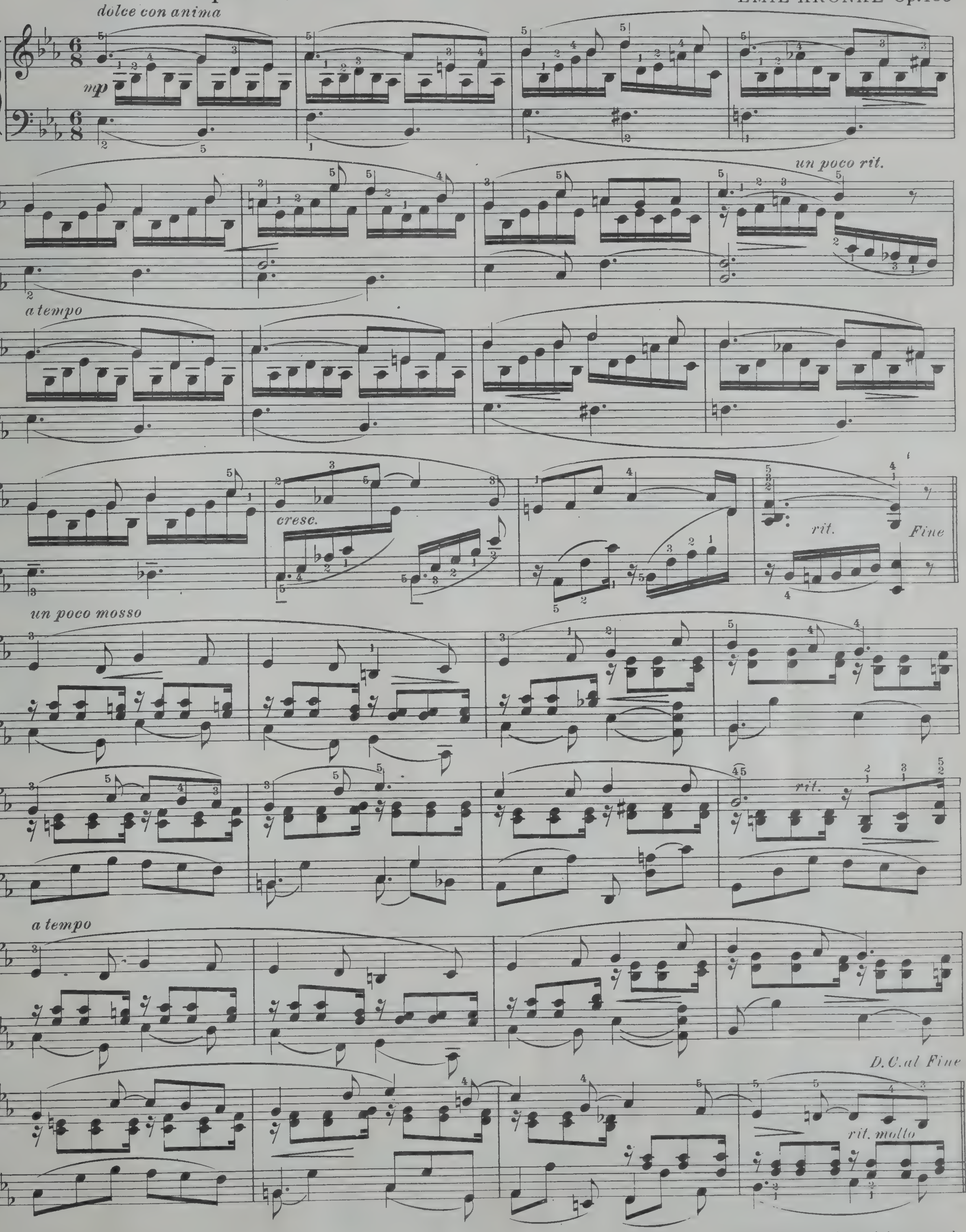
"Those only make light of difficulties who are unable to overcome them. Virtuosity triumphs in all the arts, in literature, and above all in poetry; in music we owe to virtuosity all the marvelous effects of modern instrumentation, which have become possible since it has penetrated into the orchestra."—*Saint-Saëns.*

An effective modern *song without words.*
To be played in the singing style. Grade 4.

AVOWAL
AVEU

Con moto tranquillo M.M. ♩. = 52

EMIL KRONKE Op.185



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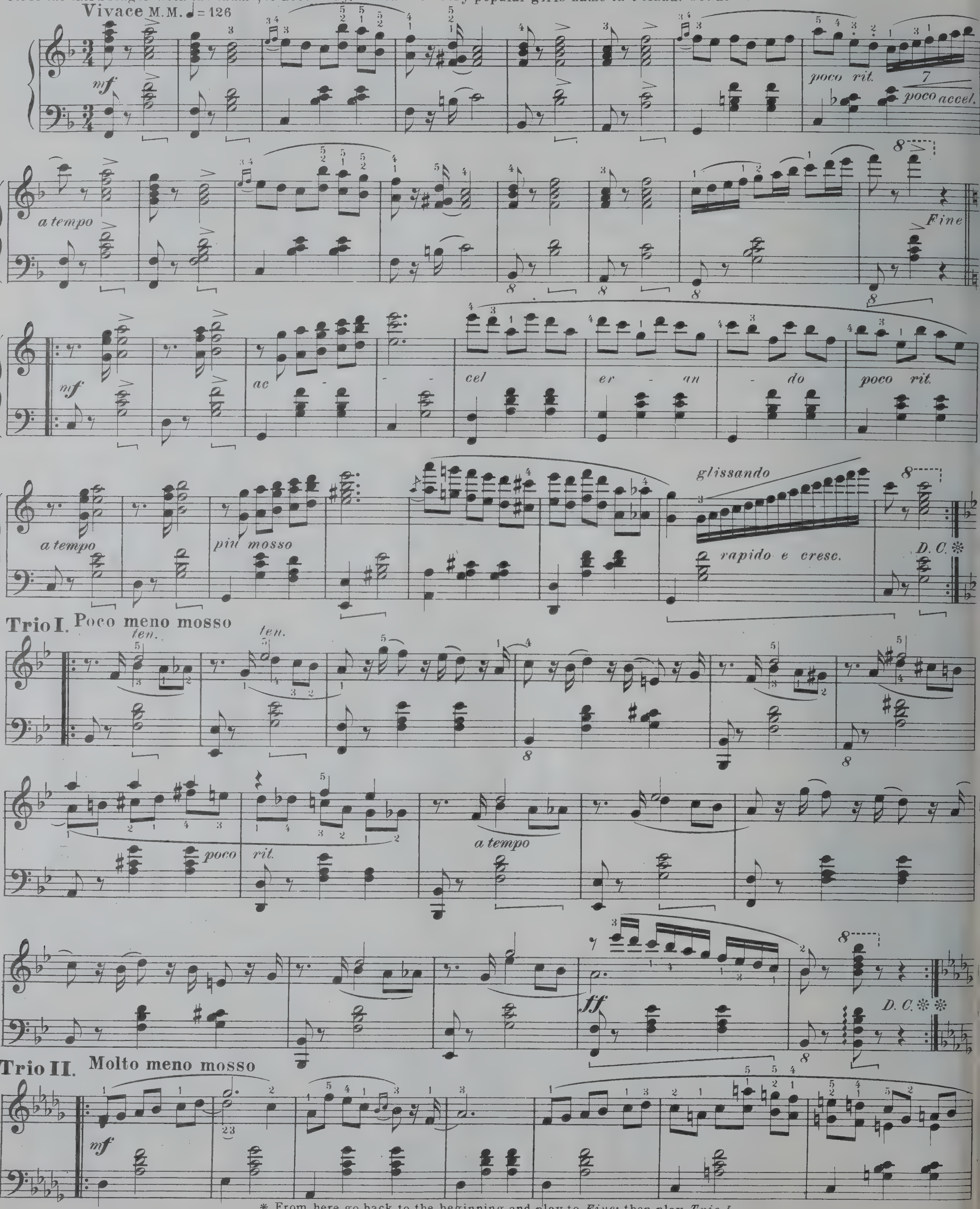
SONIA

POLISH DANCE

ALFRED PRINCE

In popular style, characteristic in rhythm. In playing the *glissando* passages, let the back of the third finger "dust the keys" as it were. Reinforce the third finger with the thumb, if necessary. "Sonia" is a very popular girl's name in Poland. Grade 4.



* From here go back to the beginning and play to *Fine;* then play *Trio I.*
** From here go back to the beginning and play to *Fine;* then play *Trio II.*

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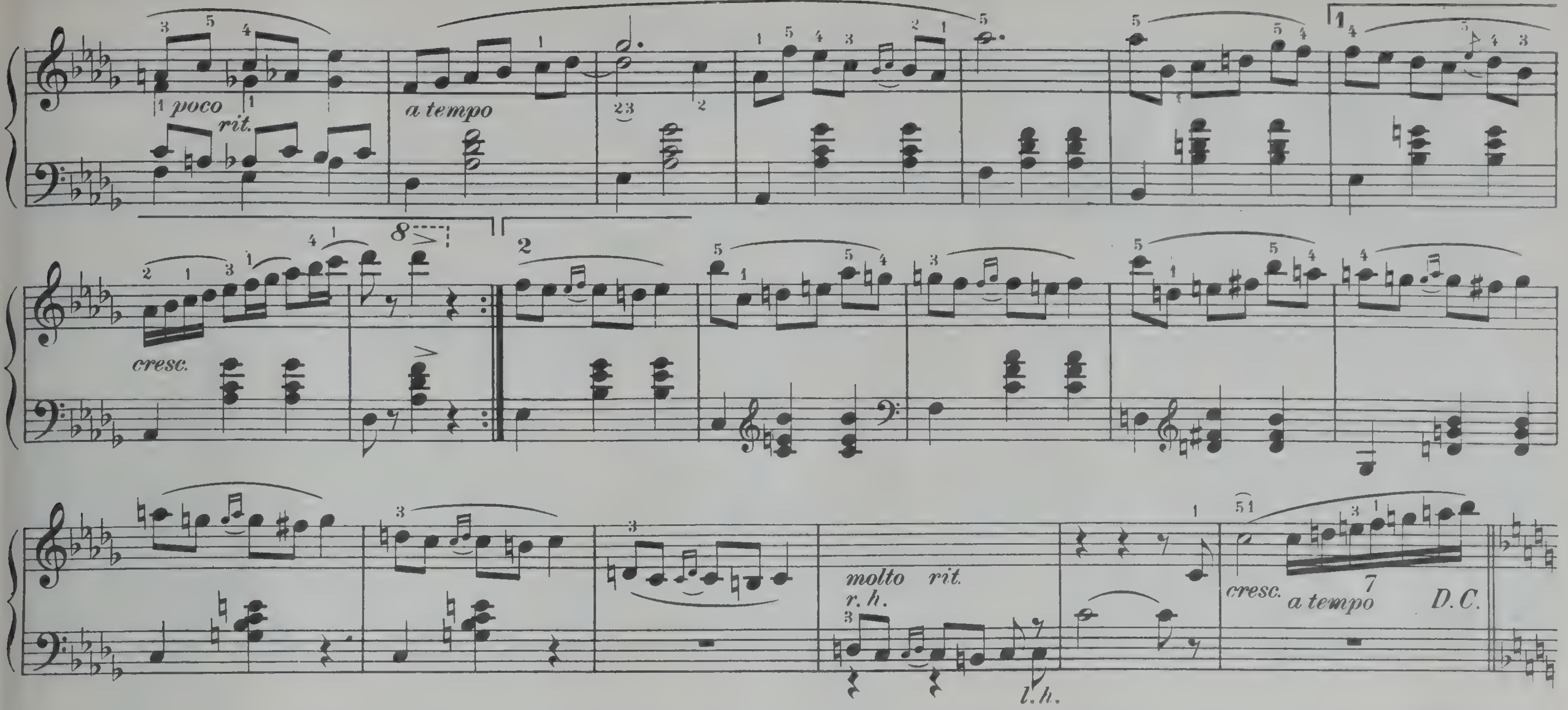
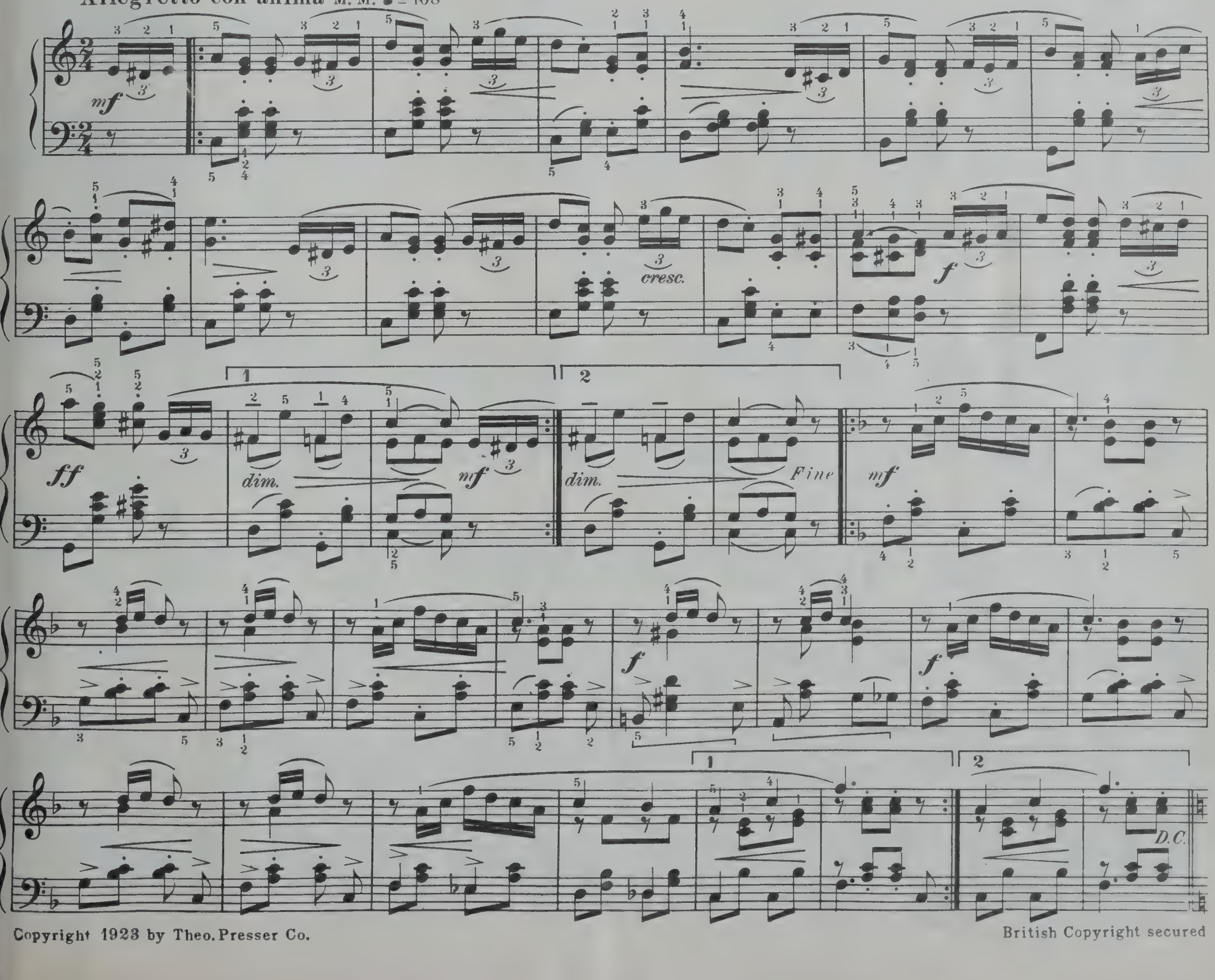


JOHNNY ON THE SPOT

To be played in *polka* rhythm, with firm accentuation. Grade 2½.

Allegretto con anima M. M. 𝅗𝅥 = 108

WALTER ROLFE



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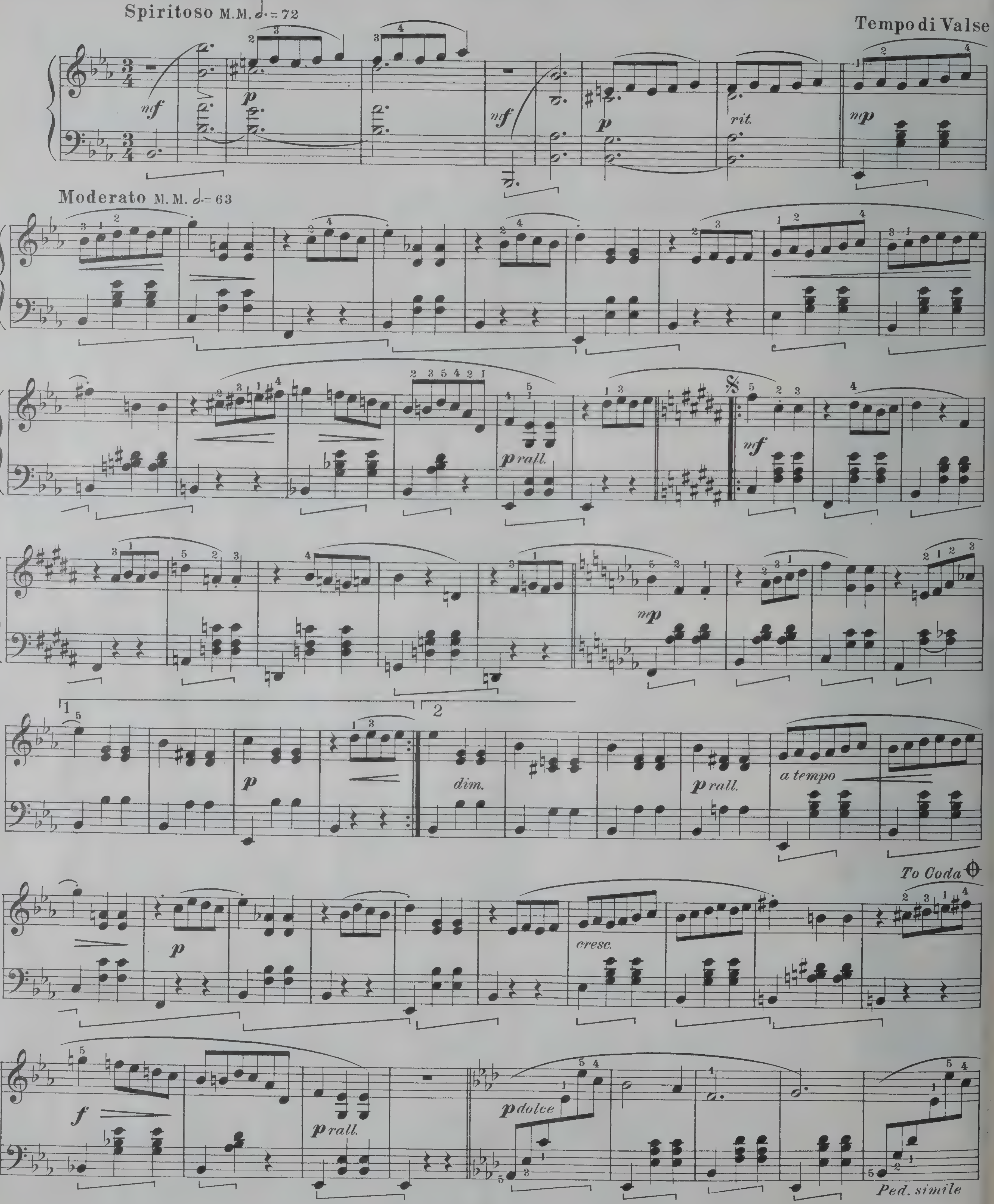
LE SOURIRE
VALSE

An idealized waltz movement to be played tastefully and in a capricious manner.

GEORGE DUDLEY MARTIN



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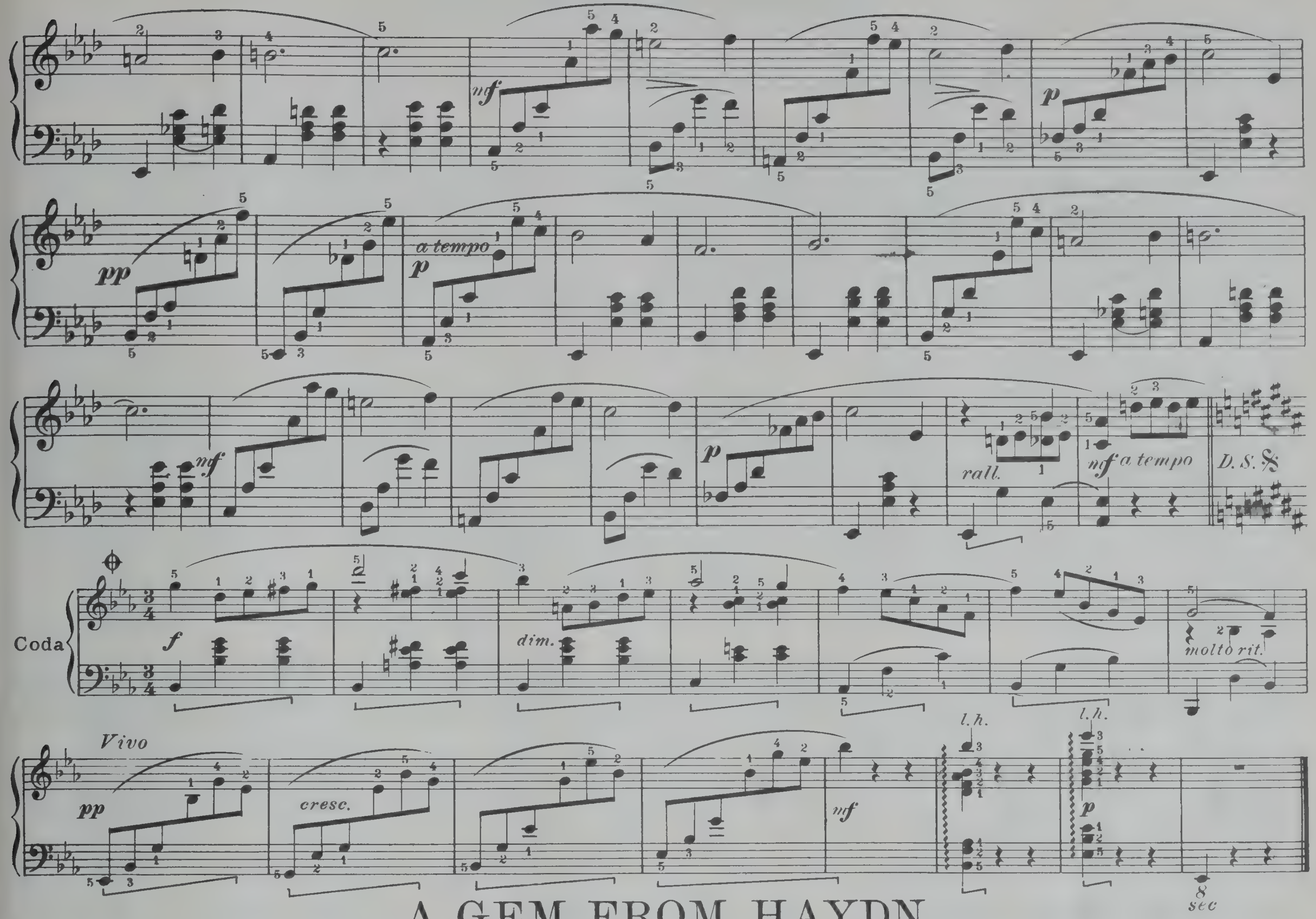


A GEM FROM HAYDN

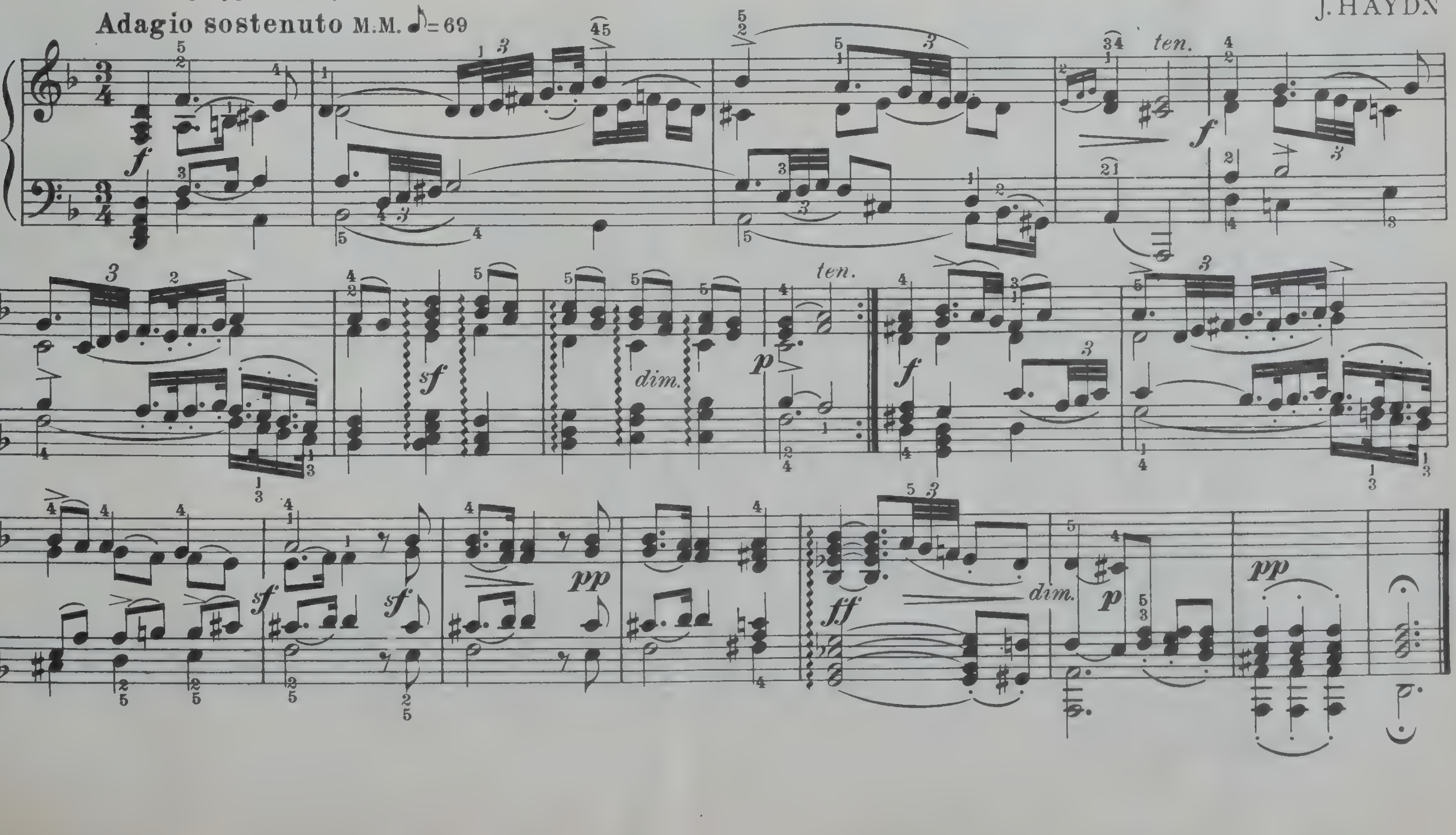
LARGO

from Sonata No. 7

Written in the classic polyphonic style. Grade 3.

J. HAYDN

Adagio sostenuto M.M. ♪= 69

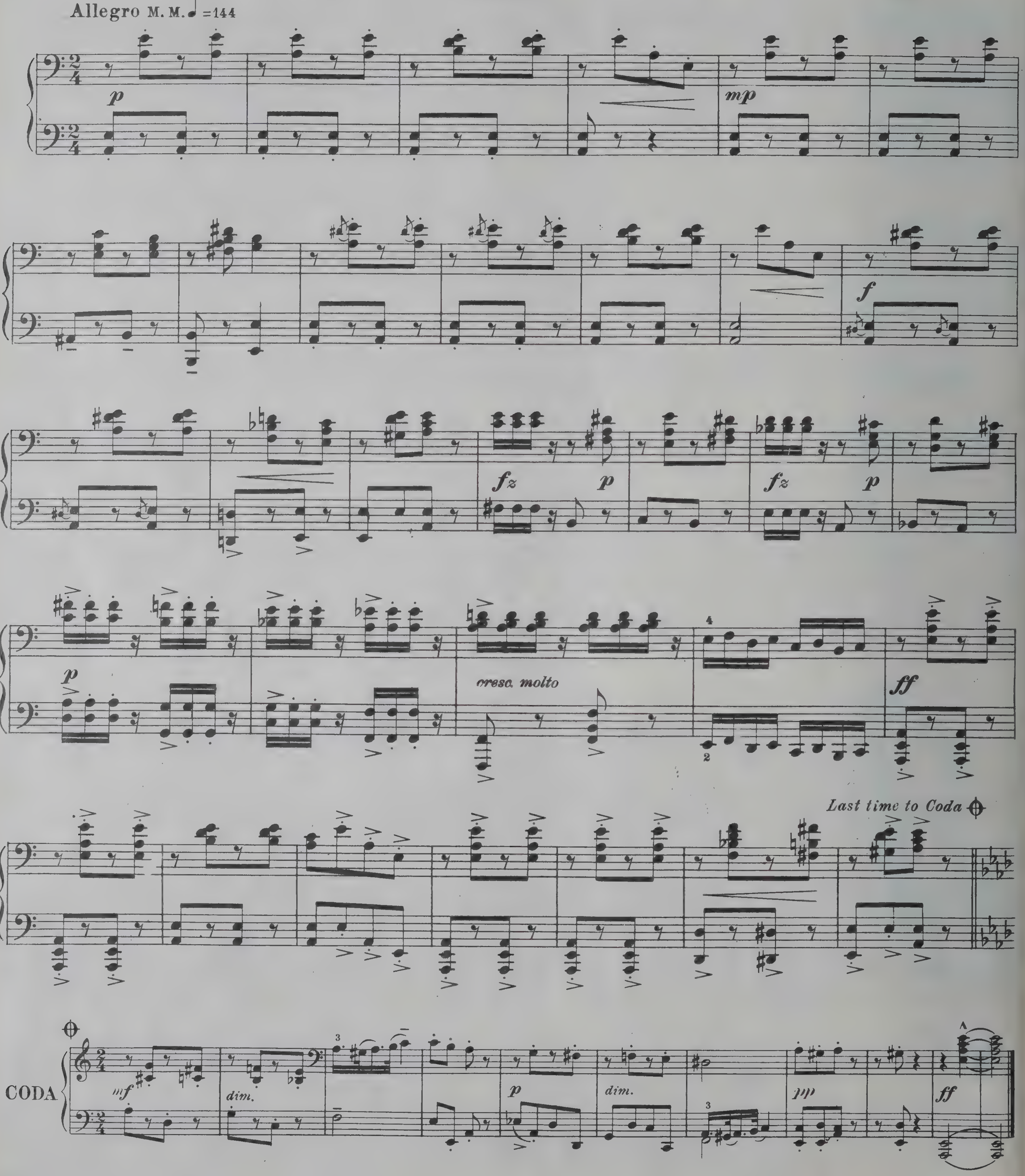


DANSE GROTESQUE

An original four-hand piece. A *ballet* movement in modern style. Very characteristic.

W. BERWALD

SECONDO



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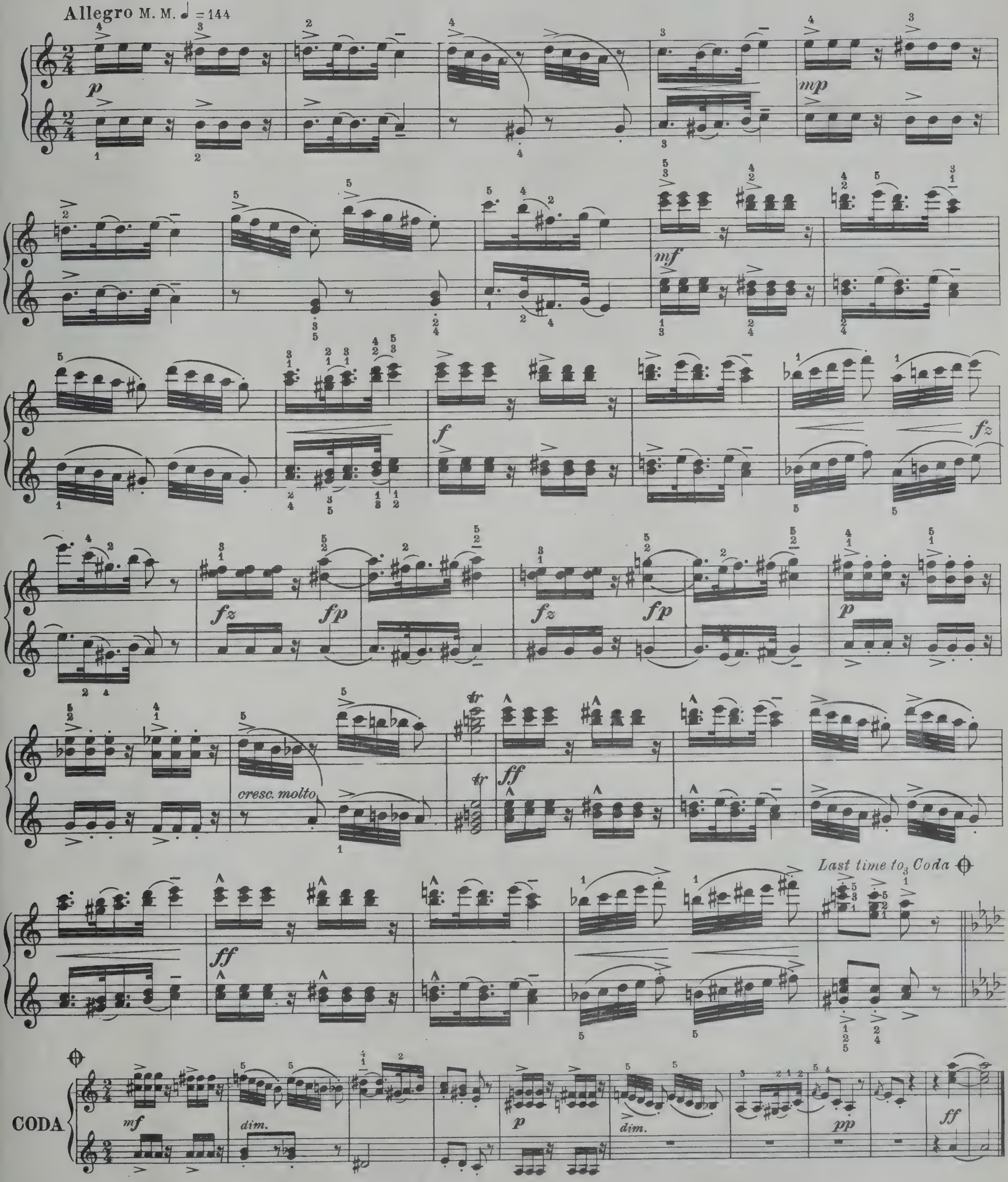
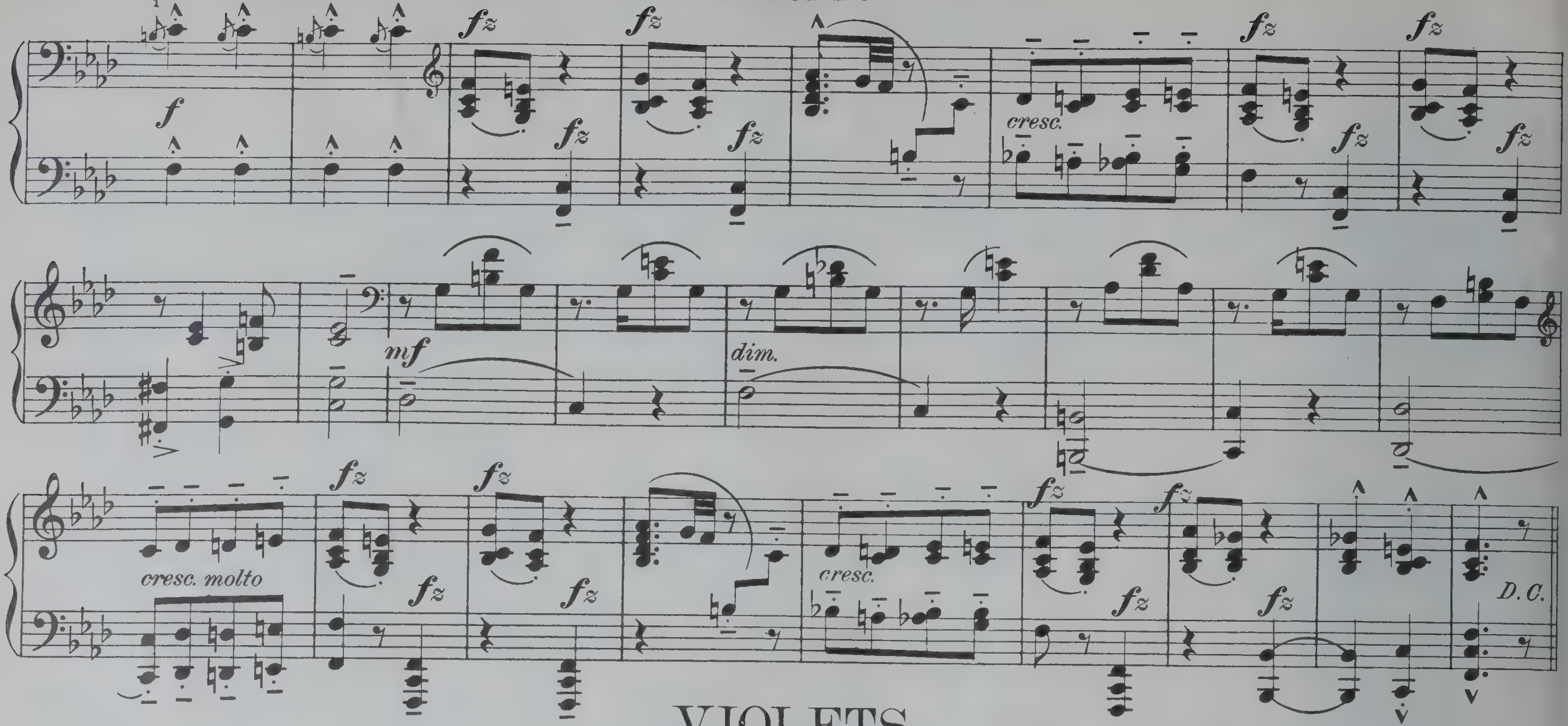
DANSE GROTESQUE

PRIMO

W. BERWALD



SECONDO



VIOLETS

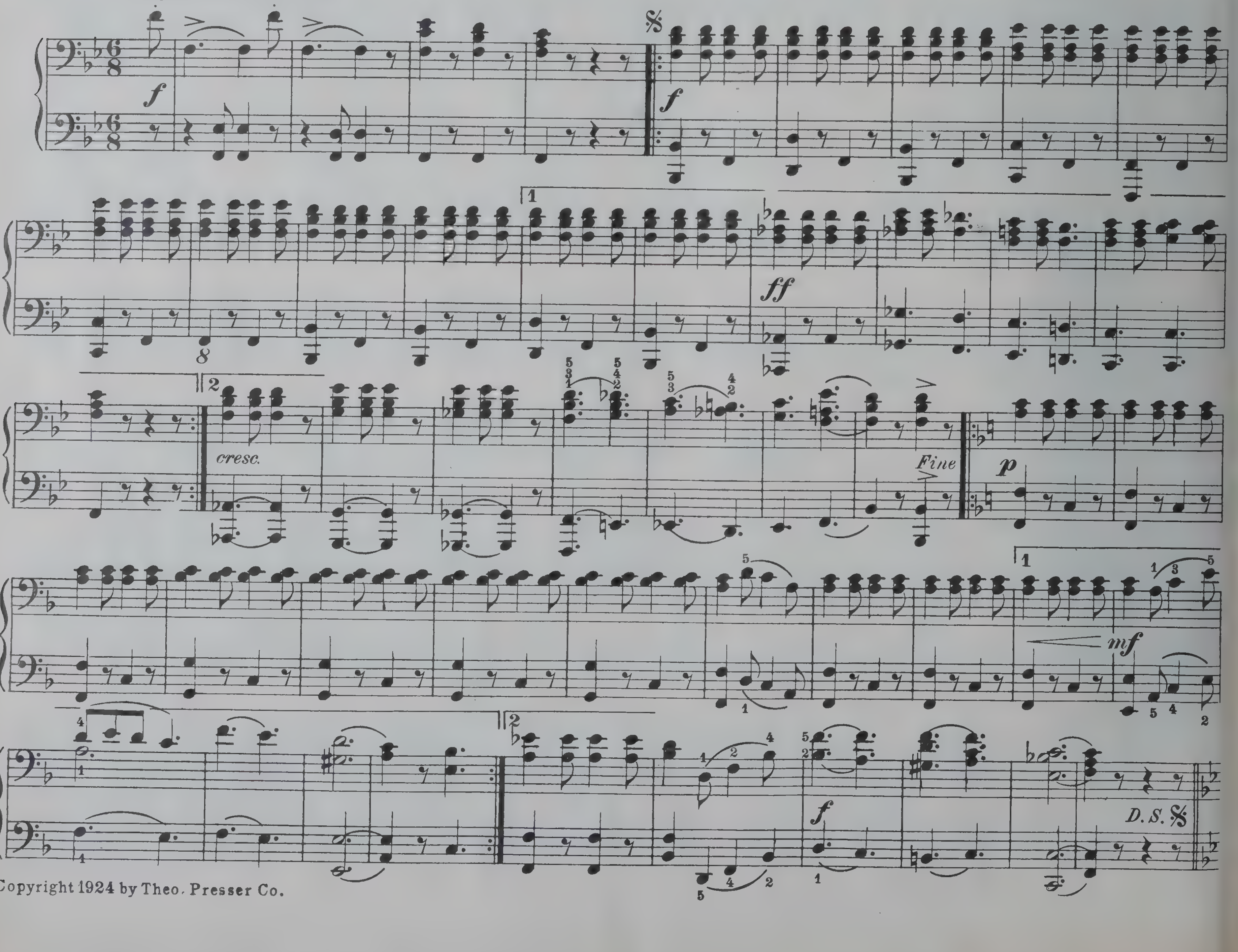
INTERMEZZO

To be played in jaunty marching style.

SECONDO

G. F. HAMER

Allegretto M. M. ♩.=108



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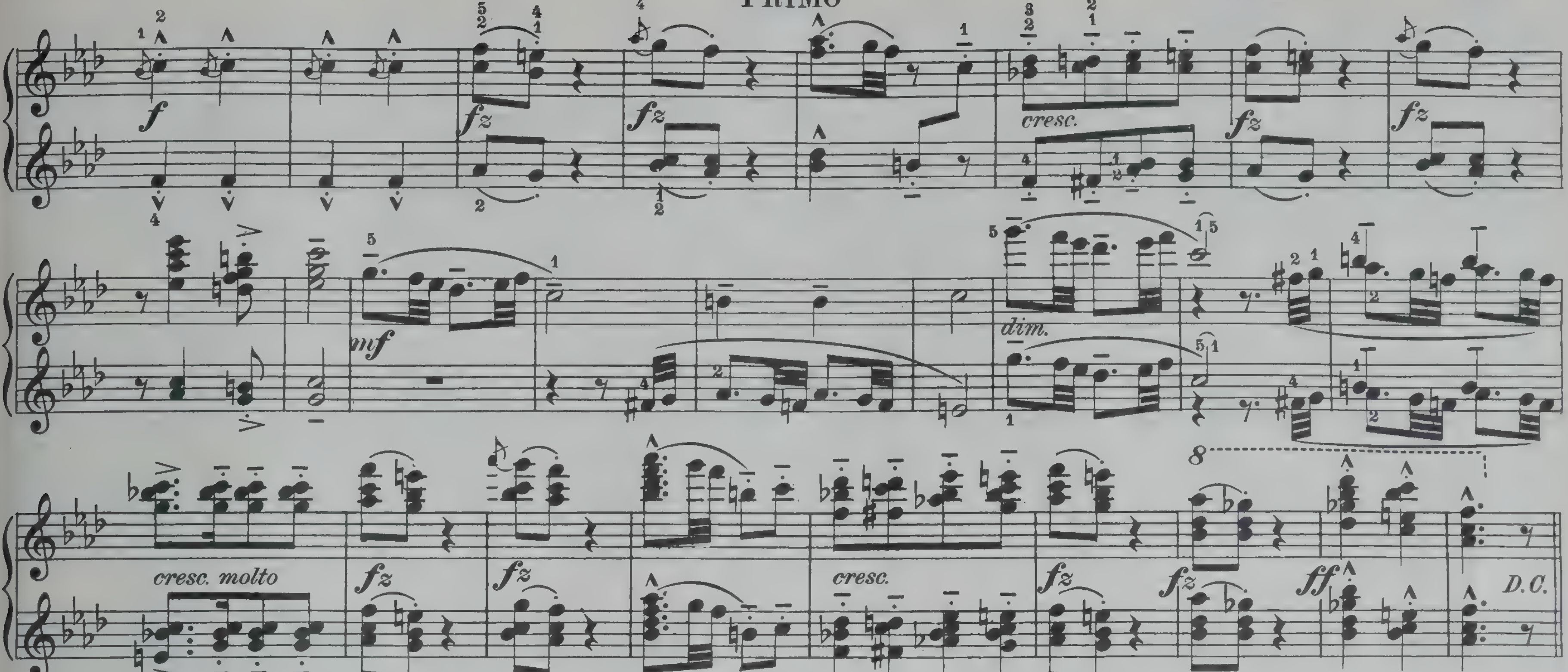
PRIMO

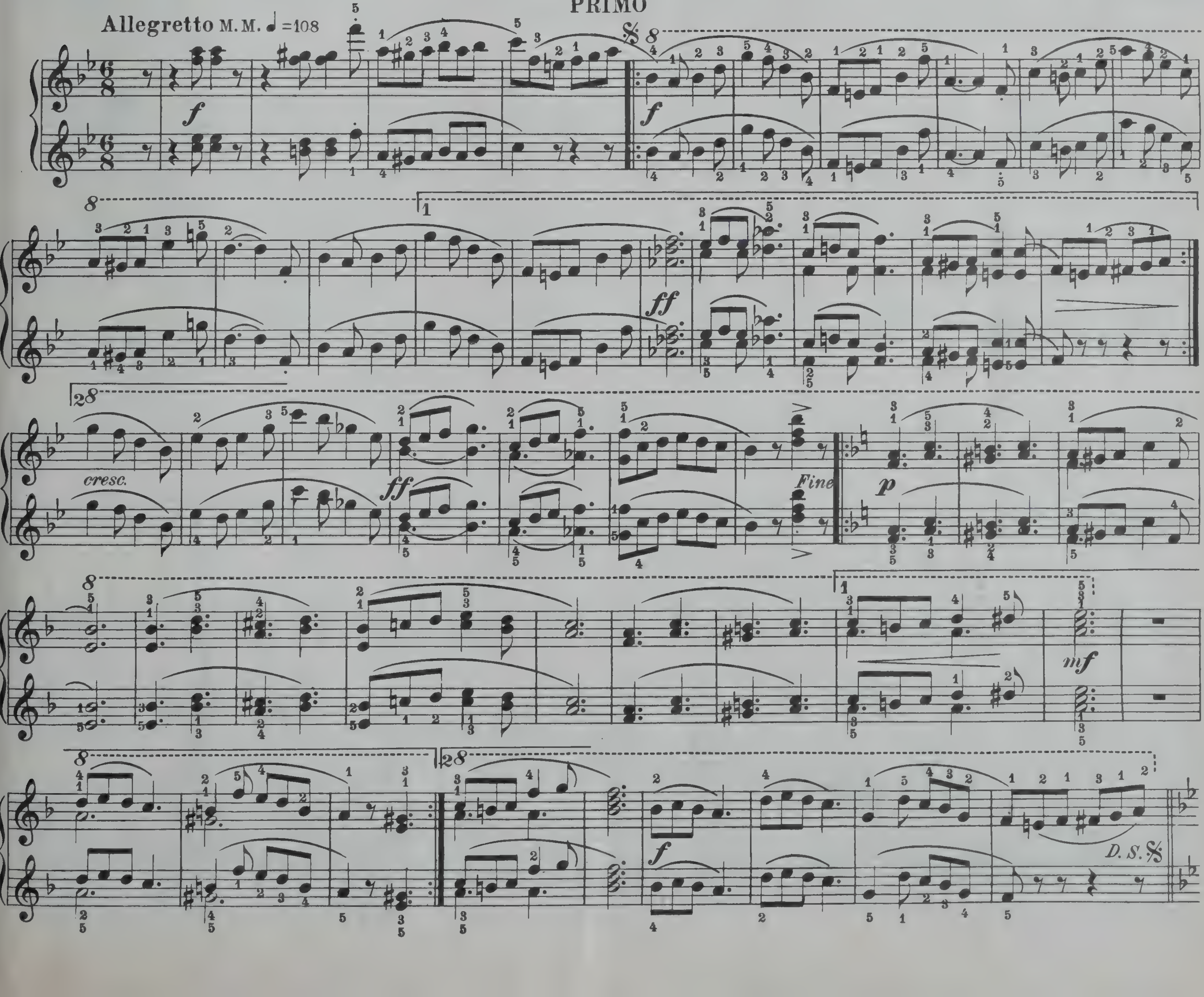


VIOLETS

INTERMEZZO

G. F. HAMER

PRIMO

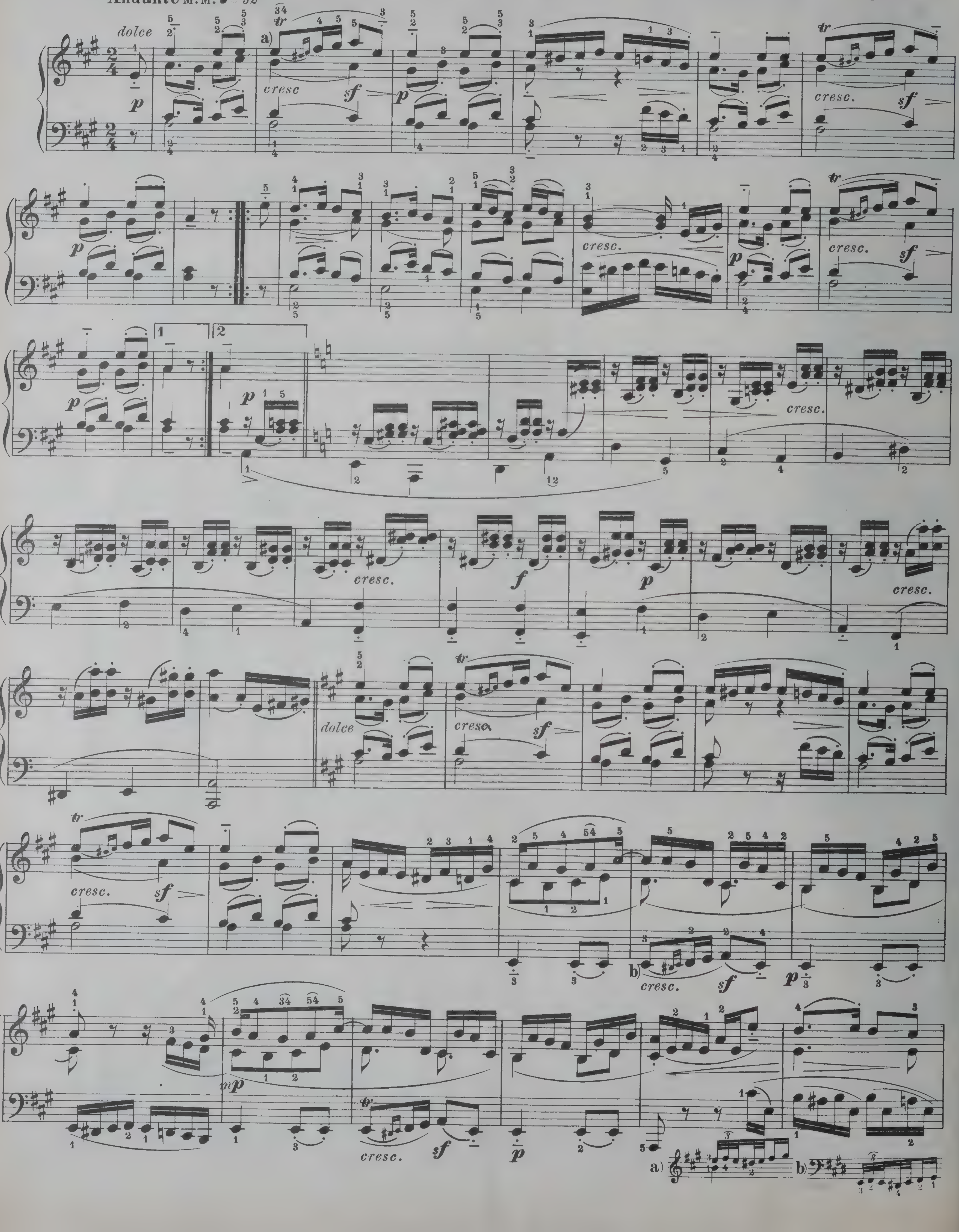


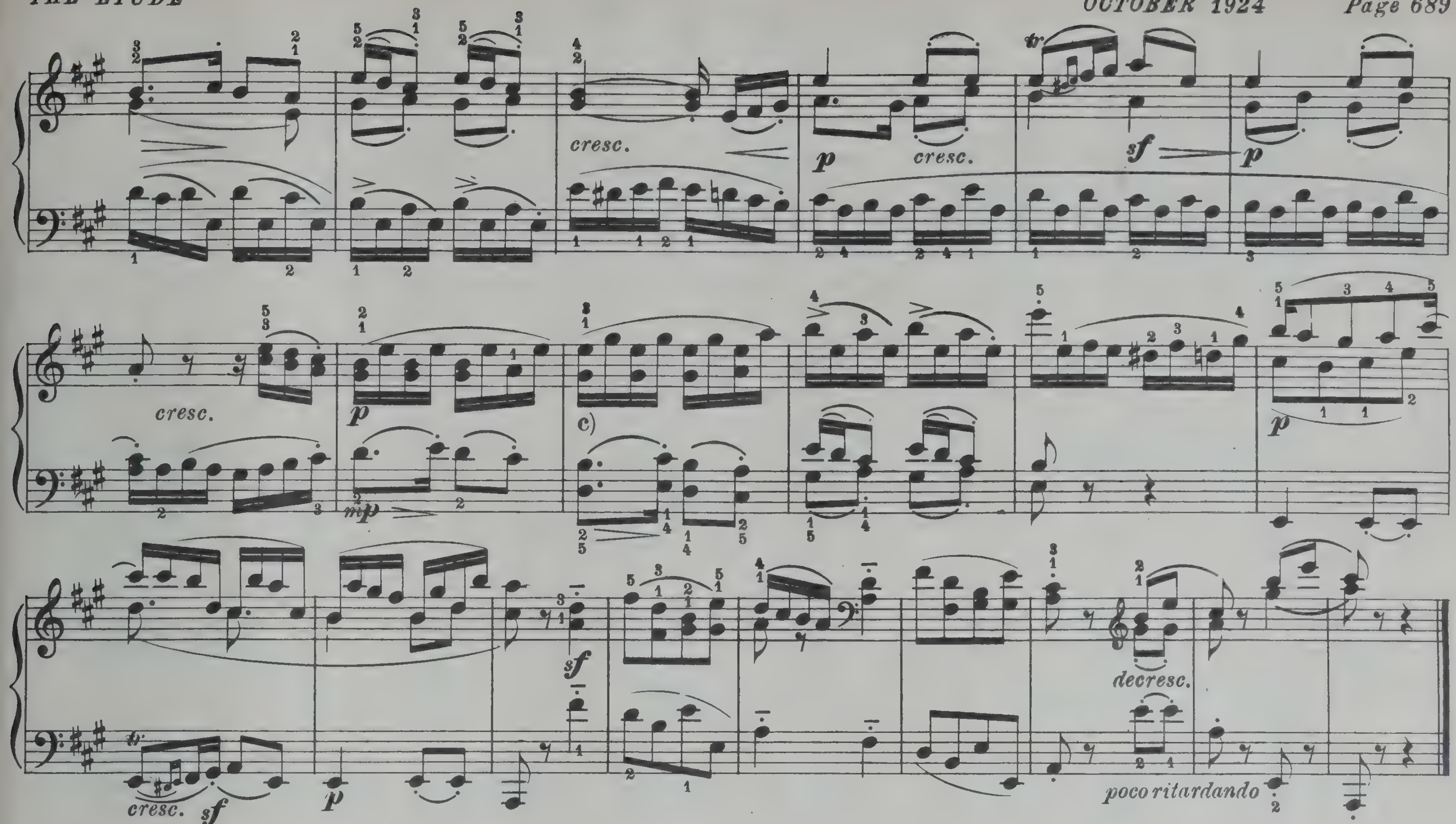
BAGATELLE

One of the finest of Beethoven's shorter piano pieces, Grade 4

L. VAN BEETHOVEN, Op. 33, No. 4

Andante M.M. ♩ = 52



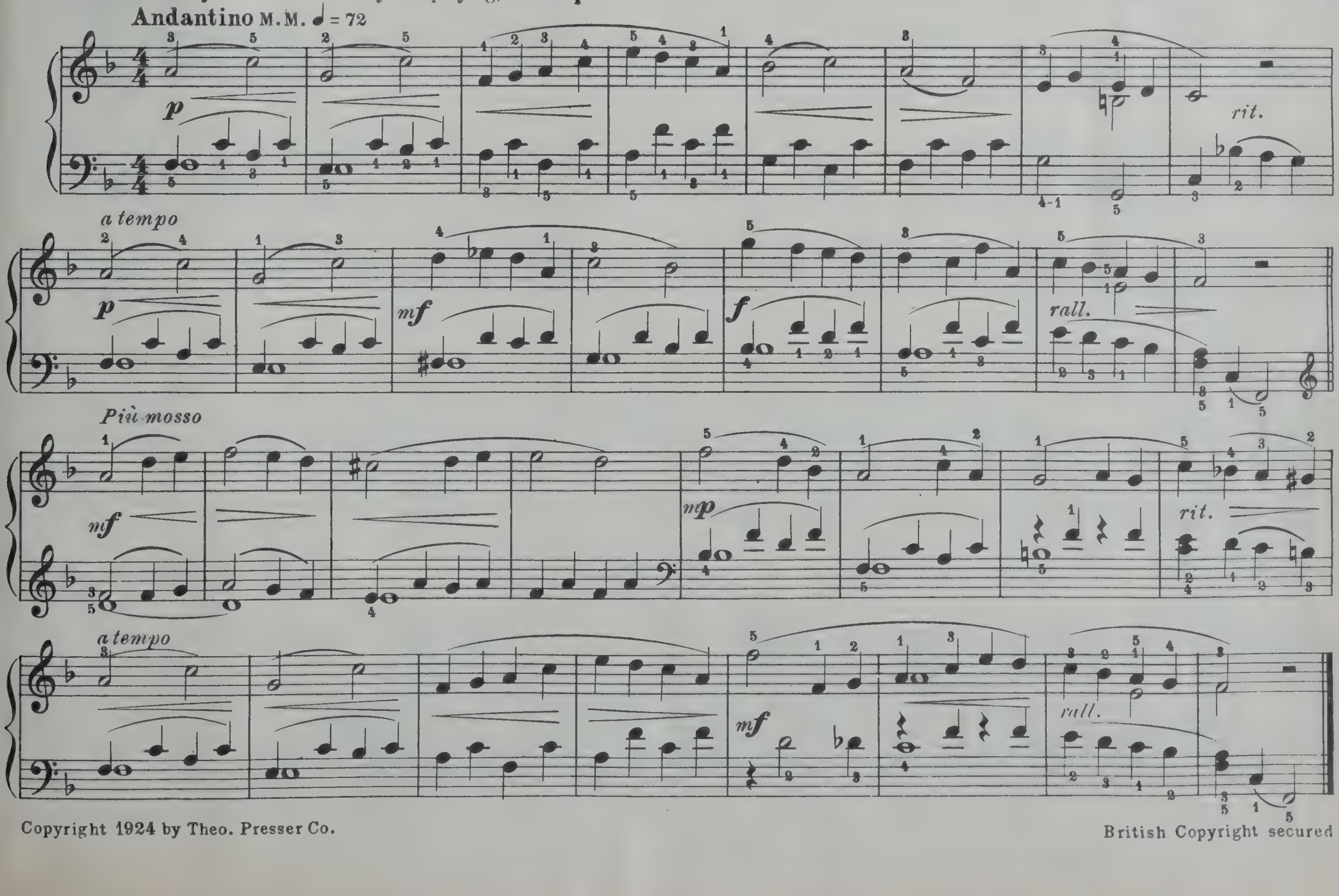


c) In these three measures, the upper voice in the left hand must be brought into prominence

MORNING SONG

A tuneful little study in the sustained style of playing, Grade 1½.

WALLACE A. JOHNSON, Op. 105, No. 2



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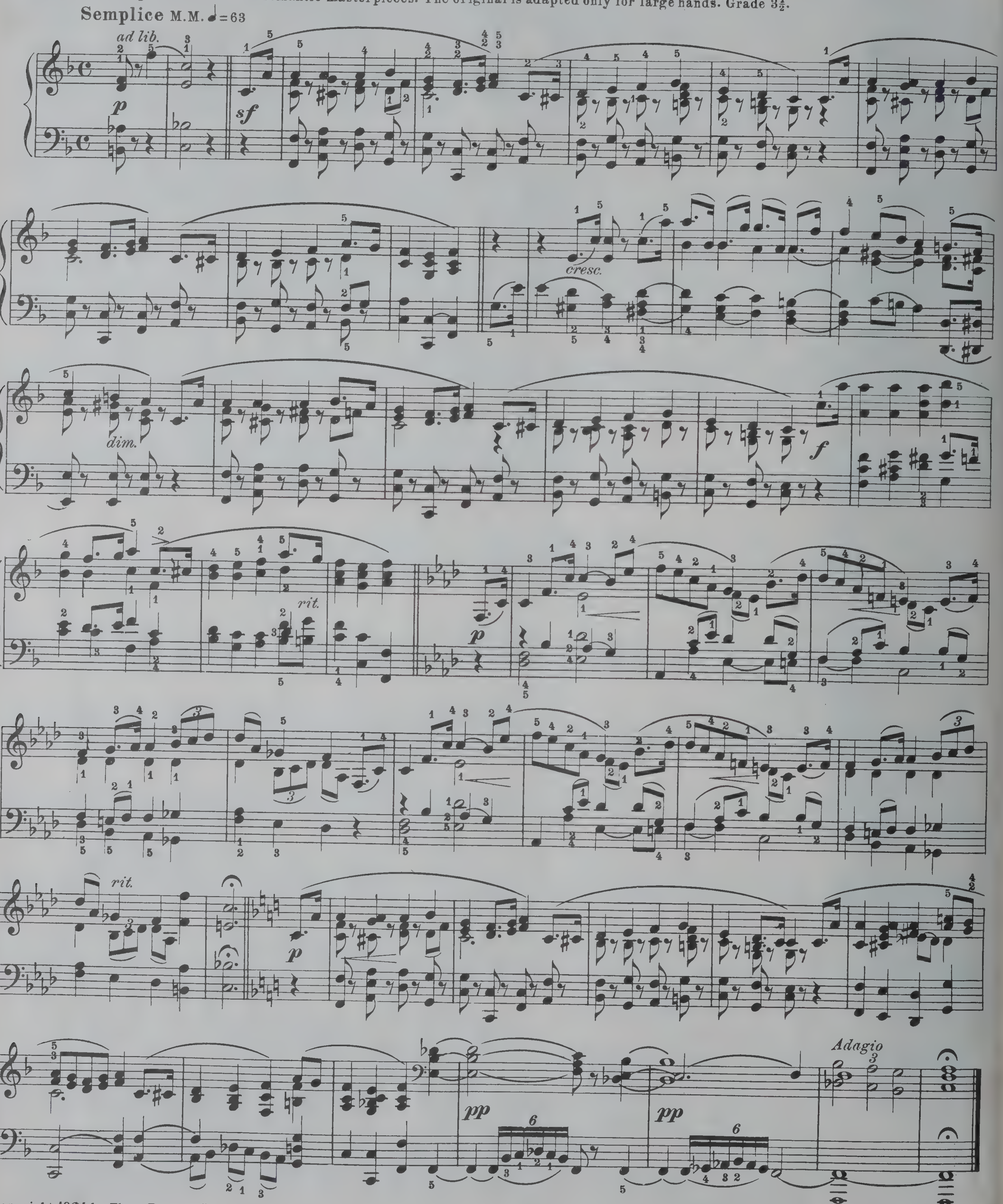
NOCTURNE IN F

NACHTSTÜCK

Arr. by W. P. MERO

R. SCHUMANN, Op. 23, No. 4

A playable transcription of one of the romantic masterpieces. The original is adapted only for large hands. Grade 3½.



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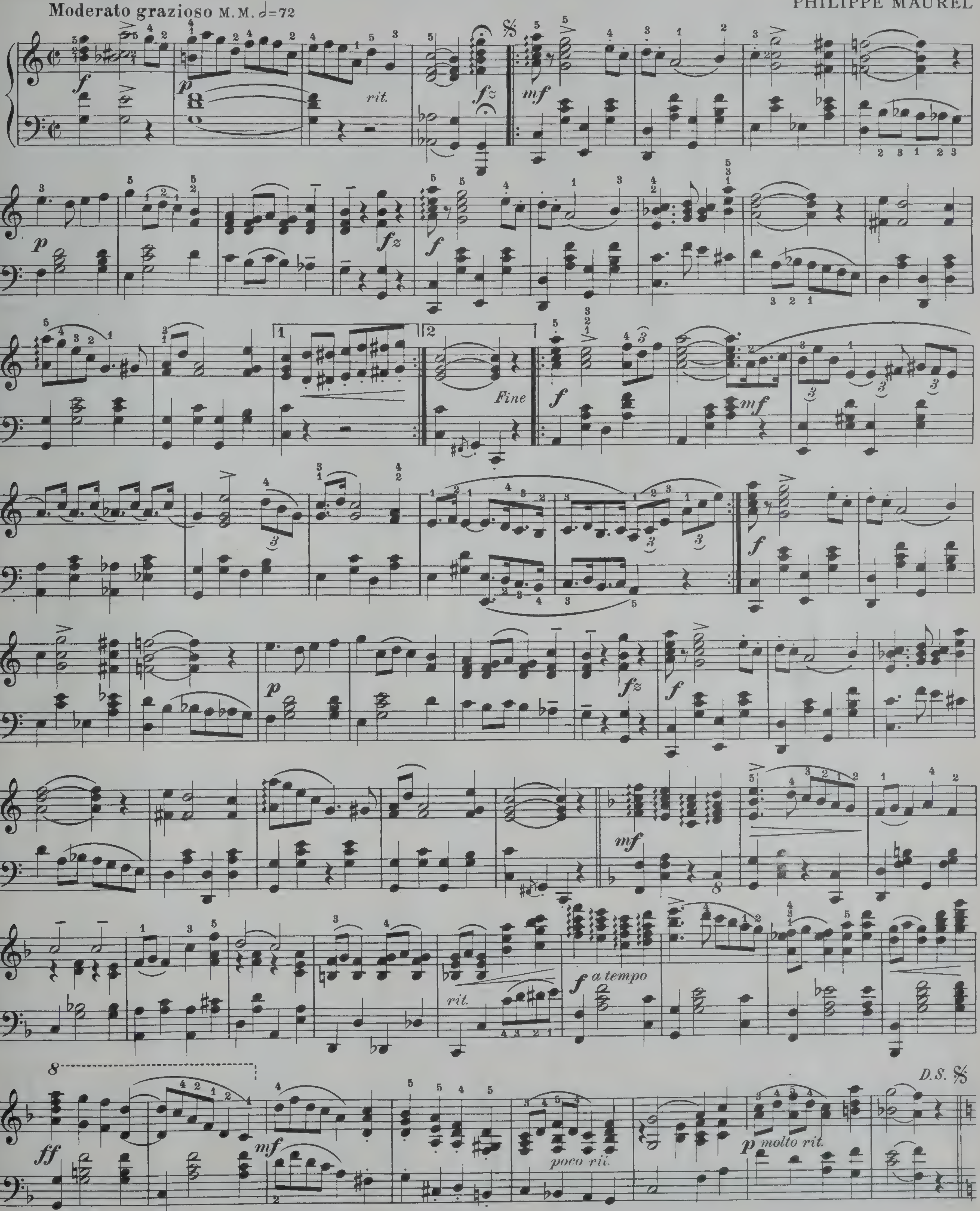
DANSE PIQUANTE

To be played in "double time" *(alla breve)*, two counts to the measure.

PHILIPPE MAUREL



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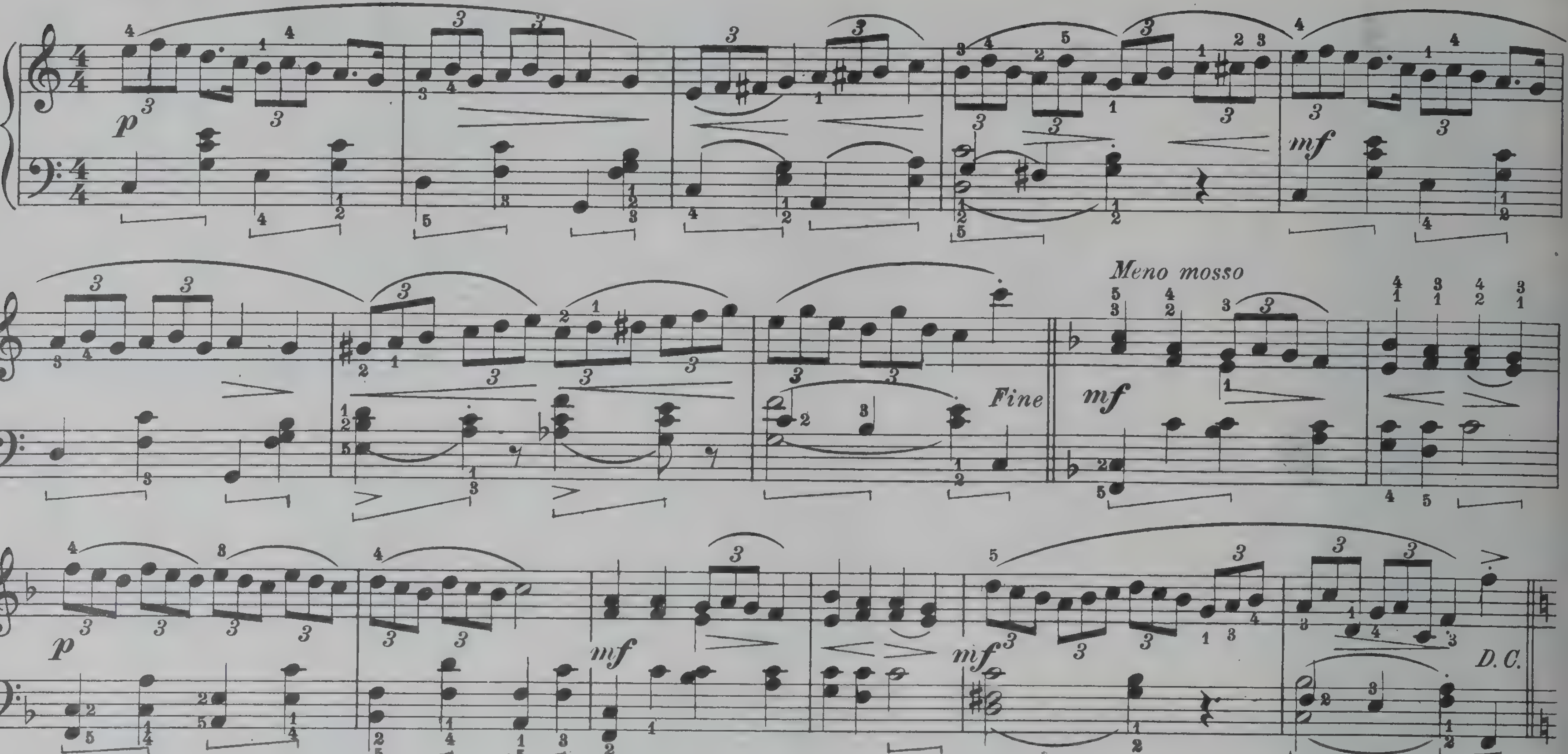
LILIES IN THE POND

A very good study in rhythms. The values must be exact throughout. Grade 3.

Not too fast M. M. ♩=108

L. RENK



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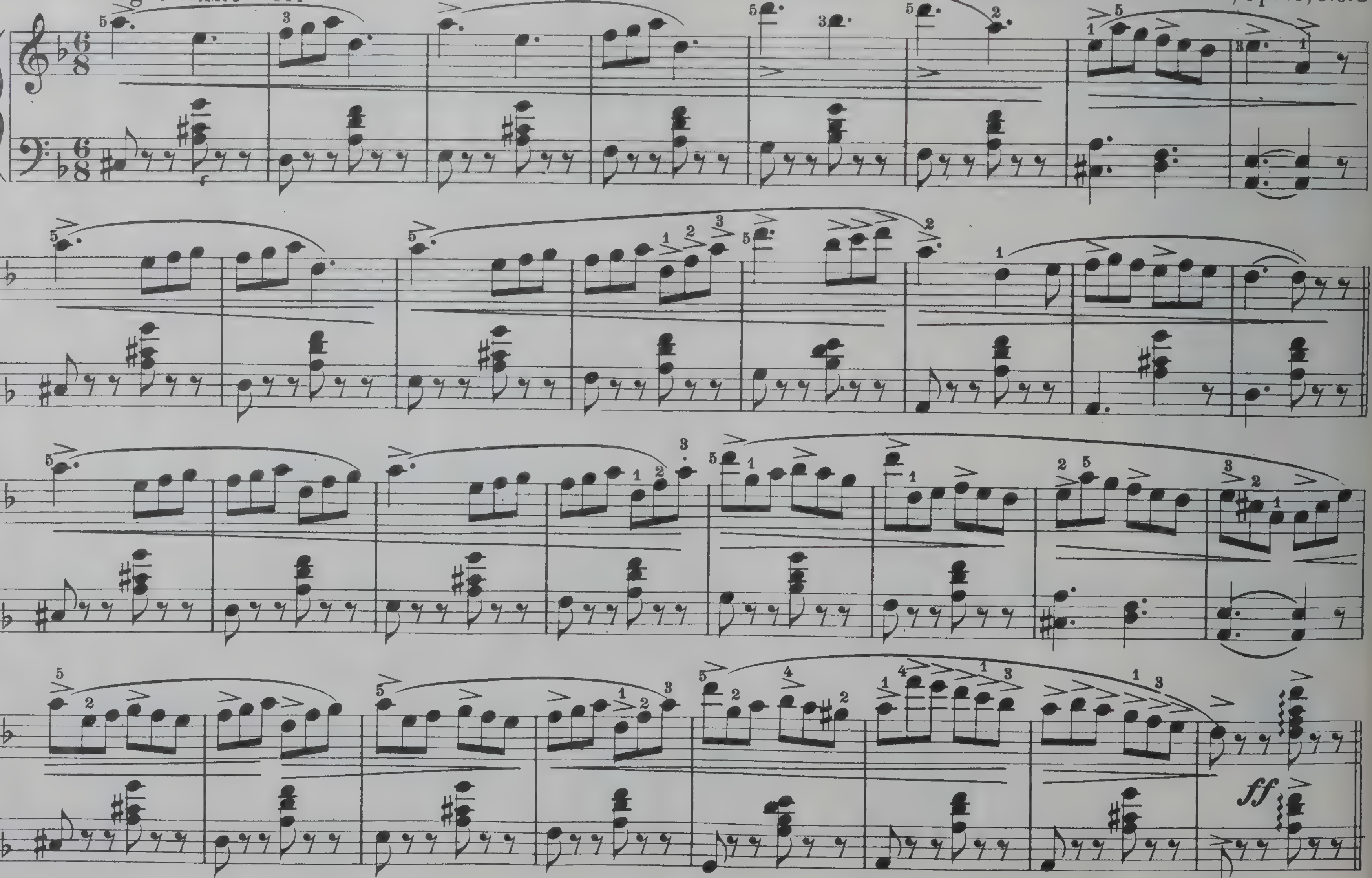
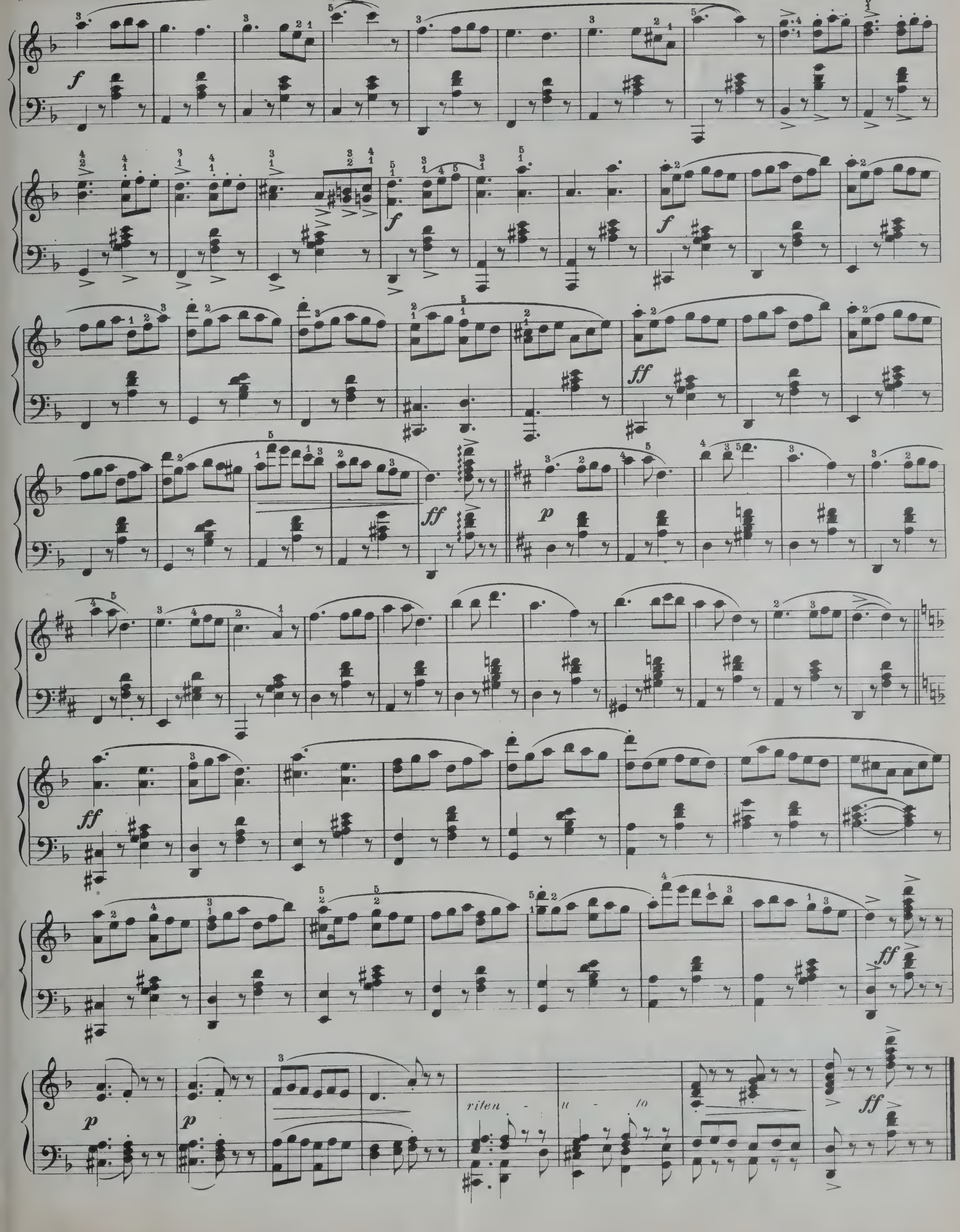
SPRING FLOWERS

In the rhythm of a *Morris Dance.* The pace must be rapid and steady. Grade 3.

Allegro M.M. ♩.=144

WM. ADRIAN SMITH, Op. 41, No. 3

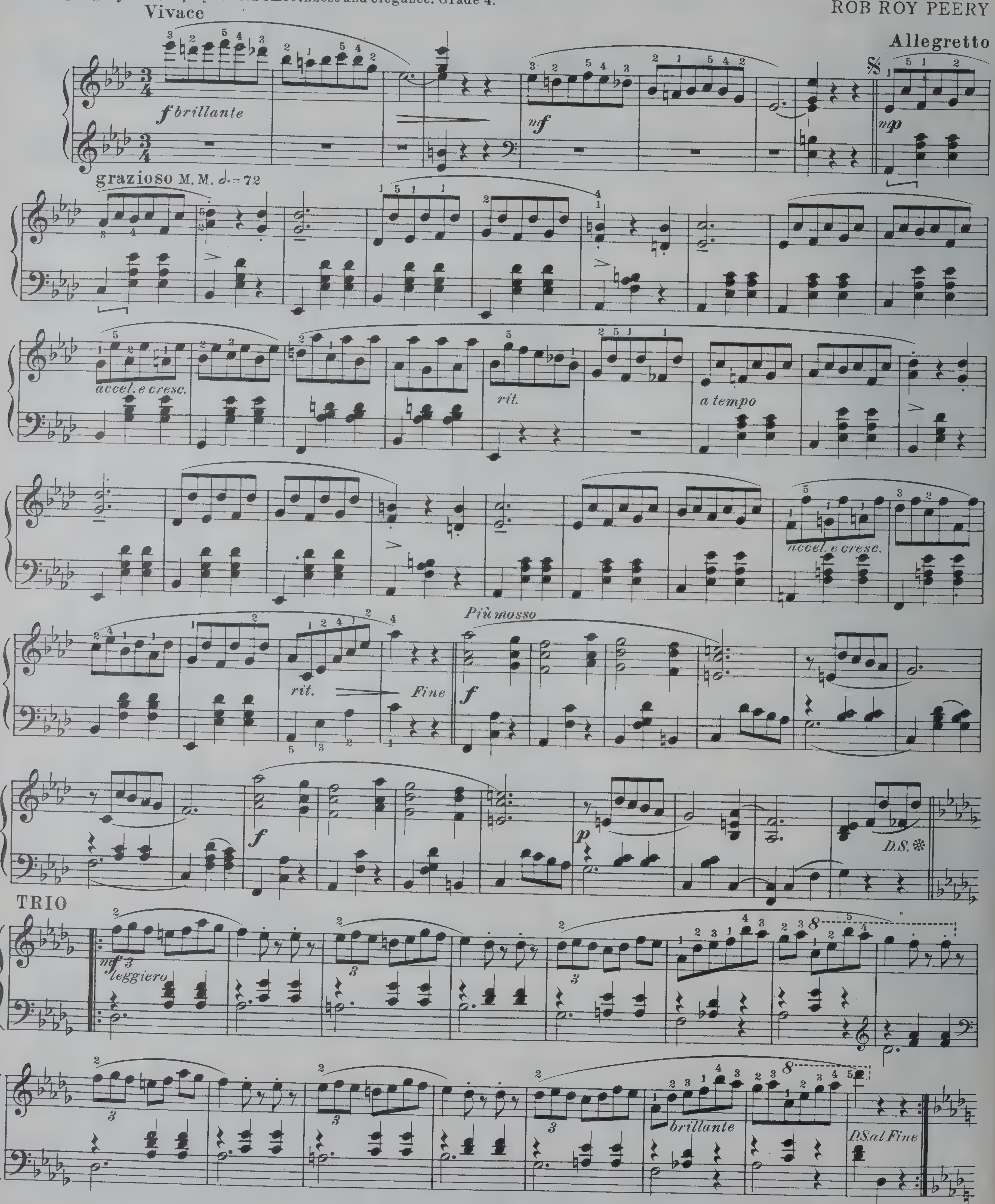



f
f
f
ff
ff
p
ff
ff
p
p
riten - u - to
ff

AUTUMN FRAGRANCE

In rippling style: to be played with smoothness and elegance. Grade 4.

ROB ROY PEERY



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※ From here go back to 𝄋 and play to *Fine*; then play *Trio*.

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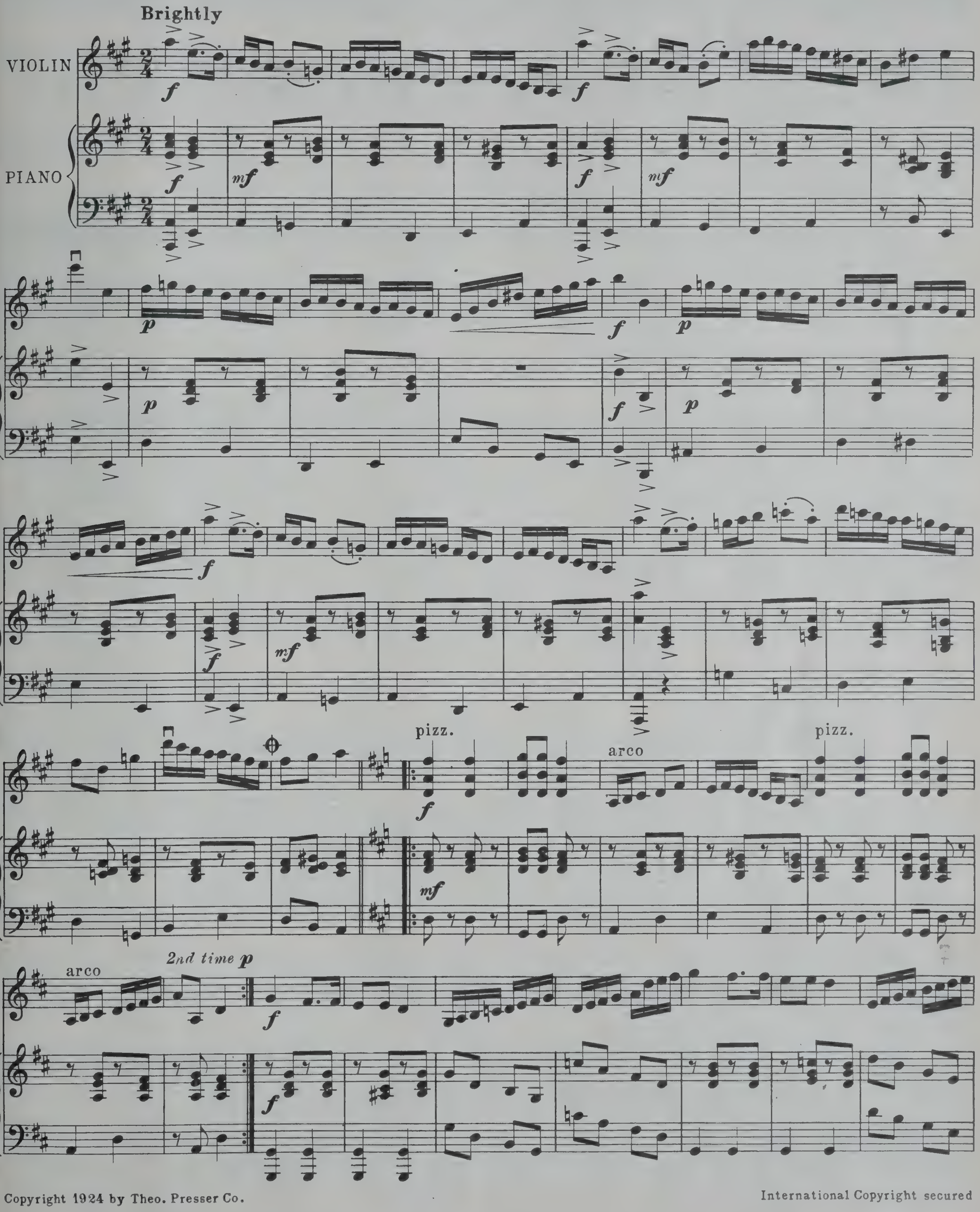
CIRCUS DAYS

In the style of an old English dance, vigorous and full of humor.

DONALD HEINS



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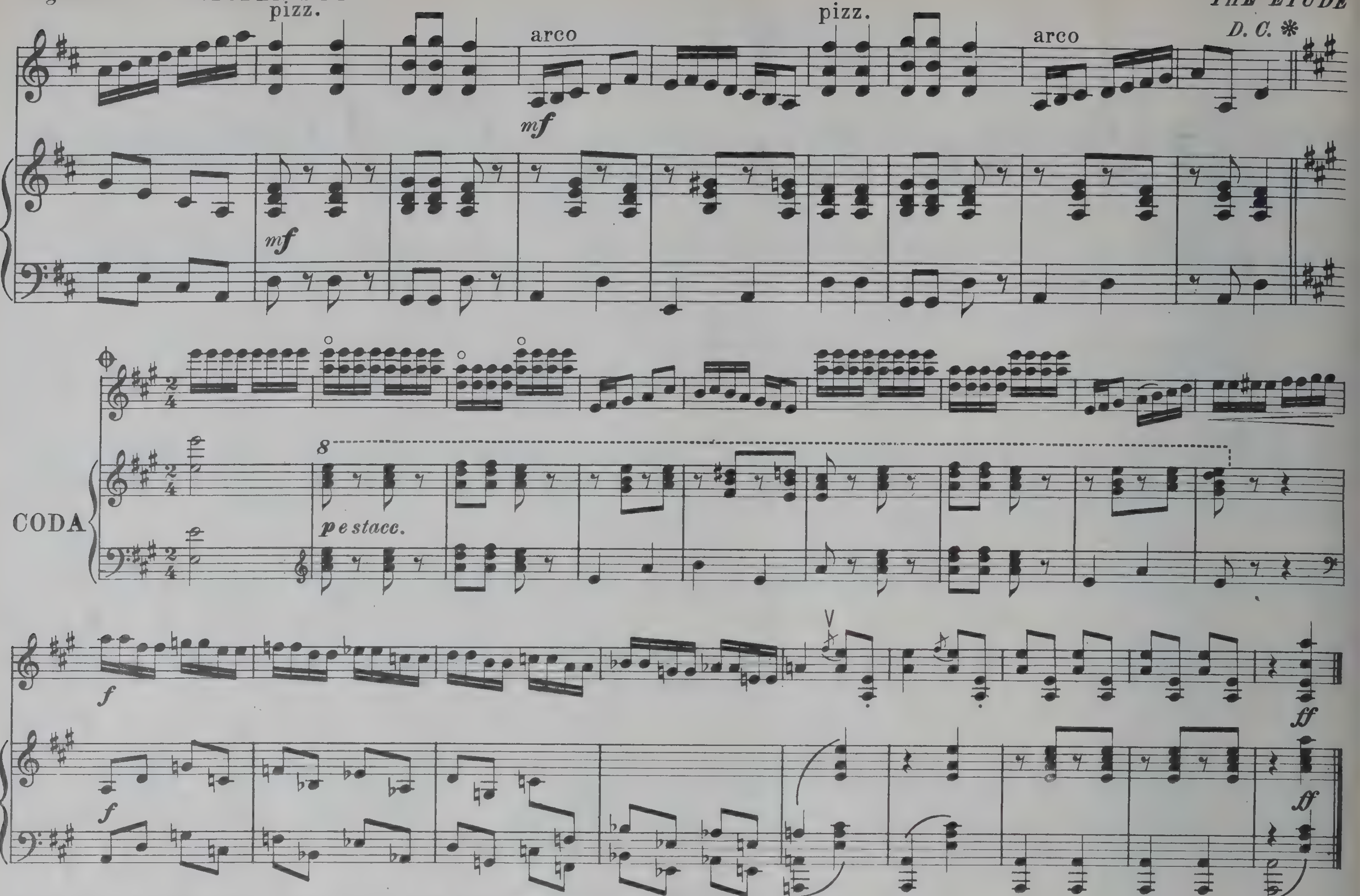
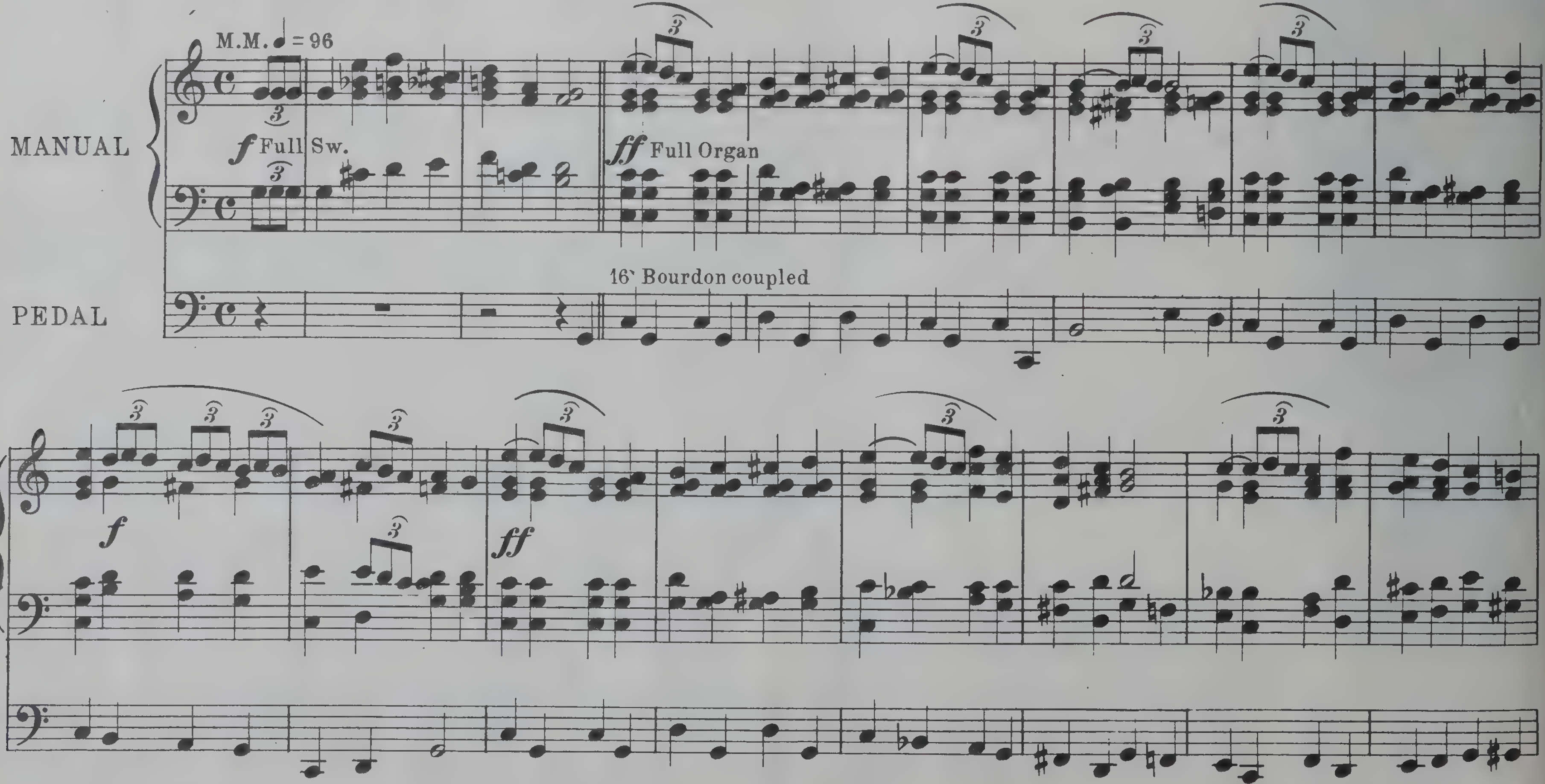


❋ From here go back to beginning and play to ⊕, then play *Coda*.

MARCIA POMPOSO

Not too fast. A good festival postlude or processional.

R. M. STULTS



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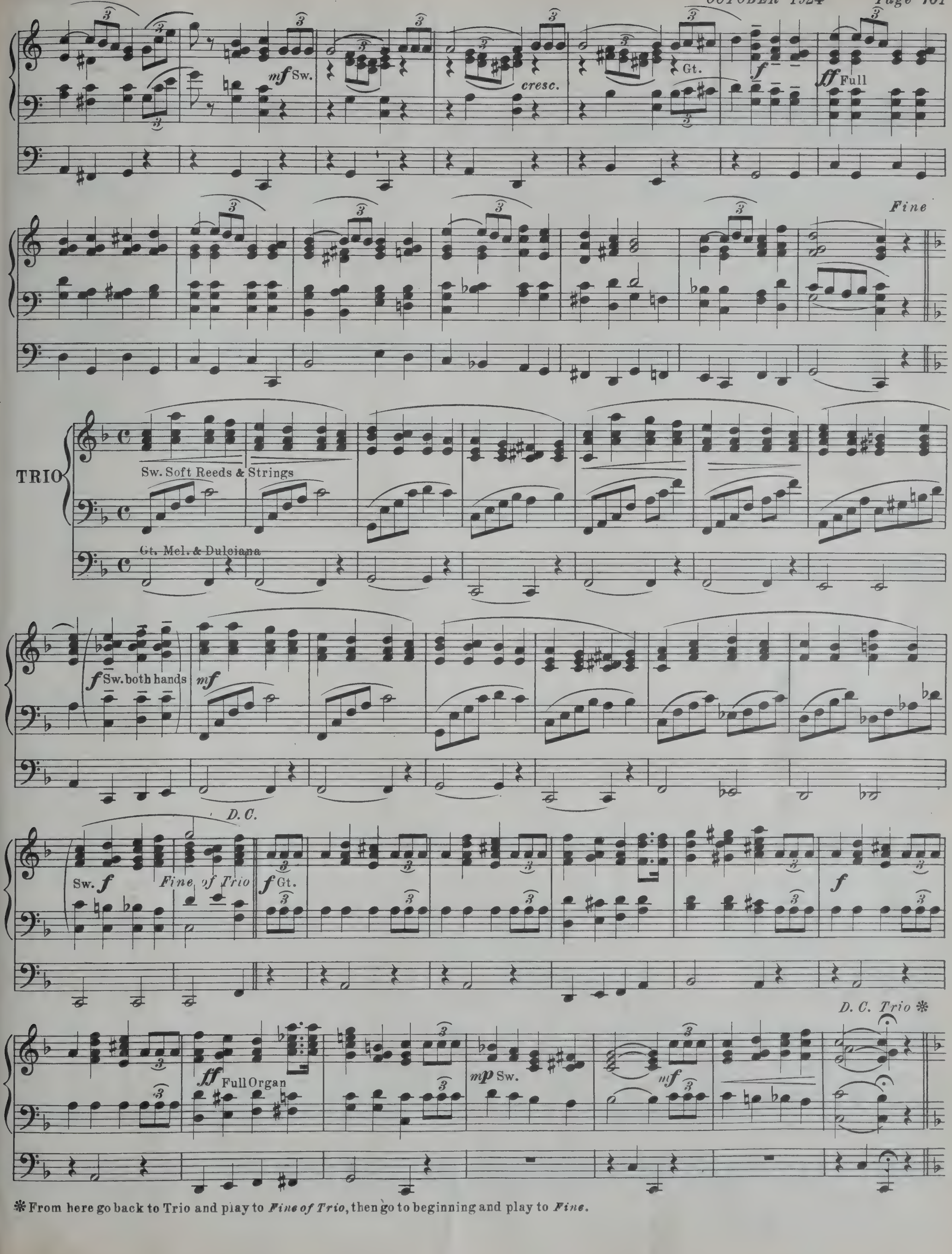
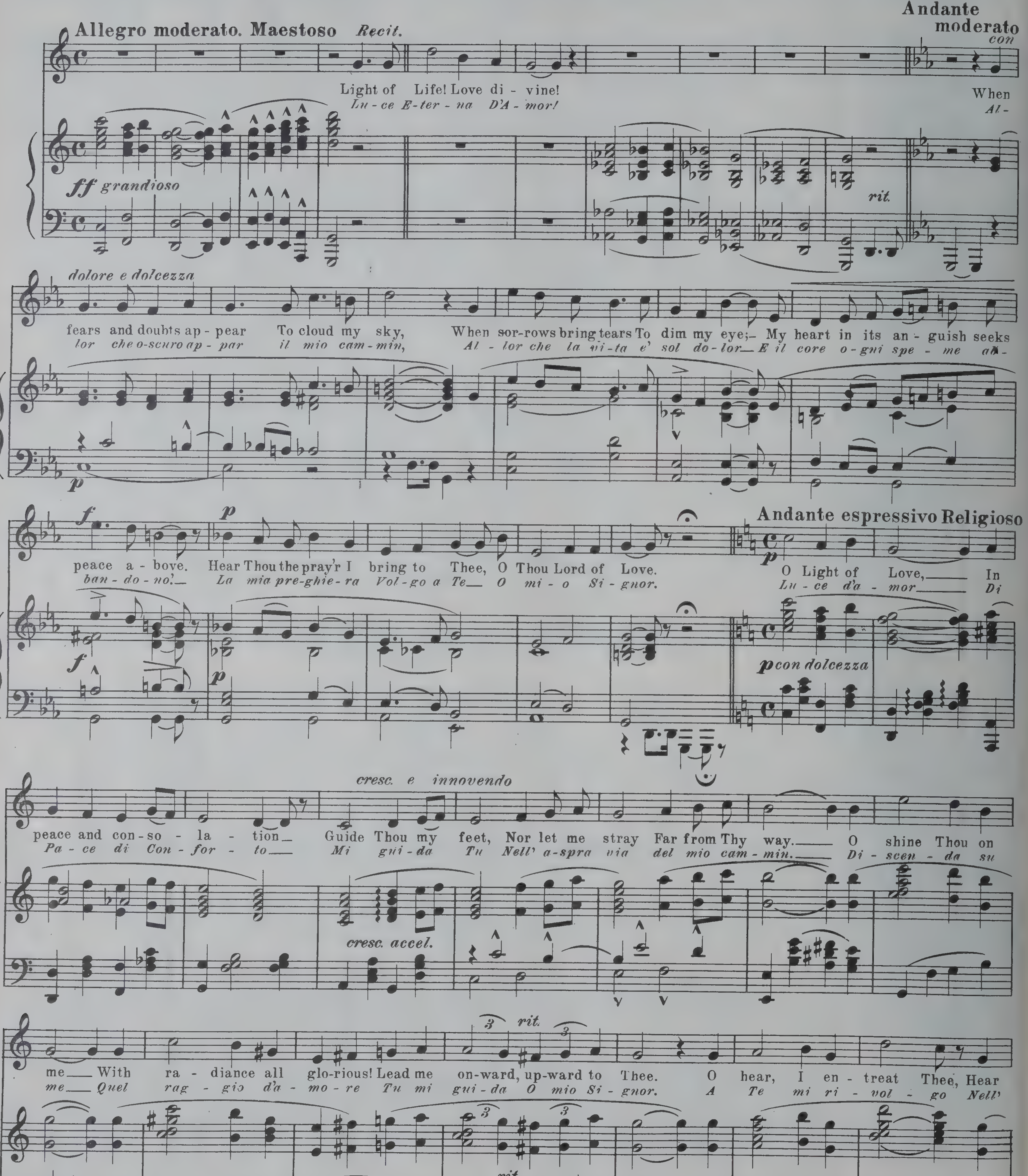


❋ From here go back to Trio and play to *Fine of Trio*, then go to beginning and play to *Fine*.

ETERNAL LIGHT!

LUX ETERNA

A. BUZZI-PECCIA


Allegro moderato. Maestoso
Recit.
Light of Life! Love di - vine!
Lu - ce E - ter - na D'A - mor!
ff grandioso
rit.
Andante moderato
con dolore e dolcezza
When fears and doubts ap - pear To cloud my sky, When sor-rows bring tears To dim my eye;- My heart in its an - guish seeks
Al - lor che o-scuro ap - par il mio cam - min, Al - lor che la vi - ta e' sol do - lor E il core o - gni spe - me ab -
p
f
p
peace a - bove. Hear Thou the pray'r I bring to Thee, O Thou Lord of Love.
ban - do - no! La mia pre-ghie - ra Vol - go a Te O mi - o Si - gnor.
Andante espressivo Religioso
p
O Light of Love, In
Lu - ce d'a - mor Di
p con dolcezza
cresc. e innovendo
peace and con - so - la - tion Guide Thou my feet, Nor let me stray Far from Thy way. O shine Thou on
Pa - ce di Con - for - to Mi gui - da Tu Nell' a-spra via del mio cam - min. Di - scen - da su
cresc. accel.
rit.
me With ra - diance all glo-rious! Lead me on-ward, up-ward to Thee. O hear, I en - treat Thee, Hear
me Quel rag - gio d'a - mo - re Tu mi gui - da O mio Si - gnor. A Te mi ri - vol - go Nell'
rit.

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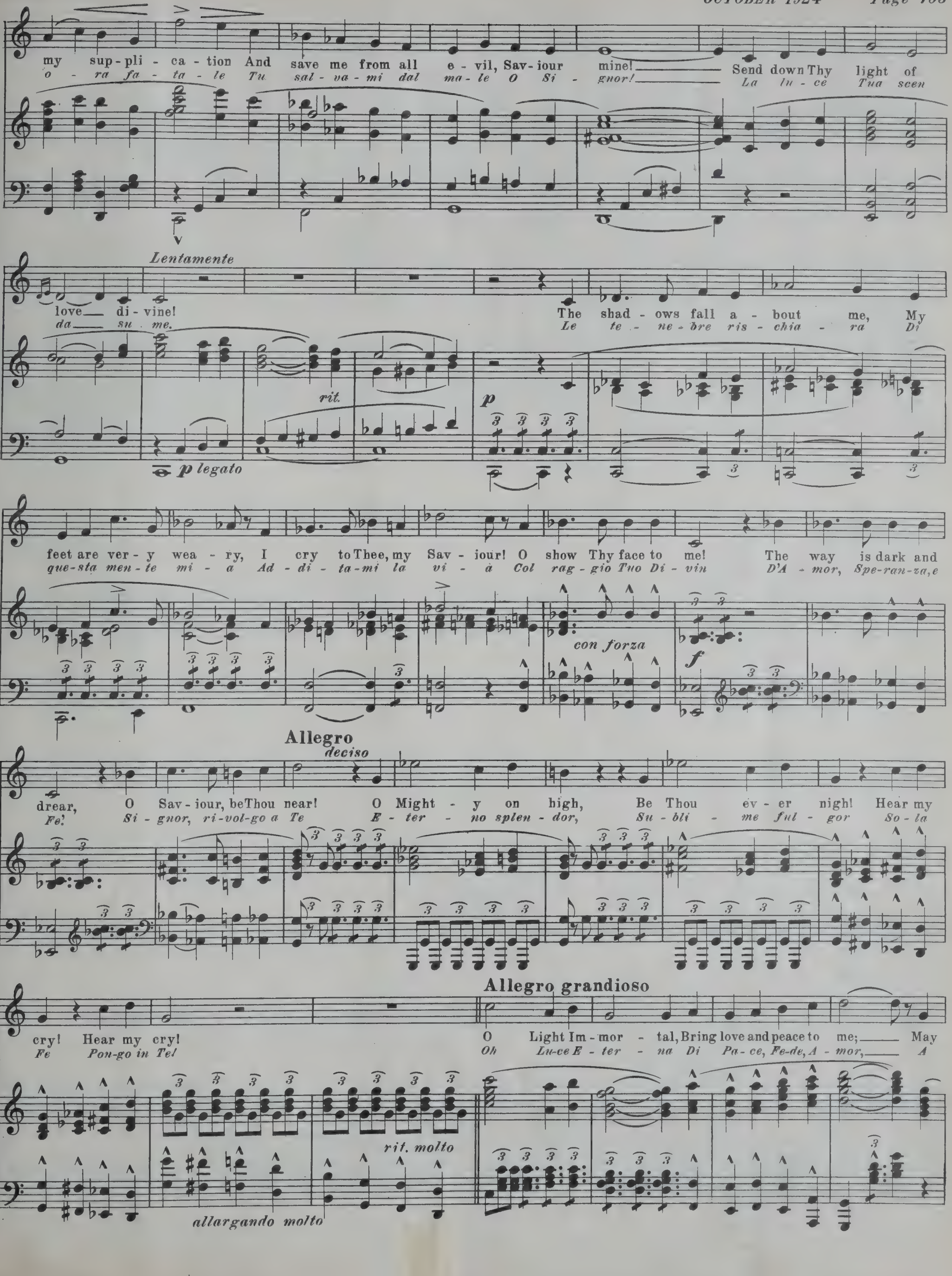
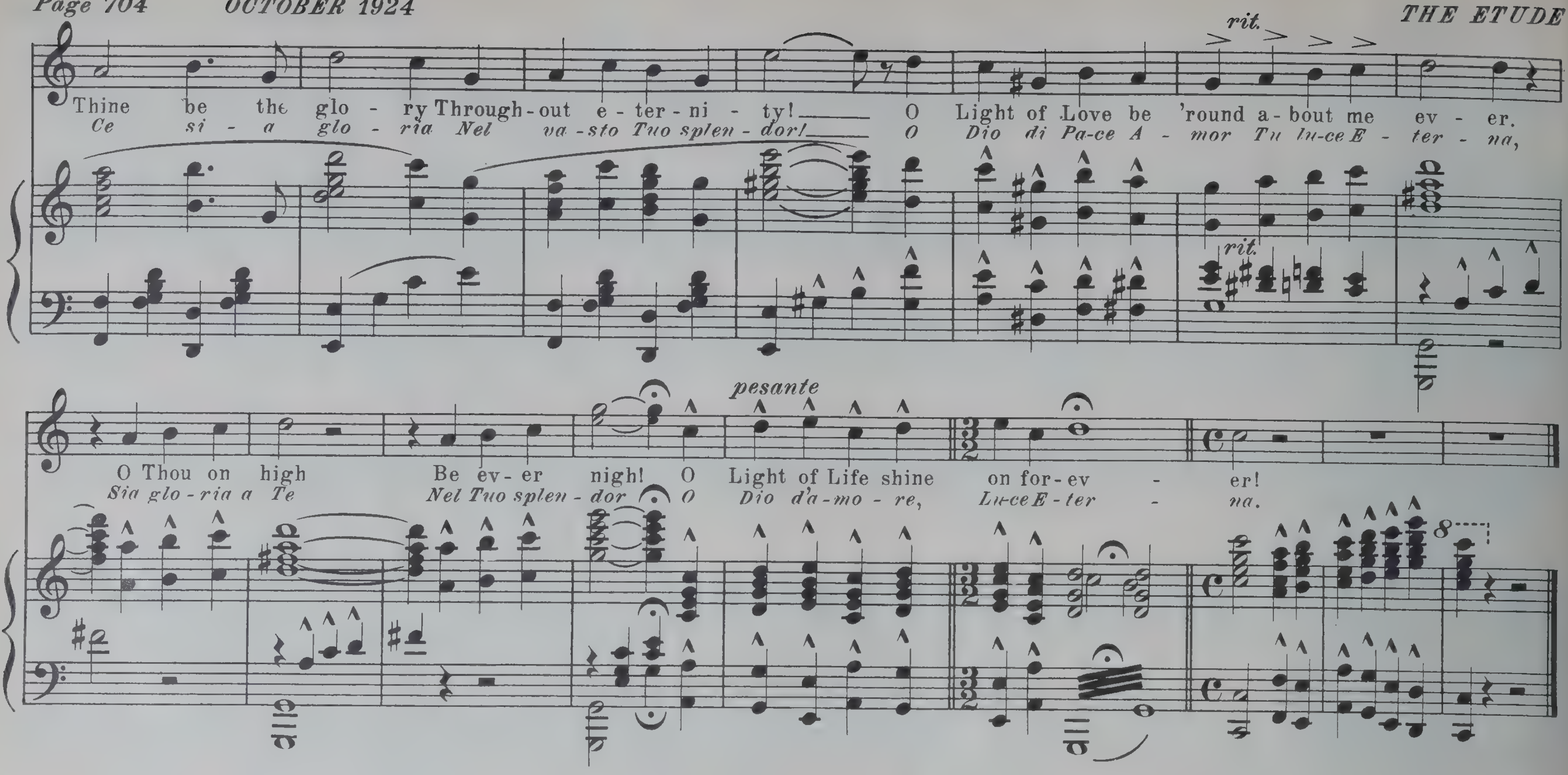
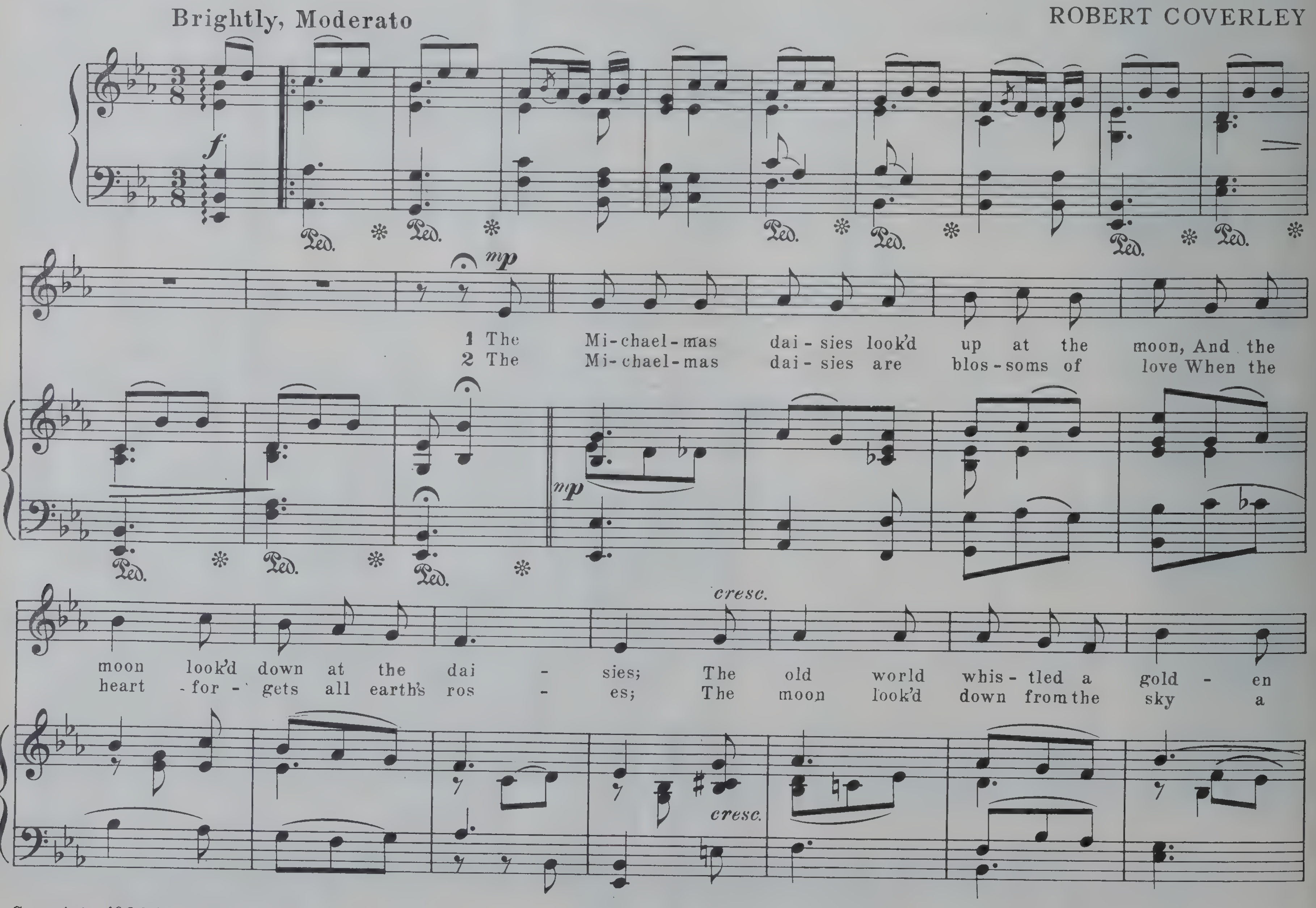

my sup-pli-ca-tion And save me from all e-vil, Sav-iour mine! Send down Thy light of
o-ra fa-ta-le Tu sal-va-mi dal ma-le O Si-gnor! La lu-ce Tua scen
Lentamente
love di-vine! The shad-ows fall a-bout me, My
da su me. Le te-ne-bre ris-chia-ra Di
rit.
p
p legato
feet are ver-y wea-ry, I cry to Thee, my Sav-iour! O show Thy face to me! The way is dark and
que-sta men-te mi-a Ad-di-ta-mi la vi-à Col rag-gio Tuo Di-vin D'A-mor, Spe-ran-za,e
con forza
f
Allegro
deciso
drear, O Sav-iour, be Thou near! O Might-y on high, Be Thou ev-er nigh! Hear my
Fe! Si-gnor, ri-vol-go a Te E-ter-no splen-dor, Su-bli-me ful-gor So-la
Allegro grandioso
cry! Hear my cry! O Light Im-mor-tal, Bring love and peace to me; May
Fe Pon-go in Te! Oh Lu-ce E-ter-na Di Pa-ce, Fe-de, A-mor, A
rit. molto
allargando molto


rit.
Thine be the glory Throughout eternity! O Light of Love be 'round about me ever.
Ce si-a glo-ria Nel vasto Tuo splendor! O Dio di Pace Amor Tu luce Eterna,
rit.
pesante
O Thou on high Be ever nigh! O Light of Life shine on forever!
Sia gloria a Te Nel Tuo splendor O Dio d'amore, Luce Eterna.
8

MICHAELMAS DAISIES

Fred. G. Bowles

ROBERT COVERLEY


Brightly, Moderato
f
mp
mp
1 The Michaelmas daisies look'd up at the moon, And the moon look'd down at the daisies; The old world whistled a golden
2 The Michaelmas daisies are blossoms of love When the heart forgets all earth's roses; The moon look'd down from the sky a
cresc.
cresc.

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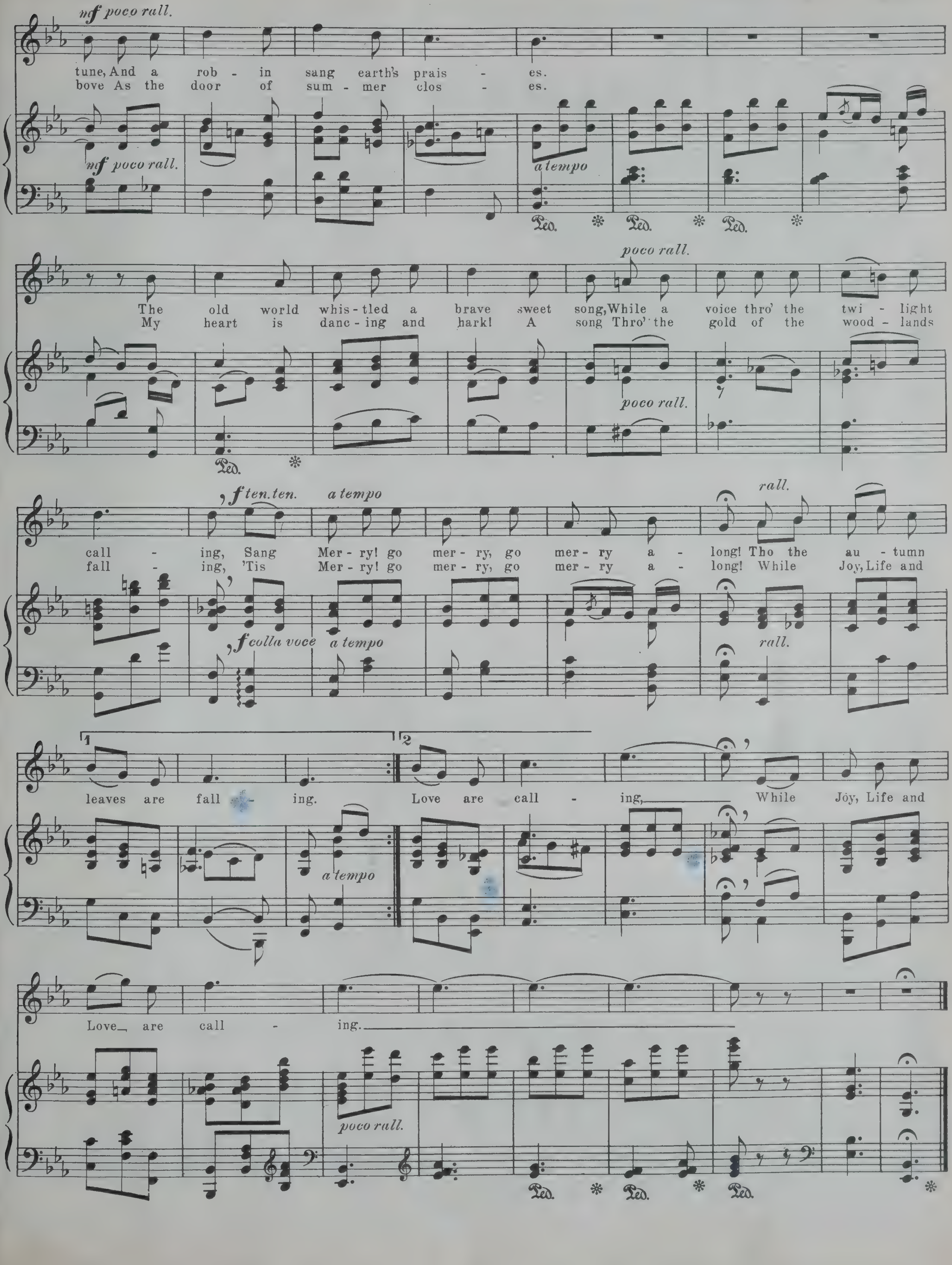
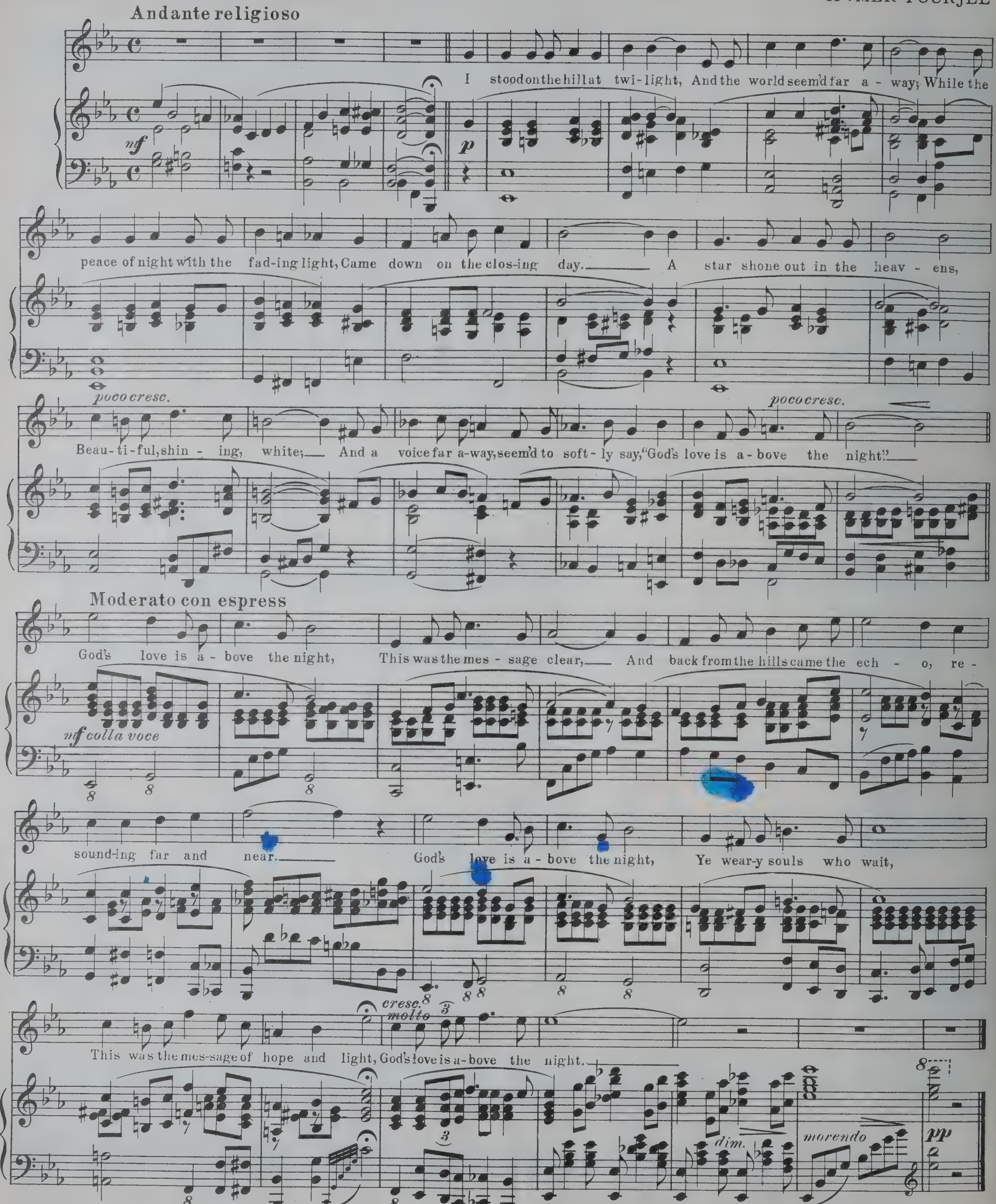

mf poco rall.
tune, And a rob - in sang earth's prais - es.
bove As the door of sum - mer clos - es.
mf poco rall.
a tempo
Ped. * Ped. * Ped. *
poco rall.
The old world whis - tled a brave sweet song, While a voice thro' the twi - light
My heart is danc - ing and hark! A song Thro' the gold of the wood - lands
poco rall.
Ped. *
f ten. ten. a tempo
rall.
call - ing, Sang Mer - ry! go mer - ry, go mer - ry a - long! Tho the au - tumn
fall - ing, 'Tis Mer - ry! go mer - ry, go mer - ry a - long! While Joy, Life and
f colla voce a tempo
rall.
1
2
leaves are fall - ing.
Love are call - ing, While Joy, Life and
a tempo
Love are call - ing.
poco rall.
Ped. * Ped. * Ped. *

GOD'S LOVE IS ABOVE THE NIGHT

E.L. Ballenger

HOMER TOURJEE


Andante religioso
mf
p
I stood on the hill at twi-light, And the world seem'd far a-way; While the
peace of night with the fad-ing light, Came down on the clos-ing day. A star shone out in the heav-ens,
poco cresc.
Beau-ti-ful, shin-ing, white; And a voice far a-way, seem'd to soft-ly say, "God's love is a-bove the night."
poco cresc.
Moderato con espress
God's love is a-bove the night, This was the mes-sage clear, And back from the hills came the ech-o, re-
mf colla voce
sound-ing far and near. God's love is a-bove the night, Ye wear-y souls who wait,
cresc. molto
This was the mes-sage of hope and light, God's love is a-bove the night.
dim.
morendo
pp

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Music Teachers Demanding Legitimate Discounts

In practically all of the professions and crafts, discounts upon the purchase of professional materials of all kinds are given gladly by publishers and manufacturers.

The custom of giving such discounts is **centuries old** and has long since been justified by usage.

We contend that **the music teacher, of all workers,** is entitled to a liberal discount.

A number of publishers have informed us that they propose literally to wipe out discounts to the music teacher entirely.

We sent an extensive questionnaire to teachers in all parts of the country and found that, although they are most enthusiastic over the mail order service received from the Theodore Presser Company, they were nevertheless **depending upon the discounts** they were receiving to reimburse them in some small measure for the great outlay in money, time, postage, stationery, car fare, etc., that the individual teacher is obliged to spend in selecting and purchasing new music.

The former fictitious discount, at which any retail purchaser (whether professional or not) could purchase music, has been discontinued at the recommendation of the Federal Trade Commission. **We endorse this heartily.**

The music teachers' discount (restricted to music teachers **only**) **is an entirely different thing.** It is established by universal precedent in nearly all professions and callings.

We shall not withdraw this special discount to teachers. The doctor, the lawyer, the dentist, the public school teacher and the scientist are all given liberal discounts. Why not the music teacher, where the income is often much smaller?

We believe in supporting the local dealer and advise our readers to patronize the local dealer when his stock and service entitle him to their custom. **He is an asset in the community** and may be a valued friend in need.

There are, however, vast numbers of music teachers who have **no music dealer near to them.** They are entirely dependent upon **"Mail Order"** and **"On Sale"** systems of purchase.

We believe most emphatically that **such teachers should demand a just discount,** not as a favor, but as a right to recompense them for the trouble and time and money they spend in selecting music.

The publishers who refuse to give such a discount either do not understand the teachers' side of the question or they are placing their own interests above **those very educators who make it possible for the publisher to continue in business.**

Teachers buy music and supplies **not for their own use,** but for re-sale to others. It is the custom of all businesses to grant a compensation discount to all such purchasers.

The Theodore Presser Company will combat energetically all attempts to rob the teacher of his **rightful discounts.** It will support all publishers following the same policy. It is confident that it has **the enthusiastic backing of the teachers** of the country in this decision and that the teachers will demand their rights in this matter.

Music teachers are not fools or weaklings. They have a commonsense knowledge of the situation and they know that it is possible for the publishers to grant them a just discount and at the same time, make a secure profit. They also know that the matter of securing discounts is regarded as very vital in all businesses, that thousands and thousands of business houses virtually owe their success to the proper management of discounts.

The successful teacher of the future will inevitably direct his purchases toward the houses recognizing his rights and fighting for them.

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The Singer's Etude

Edited by Noted Teachers and Singers

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Recipes for High Notes

By Charles Tamme

To give pleasure with high notes, the singer must enjoy singing them; and the more he enjoys singing them; the greater will be the pleasure of the audience. In other words, there must be mutual confidence as well as mutual pleasure for successful high notes.

Confidence and pleasure must emanate from the artist. But how? There is only one answer. The artist must feel confidence and pleasure in his high notes in order to emit these sensations. If he does not, he will be nervous and worried, and this state of mind, instead of a pleasurable one, will be communicated to the audience, who in turn will lose their confidence in the singer unable to place confidence in himself; and such an audience will not be in a frame of mind for enjoying high notes.

Freedom in High Notes

The surest basis for self-confidence in the matter of high notes is to gain perfect freedom in singing them. They must be sung spontaneously, easily, with ringing clarity. They must sound, too, as though there were higher notes in reserve, and not as though they had taxed the singer's limit of range and volume. There should be no facial contortions and no apparent physical exertion.

Various exercises and instructions for the free execution of high notes are known in the vocal profession. Some singers would do well to practice them all, whereas others need only some or one of them. There are a few fortunate singers who have never experienced any trouble with their high notes.

Rapid Practice

High notes are best and most quickly acquired through daily practice of rapid passages like the arpeggio in its various forms, maintaining the vowel sound in its true quality throughout. There is less strain on the vocal organ in rapid passages than in sustained ones. After the voice has become flexible, then proceed to strengthen it by giving a hold on the upper note of the arpeggio, gradually increasing this as the voice grows stronger, and always listening that you are maintaining the true vowel quality. A high note should never be sustained longer than the ability to maintain a nicety of balance.

Many singers fall into the error of placing so much stress in the middle voice that when they come to high notes they have no energy left for them. High notes require more vitality than low or middle notes—this because the vocal chords become shorter in the ascent of the scale, causing greater natural tension, which in turn requires a balancing of the breath pressure throughout the entire vocal mechanism.

Excessive Breath Pressure

When excessive breath pressure is used in the middle voice, a corresponding tenseness results in and around the larynx; and this tenseness, coupled with the natural tension required in the ascent of the scale, often brings about such tightness that high notes become impossible. Watch the middle notes, then, if you would be successful of the high ones.

The singer, then, must gain a balance of energy, breath pressure and tension. He must depend upon resonance for volume before he can enjoy singing his high notes. The mental attitude, too, has much to do with the singing of high notes. Fear and uneasiness will invariably impair their quality, for the reason that these sensations will be requiring attention that should be directed to singing. Spontaneity, happiness, attention, particularly to the meaning of the words—these will help make high notes come easily and freely.

Very few singers have their high notes naturally. The problem must be faced frankly in order that it may be overcome. This will never be while the singer dodges the issue by singing songs in a lower key or by singing different words than those which are written.

A singer does himself injustice and often harm by singing songs in a key which is too low for his real range, merely to avoid the trouble of mastering the high notes in it. Instead, he should intelligently analyze the difficulty in each particular song, and work out the correction persistently.

The wise thing, usually, is to make a point of choosing the higher or the highest note where a choice is given. Avoiding a problem never solves it.

After the arpeggios have been practiced intelligently, and conscious freedom of the entire vocal mechanism has been persisted in, and still the high notes are not dependable, try dropping the larynx. Ordinarily, dropping the larynx makes for darkness and richness in tone color; but sometimes, in ascending the scale, the larynx is unduly raised, and dropping it slightly will get it into a more normal position and permit a freer exit of the high notes without darkening the tone quality.

Another excellent plan is to practice high notes before the mirror, seeing to it that the tongue is free from tenseness.

Making a strong effort to articulate consonants improves high notes; never slight them.

Another good rule is: Never interfere with the pitch mechanism. Direct the attention to the purity of the vowel sound.

At all events, face the problem of high notes with a determination to master it. After analyzing your own particular difficulty, formulate some remedy and work upon this basis. Is your difficulty mechanical or physical; or is it both? Attention is an excellent guide in this matter. Intelligent work will prove a dependable friend.

The Soft Palate in Song

By L. O. Huey

There are two ways of treating the soft palate in writing on "How to Sing." One, quite popular, is to forget it—not mention it at all. The other is to "raise the soft palate by inhaling deeply" before phonation begins. Our prominent singers defend this latter action on the ground that it prevents nasal quality. Others advise it because it helps to "open the throat," thus permitting a greater volume of tone.

Nasal Quality

If "nasal quality" is destructive of a fine singing tone, and if volume is the most important consideration in starting the voice, then we might admit the above doctrine to be sound. But, inasmuch as correct nasal quality is not only the salvation but also the foundation of the middle voice, and inasmuch as volume is not of paramount importance in starting voice study, we do, therefore, submit the above doctrine to be both false and pernicious, regardless of sex. Shakespeare disposes of the soft palate by defining its action as purely automatic. After one has reached a certain stage—yes. "Raise the soft palate by inhaling deeply, thus insuring an open throat." We would advise all who have an open throat, obtained and maintained in this way, by all means to insure it.

Many would have us believe the sole object of vocal training lies in continually concentrating on the production of a fine singing tone. This is a great, often fatal, mistake. The vocal organ of each individual is the sole dictator of the policy to be followed in its development. Under no circumstances does this policy, when understood, demand or permit a continuous attempt to produce fine tone.

Two Great Protectors

The two greatest protectors of the vocal instrument and voice are the soft palate and the tongue. In nearly all cases injury to voice is directly traceable to interference with one or the other, or both. The most destructive vibrations are produced by applying force when the soft palate is raised and the back tongue lowered, especially before the instrument is seasoned and adjusted. The most beneficial vibrations are produced with the soft palate and tongue in normal repose. These are the vibrations that build the instrument, and, eventually, the voice. An elongated uvula is, as we all know, detrimental to vocal development. When it exists, this defect should be remedied at once.

During the first few years of vocal study, you are not building a voice so much as you are building or preparing a "sounding board" for your tones. The whole body is the sounding board; and your character, your personality, your general and musical culture go into this sounding board also.

What Singers Say

"I do not believe that a girl's vocal education should commence earlier than at the age of sixteen. The girl who is of the right sort will lose nothing by waiting until she reaches this age."

—Marcella Sembrich.

"Correct breathing is the greatest health-giving force in the world."

—Frieda Hempel.

"Be big—that is the secret. And how? Live a big life, and love greatly."

—Galli-Curci.

For the Stammering Pupil

By Lewis Each

Occasionally one finds a pupil who seems never to be able to eliminate all false notes, even in the most simple form of composition. Wrong note playing can easily be cured if it always occurs at the same place; but it is most distressing to get one passage straightened out only to have some other go wrong.

The trouble is at some point in the playing mechanism between the printed page and the keyboard. Either the eye does not register, in a positive manner, the correct notes in the mind or the impulse from the mind to the finger tip is incorrect or not positive enough.

To discover which of these causes is the source of the trouble, the pupil should speak the letter names of a passage in single notes aloud and in the correct rhythm or as nearly so as possible. If he is not able to read the notes readily and correctly it is the first cause which must be overcome. He should then read the notes aloud or silently and at the same time give impulse to the fingers on the keyboard. If wrong notes accompany correct reading the second cause is the fault.

To cure this disease of stumbling and stammering, which is quite often pure carelessness, the following treatment is very effective.

The pupil should read the passage aloud ten times (ten for convenience) with all the time he needs for thinking and speaking, gradually adjusting the rhythm if possible. Each correct reading counts ten toward one hundred per cent reading, the wrong ones, of course, counting off ten per cent. Thus he is made to see his efficiency or inefficiency in per cents as he is in school.

The same plan is carried out for getting notes through the eye and mind and to the finger tips.

By having the pupil do this each day at his practice period and to bring in a report of his results some most hopeless cases of carelessness and stammering have been overcome in two weeks.

Staccato Is of Great Importance in Singing

By Charles Tamme

In addition to its beauty as a vocal embellishment, staccato holds a place of high importance in the development of the vocal artist.

Occasionally there is a singer who naturally sings a perfect staccato; but this faculty is rare. Most singers must practice for staccato and practice intelligently.

But it is practice well worth while. Staccato is excellent for the low as well as for the high voice. A good staccato indicates many things. It indicates a perfect attack, control of the breath, excellent manipulation of the vowel sound, purity of tone, exactness of pitch, and a voice that is agile. A good singer hardly needs many more accomplishments than these.

And yet not many professional vocalists are able to sing staccato. What imputation is their public to make from this fact?

When analyzed for what it is, fundamentally, staccato is not a feat of great difficulty. Many teachers are content with calling staccato a 'stroke of the glottis;' and staccato is this, to be sure. But 'stroke of the glottis' is, psychologically speaking, a very poor definition. In the first place, it calls a singer's attention to his throat and to his pitch mechanism, over which he has no direct control, thus only making him unduly sensitive. In the second place, the phrase, 'stroke of the glottis' has deteriorated, since the days of Garcia, into meaning an undesirable effort on the part of the singer—a pushing or forcing in his attack.

Let us then, look for another definition of staccato. Grove's Musical Dictionary says staccato is 'an impulse from the throat on an open vowel sound, instantly checked.' As a definition this is descriptive and complete; but for directions to the singer it might be well to emphasize the importance of placing most of the stress of action on the vowel sound. The singer should give his full attention to the singing of the *vowel sound.* This he must sing short, which will, of course, make the pitch sound short.

The difficulty with most singers in their staccato is that while doing it they cease to be singers and become instrumentalists. They attempt to control the vocal chords in the throat just as a violinist picks at his violin strings for sounds. And 'attempt' is all the singer is able to do, for he has no direct control over his pitch mechanism.

However well a singer has learned that in ordinary singing he must look to his words and to the vowels and consonants in his words, without undue attention to pitch; just as when he talks he is not unduly conscious of pitch; when singing staccato the knowledge does not seem to stand by him. This is unfortunate for he needs it as much as ever.

To sing staccato successfully, the singer must give his attention to the purity of the vowel sound. The staccato note consists, like any other note, of vowel plus resonance on pitch. The vowel is the important thing always, in singing staccato.

Begin practicing staccato on *Ah,* using the five note scale. Do it lightly and slowly at first; do it softly on the low notes with a gently increased energy and a crescendo when ascending. Be sure to maintain the true vowel sound throughout the entire scale. Take a breath after each note through the mouth which you must be careful to keep wide open; the amount of breath has got to be nicely adjusted for there is danger of taking too much breath, thus making the notes rigid, heavy and breathy. Too little breath, on the other hand, will not give sufficient impetus and energy to your notes.

The point about singing staccato is to sing the notes short, of course; but you must never get so interested in getting the notes short as to forget to sing a pure, round vowel sound on every note, with its full share of resonance, just as you do when singing legato. Indeed, a beautiful quality is the all-important factor of every note, whether legato or staccato; the shortness of the staccato being, after all, merely a negative characteristic.

Practice staccato very slowly at first, gradually increasing in speed and smoothness so that the staccato scales are executed as freely and as easily as the legato ones.

Staccato should first be practiced on *Ah,* and when it is sung easily on this one, it should be practiced on all the other vowels.

The beginner as well as the advanced artist does well to practice staccato. While it is not too difficult for the beginner, staccato has never been beneath the efforts of the greatest of singers.

Teaching the Messa Di Voce

By Charles Tamme

Few public singers attempt the *messa di voce.* For this reason many vocal teachers argue, and not without some justice on their side, that it is poor policy to discourage pupils by insisting on the accomplishment of this very difficult bit of vocal technic. The public does not demand it, they argue, otherwise they would not support singers who do not even make an attempt in this direction. And vocal students argue much the same way.

The *messa di voce* is a combination of *crescendo* and *diminuendo,* usually indicated for application to a single note, but it can be used with great effectiveness throughout an entire phrase. In fact, in its broader sense, it is used from the beginning to the end of songs—in certain types especially.

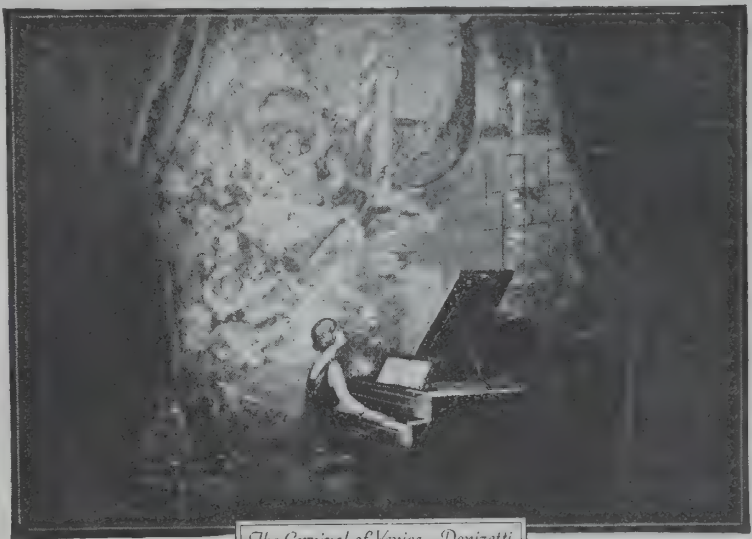
Now the value of the *messa di voce* does not end with its direct application to the singing of songs—the producing often of art from out of a chaos of mere notes—important as this may be. The *messa di voce is* the finest exercise in the whole gamut of vocal technic for developing direct control of the breath.

All the breathing exercises in the world will never accomplish for breath control what five minutes a day of the *messa di voce* will do. Indeed, it is very doubtful whether breathing exercises by themselves are not a waste of time, anyhow, as far as singing is concerned certainly they will never bring about a *messa di voce.*

If the *messa di voce* is taught properly, from the very beginning, the teaching as well as the learning will become very much less difficult than it usually is. But there never must be an attempt to teach *messa di voce* until the pupil has learned how to maintain a true vowel sound and a continued flow of resonance. This groundwork is an essential preparation for taking up the *messa di voce;* without it, the usual result is that the throat becomes rigid in its effort, and the pupil cannot be blamed for giving up in despair in a short time, for the rigidity blocks further progress in working out details. The teacher may still insist on requiring his pupil to practice for the accomplishment of the *messa di voce,* but he, too, will ultimately give up in despair, for there can be no progress or improvement until the pupil has mastered the important groundwork. There is no question but that the breath plays a very important part in the singing of this grace; and the efficiency of the part it plays depends upon the manner in which the breath is inhaled and also upon the breath capacity. More consideration should be given to the manner of inhalation than to the manner of exhalation. The abdominal walls should be well expanded after the breath intake from the downward push of the diaphragm. If there is plenty of time, the air may be inhaled through the nostrils, but it is usually taken to better advantage in large quantities through the mouth. Exhalation will take care of itself, for it is best controlled by the act of singing and one should not attempt direct control of it. This is true with all singing, but it is the *messa di voce* which most rapidly develops the control of the exhaled breath.

There are various methods of procedure in teaching the *messa di voce,* the most efficient and successful way is to recommend the pupil's starting with *forte* and diminishing to piano. *This* is really a study of the *diminuendo.* When this can be accomplished on every note within the pupil's range, with a fair amount of smoothness, reverses the order, but as a continuation of the same exercise. That is, start with *forte,* diminish to *piano,* and on the same breath return to *forte.*

Right here, take warning. Never allow the pupil to attempt to execute extreme softness or extreme loudness in the beginning, for the result is sure failure. The extremes can be gained only through patient and constant daily practice. The *messa di voce* grows from day to day, week to week, month to month, year to year. There is nothing spectacular or sudden in its accomplishment like the gaining sometimes, of high notes, or resonant tones or perfect staccato. Therefore it is not



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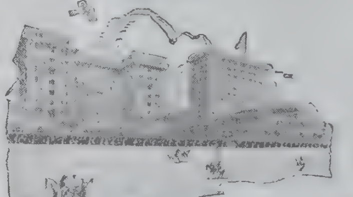

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good policy to push a pupil too strenuously for this accomplishment. Patience will build it up in good time, while the rest of the vocal technic is making progress and the voice is developing. Prescribe five minutes of practice a day, regularly for this study; and give it five or ten minutes' attention at each lesson. Never drive.

After the pupil has thoroughly learned to begin with a *forte,* diminish to *piano,* then *crescendo* back to *forte,* he may change the order. Let him begin with *piano, crescendo* to *forte,* and again diminish to *piano,* this being the true *messa di voce.* When he has gained perfect control from *piano* to *forte,* and back to *piano* again, he is ready for the extremes.

Throughout his practicing, have the pupil to be sure he is giving his attention to the starting of every tone in resonance and ending it in resonance. The timbre of the voice, in other words, should remain the same throughout a *messa di voce.* Color should never be allowed to overburden the vowels; the vowels themselves should infallibly predominate. Indeed, *messa di voce* is never pleasant or desirable unless the vowel sound is well understood.

As a part of vocal technic, and even if it is never attempted in public, the *messa di voce* is indispensable, as we have seen. Left out of songs where its use is indicated, there is a great void which cannot be filled by substitution. Its effect is to be seen in the light and shade of singing. It assists in the use of nuance and the many subtle changes which bespeak the true artist. What magnitude of love, what poignance of grief, what height and depth of all the emotions can be expressed by its tasteful and the masterful use!

Insist, then, upon your pupils learning this important part of vocal technic—gently, gradually, if necessary, and yet with a determination that admits of no failure. Once having mastered it, every singer is eternally grateful.

The Real Delilah of Saint-Saëns

In a book of *Outspoken Essays on Music,* Camille Saint-Saëns included some "Observations of a Friend of Animals," in which he describes a little lady-dog of his who was named after the heroine of his best known opera, *Sampson and Delilah:* "May I be allowed to say a few words about Delilah, a black griffon with dark blue eyes which for ten years has been the delightful companion of my solitary old age . . . ."

He tells some charming stories of this animal whose "greatest pleasure was to leap on to a table; she could walk about like a cat and never upset a single one of the fragile ornaments with which it was covered.

"On hearing a piano being played she uttered the most piercing cries. Whether she liked or detested it I do not know, for she came running up as soon as the music began instead of running away, though she raised such a series of howls that she had to be carried to the other end of the building as speedily as possible. Neither singing nor the playing of other instruments ever excited her to the same degree.

"On the other hand, I once knew a dog which adored the piano; as soon as the music began he would come up and crouch beneath the pedals: a matter troublesome enough for the player. To rid oneself of him, all that was necessary was to play Chopin's music. Before eight bars had been played he had left the room, with dejected ears and his tail between his legs. However often the experiment was tried, the result was always the same. Delilah knew the sound of the Eifel Tower gun. When it boomed forth she would make her way to the kitchen for lunch."

When Handel Went Blind

Every one knows that Handel, like Bach, lost his sight toward the end; but few know that his last moments of vision were spent upon one of the noblest of his works. Thus graphically Romaine Rolland describes the event in his new book of essays, *A Musical Tour:* "But nothing approaches in moral grandeur the chorus that closes the second act of *Jephtha.* Nothing enables us better than the story of this composition to gain an insight into Handel's heroic faith.

"When he began to write it, on the 21st of January, 1751, he was in perfect health despite his sixty-six years. He composed the first act in twelve days, working without intermission. There is no trace of care to be found in it. Never had his mind been freer; it was almost indifferent to the subject under treatment. In the course of the second act his sight became suddenly clouded. The writing, so clear at the beginning, is now confused and tremulous. The music, too, assumes a mournful character. He had just begun the final chorus of Act 2; *How Mysterious, O Lord, Are Thy Ways!* Hardly had he written the initial movement, a largo with pathetic modulations, when he was forced to stop. He has noted at the foot of the page:

"'Have got so far, Wednesday, 13th of February. Prevented from contg. because of my left eye.'

"He breaks off for ten days. On the eleventh he writes on his ms.: 'The 23rd of February, am a little better. Resumed work.'

"And he sets to music these words which contain a tragic allusion to his own misfortune:

"'*Our joy is lost in grief....as day is lost in night.*'

"Laboriously, in five days' time—five days!—and formerly he could have written a whole act in that time—he struggled on to the end of this sombre chorus, which illumines, in the darkness that envelops him, one of the grandest affirmations of faith in time of suffering. On emerging from these gloomy and tormented passages, a few voices (tenor and bass) in unison murmur very softly

"'*All that is.....*'

"For a moment they hesitate, seeming to take breath, and then all the voices together affirm with unshakable conviction that all that is

"'*.....is good.*'

"The heroism of Handel and his fearless music, which breathes of courage, of faith, is summed up in the cry of this dying Hercules."

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When Music Publishing Was a Monopoly

By Will H. Mayes

WHILE the Company of Stationers was granted a charter on May 4th, 1556, giving them the exclusive privilege to exercise "the art or mystery of printing or stamping any book or anything to be sold" in England of that character, it is evident that the Crown did not have in mind the printing of music when that charter was granted, for on January 22d, 1574, a monopoly of music printing was granted to Thomas Tallis and William Birde for the period of twenty-one years. Tallis and Birde were members of the stationers' company, and this privilege was evidently granted them as a special favor on the part of Queen Elizabeth. An excerpt from the grant is here given, showing the extensive privileges enjoyed by the first music printers of England of whom we have any record.

"Elisabeth by the grace of God, quene of Englande, Fraunce, and Ireland, defender of the faith, &c. To all printers, bokefellers, and other officers, minifters, and fubjects, greting. Know ye, that we for the efpeciall effection, and good will, that we haue and beare to the fcience of Mufick, and for the aduancement thereof, by our letters patents, **dated** the XXII of January, in the XVII yere of our raigne, have graunted full priviledge and licence vnto our welbeloued feruantes, Thomas Tallis, and William Birde, gent. of our chappell, and to the ouerlyuer of them, and to the affignes of them, and of the furuiuer of them, for XXI yeares next enfuing, to imprint any, and fo many, as they will, of fet fonge, or fonges in partes, either in Englifh, Latine, French, Italian, or other tangues, that may ferue for mufícke, either in churche or chamber, or otherwife to be either plaid, or foonge. And that they may rule, and caufe to be ruled, by impreffion any paper to ferue for printing, or pricking, of any fonge or fonges, and may fell and vtter any printed bokes, or papers of any fonge, or fonges, or any bookes, or quieres of fuch ruled paper imprinted. Alfo we ftraightly by the fame forbid all printers, bookefellers, fubiects, and ftrangers, other then as is aforefaid, to do any the premiffes, or to bring, or caufe to be brought, of any forren realmes into any our dominions, any fonge, or fonges, made and printed in any forren countrie, to fell, or put to fale, vppon paine of our high difpleafure; and the offender in any of the premiffes, for euery time to forfet to vs, our heires, and fucceffors, fortie fhillings, and to the faid Thomas Tallis, and William Birde, or to their affignes, and to the affignes of the furuiuer of them, all, and euery the faid bokes, papers, fonge, or fonges. We haue alfo by the fame willed and commaunded our printers, maifters, and wardens of the mifterie of ftacioners, to affift the faid Thomas Tallis, and William Birde, and their affignes, for the dewe executing of the premiffes."

Woman Who Inspired "Silver Threads" Dies in Poverty

HARRIET DANKS died in poverty on March 19, in a rooming house in Brooklyn. She was the widow of Hart Pease Danks, who, in 1874, composed "Silver Threads Among the Gold," to the poem by Eben E. Rexford. Contrary to the optimistic note of the song, soon after its composition the composer and his wife quarreled and separated, and Danks died alone in Philadelphia in 1903. By his will his widow was entitled to only one-third of his estate, consisting mainly of the royalties on more than a thousand songs; but, feeling that the whole of it should have been left to her, she became estranged from her children. The quarrel descended to the second generation, and Gertrude Danks, bringing suit against her brother, Albert Danks, for an accounting of the royalties, caused his arrest at the cemetery gate as he was coming from his mother's funeral. Thus the song, which is redolent of contentment and love, has been the cause of sorrow and strife to all those related to the composer.

Music in Post-War Germany

DESCRIBING conditions in the Germany of to-day for readers of *The Atlantic Monthly,* Elsa Simm reminds us of the extreme poverty of the professional classes who formerly were the main support of musical and operatic ventures.

"Concerts and theaters have become very rare treats," she says. "Prices are a thousand-fold higher, but sometimes you cannot resist buying a ticket to a beloved opera, and you remodel your 1914 evening dress, but little worn, and go early. Around you are handsome dresses and jewels. Can this be poor Germany? Soon you discover that the smart girls with bushy bobbed hair are Americans. You hear Swedish and Dutch in the boxes, and there are several Italians in gay attire. But here also are Germans, richly dressed and unfamiliar to you. Between the acts you walk through the foyer looking for friends. At last someone approaches whom you surely know. It is—yes, surely it is the coal dealer's wife in this elegant dress; when you last courted her for a little coal she wore a woolen shawl.

"You look in vain for Herr A, the painter who, in the old days, never missed one of Mozart's operas. He and his wife have disappeared. The wave lifts one and swallows another. Writers, doctors, painters and musicians slave somewhere in the dark for their existence."

A Hint on Using the Metronome

By N. G. Abbott

SOME students so dislike to use the metronome that they simply do not use it. Thus they deprive themselves of an opportunity to do some real, earnest study that makes for advancement.

I have found that by placing the objectionable machine on the floor at my feet I am not distracted by the motion of the arm of the metronome and am not tempted to look at the instrument. This, though of seeming unimportance, has, in actual practice, helped me a great deal. In using the metronome I first determine the tempo at which I wish to practice the piece and set the metronome accordingly. Then I place it on the floor and, looking at the music, count with the metronome until I have the rhythm securely in my mind. When I *do* begin to play I usually find that I have adjusted myself to the metronome and do not have any cause to wish that the metronome would adjust itself to me.

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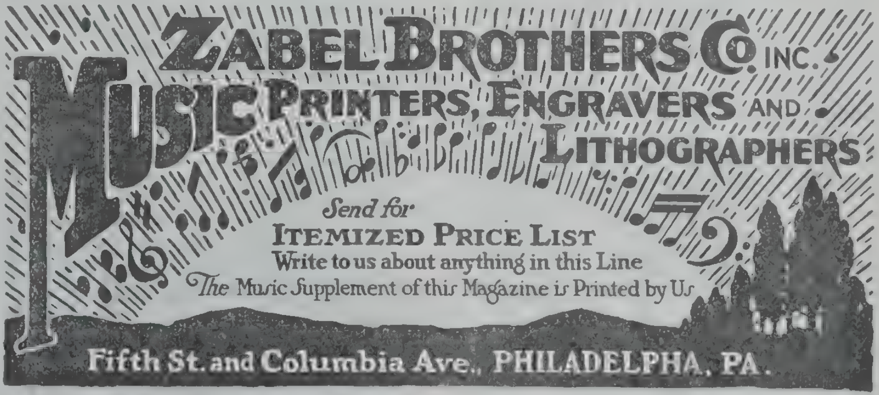

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The Organist's Etude

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Edited for November by HENRY S. FRY
Former President of the National Association of Organists

Some Fundamentals in Organ Playing

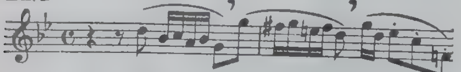
By H. S. Fry

THE most important fundamental in organ-playing is a pure legato touch for both manuals and pedals. Lest some of our friends raise their hands in horror at this statement, let us hasten to say that organ touch is by no means limited to the pure legato; but this is the important foundation on which organ touch is based, and is used more consistently than any of the other touches. Uninteresting, dull and dreary indeed, would be the organ-playing limited to pure legato; but that does not detract from its importance, and its frequent use serves to make touches such as Non-Legato, Staccato, Brillante, and Marcato the more effective by contrast. In the pure legato touch attack and release are of equal importance, as the attack of the note to be played must come at the instant of the release of the note being played. All other organ touches are governed by release, the quality of the touch being decided by the amount of cessation of tone between the released note and the note attacked. According to Dr. A. Eaglefield Hull in "Organ-playing—Its Technique and Expression" (Chapter III on "Touch"), Bach is said to have played with seven or eight different touches. The use of different touches is not only desirable, but also very important. Legato touch, however, is most important, as it is the foundation on which to build artistic organ-playing.

The student who has the opportunity of studying under a reputable teacher will be guided in the accomplishment of this important principle. For the student who lacks this opportunity, we suggest the playing of scale passages—as well as of more extended intervals—at a slow tempo, listening carefully for the cessation of one tone at exactly the instant the succeeding tone is heard. A decisive action of the finger should be used avoiding any suggestion of sluggishness.

As an illustration of the effectiveness of a mixture of legato and detached notes, we quote from the subject of the *Great G Minor Fugue* of Bach.

Ex.1



The reader may here observe the similarity in the first, second and fourth groups of notes, each of these groups being played legato; while the third group, different in content, affords an opportunity to use a detached touch for the leaping notes, where its use is most effective as a rule. Some players may prefer to play the subject of this Fugue non-legato—with the slightest possible detachment of notes, but the decided detaching of the leaping notes would still be effective.

Independence

A second fundamental in good organ-playing is independence between the two hands, and between the hands and feet. The independence between the two hands may, of course, be acquired at the piano, though it will be of some advantage to practice exercises for two hands, played on separate manuals. Independence between hands and feet may be acquired by playing exercises for left hand and feet, and right hand and feet (such as appear in "The Organ" by Stainer), followed by a liberal use of Trios for two manuals and pedals, such as those appearing in the Stainer work already mentioned; in " Master Studies for the Organ," Carl; the "Trios" by Albrechtsberger, and the "Sonata Trios" by Bach.

Pedal Technic

A third fundamental required in organ-playing is adequate Pedal Technic. A well known Philadelphia pianist and teacher has stated that three elements are necessary in good piano-playing:

(1) Technic
(2) Technic
(3) Technic.

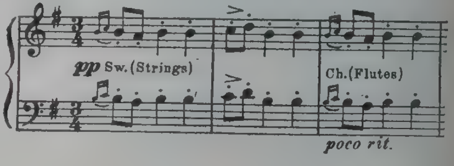
This important feature is necessary in organ-playing as well; and this article is based on the supposition that the student has already acquired key-board dexterity at the piano; as it is absolutely essential that the student whose goal is fine organ-playing should have a fine, clear-cut keyboard technic. This must be augmented by a corresponding pedal technic, which may be acquired by avoiding all rigidity, and the practice of such exercises as those included in Nillson's "Pedal Studies." The writer feels that the use of heel and toe pedalling should not be overdone in passages requiring brilliant pedal-playing—the use of alternate toes, producing perhaps a more crisp, clean-cut effect. The alternate use of toes, however, can also be overdone, evidence of which, in the writer's opinion, sometimes occurs in the compositions of one of the well-known Organ Composers in America—in his pedal indications. Phrasing in the parts written for the pedals must not be overlooked. The latter has been perhaps, a common fault in the past.

Tone Color

A fourth requirement for good organ-playing is a thorough working knowledge of the quality of the various stops, and a keen sense of tone color. Here lies an opportunity for experiment. Organs differ greatly in quality and balance of tone, and a registration that is excellent on one instrument may not be satisfactory on another; so that each instrument must be studied and suitable registration evolved. This includes the ability to registrate effectively on a two manual organ composition written and registrated for three or four manuals. It will not be sufficient to rely on the use of the Great Organ as a substitute for the Choir Organ. It often may be necessary to transfer the indicated Swell Organ part to the Great, using the Swell Organ as a substitute for the Choir Organ. As an illustration we will refer to the beautiful Tone Piece "Night" by Cyril Jenkins. The first four measures are alloted to the Swell Organ—the next two to the Choir Lieblich Gedackt 8′. As most two-manual organs do not include an 8′ Gedackt in the Great Organ, and in many cases the Great Organ is not enclosed in a swell box, it would be advisable to play the Choir Organ passage on the Swell Organ, making the necessary change in registration to the 8′ Stopped Diapason, changing again for the next four measures which are assigned again to the Swell Organ. The next two measures should be played on the Swell Organ Stopped Diapason as before, and so on. In this way the Swell Organ is used instead of Swell and Choir, by simply changing the registration. The little "Dialogue" between Swell Organ and Choir Organ on the last page of this composition may be treated in a similar manner.

While it is desirable to have variety in registration, changes should not be made simply for the sake of changing. Too many changes produce a feeling of unrest, and frequently are not justified. As an instance, in playing the well-known *Air for G String* by Bach, it is not good taste after playing one section on a registration suggesting string quality for the solo, to change to Clarinet, English Horn or some other quality for the second section. The composition was originally written as a "string" solo; and if any change in registration is made, it must simply amplify or modify the original color, not change it. A change in color would not be in keeping with the character of the composition. This, of course, does not apply to all compositions. For instance—in the charming "Grandmother's Minuet" (piano) by Grieg, which adapts itself beautifully to the modern organ—at the *Con Moto* section the first two measures may be played on a "string" combination, followed by the next two measures on a "flute" combination, though the piano copy does not indicate a change of color. This antiphonal effect may be continued throughout the section, though not always in two measure phrases.

Ex.2



In this instance we are not attempting to suggest the instrument for which the composition was originally written (as in the case of *Air for G String*) but rather we are "orchestrating" the number for the organ.

Great care must be taken in the changing of stops so that the flow of the rhythm may not be interrupted. Frequently the change may be made, during a rest for hand or foot, at a point in advance of the place where the change appears, provided the department of the organ where the change is to be made is not being used. Opportunities thus presented should be used and the registration practiced as part of the composition.

Phrasing

A fifth and very important requirement for good organ playing is Phrasing. This important feature is neglected perhaps more than any other. Much of the organ playing in past years has been deadly dull and uninteresting, because of lack of rhythm, phrasing and similar features. The writer recalls once hearing the remark that a certain organist phrased "when he changed manuals" and "when he gets off the bench." There has been much improvement in this direction recently, and no doubt much of the credit must go to the "movie" organists of the better type, who have imparted to their playing a pronounced sense of rhythm. A constantly moving mass of tone, without break, without undulation, and without nuance, soon becomes tiresome, and the student should endeavor to avoid this condition. Various means may be employed to bring about a more interesting interpretation. This may be done by a cessation of tone (similar to a singer taking a breath); by a slight *tenuto* on a note to be accented; by an *accelerando* with its compensating *ritardando;* by *crescendo* and *diminuendo;* by the introduction of detached notes in passages of a contrapuntal nature; and by accents produced by the shortening of the note or chord preceding the note or chord to be accented.

In the use of the *tenuto*—dwelling on a note to be accented—care must be taken

MR. HENRY S. FRY
At the Console of His Organ at St. Clement's Church, Philadelphia

that the holding of the note is very slight and the effect that of a natural accent, without the feeling of an interruption of the flow of the passage. The *accelerando* with its compensating *ritardando* is perhaps best illustrated by the pendulum of the clock which has its *accelerando* during its downward progress, and its *ritardando* on its upward progress to a new starting point, which precedes a new *accelerando*, and so on.

Organ Specifications

While not absolutely essential to good organ playing, a knowledge of organ specifications, mechanics and structural features of the instrument is of much value. If a contract for a new instrument is to be given the organist should be able to examine the specifications, not only to see that the suggested steps are the most desirable for an instrument of the intended capacity, but also that the specifications are not misunderstood by those who have the placing of the contract. It is not difficult for a builder to take advantage of the lack of knowledge on the part of the average layman on matters pertaining to the organ, and in many cases this is true also of organists who are not familiar with the subject.

Modern organ-building, unfortunately, has developed to too great an extent a system of "borrowing" or "duplexing" stops; *i. e.*, making one set of pipes do the work for two or more stops. A certain amount of this is desirable under some conditions; but the purchaser should know just what he is securing for the money expended. A perhaps common but questionable practice is when the builder, for instance, inserts in his specifications a Clarabella, 73 *pipes* on the Swell Organ, and a Melodia or Concert Flute, 73 *notes* on the Great Organ, using the same set of pipes for both stops, though giving them different names. The writer recalls an instance some years ago, where in a theatre organ, a Quintaton, 16-foot on the manuals, was used as a Bourdon 16-foot on the pedal. The distinctive feature of the Quintaton (the prominently developed twelfth) is a distressing fault if present in a Bourdon, and such use serves as an illustration of the abuse of the borrowing or duplex idea—desirable though it may be in many instances.

Another unfortunate tendency in modern organ-building is that of a pedal organ derived largely from manual stops. The practice of borrowing for the pedal organ has economic advantages; but its use should be limited to the point where it does not affect the adequacy of the pedal department. The borrowing of a Swell soft 16-foot Bourdon, or a swell soft 16-foot reed or string for the pedal is not objectionable; but when a large organ is constructed with a pedal department of perhaps only forty-four actual pipes, the economic principle is being carried out to the detriment of the effectiveness of the instrument. The writer recently was invited to play at a service of the American Guild of Organists, in a church where there is a fine instrument. Although there were only about eight stops in the Pedal Organ it consisted of eight *real* stops, and what a glorious pedal tone!

Knowledge of specifications and general organ construction will enable the organist to guard those who have the placing of contracts against pitfalls of the kind named, provided, of course, the latter are wise enough to consult the former.

Organ Literature

The organist who does not have the advantage of instruction by an experienced teacher can secure much information and knowledge and may keep in touch with matters pertaining to the organ by taking advantage of the excellent literature—magazines, books and pamphlets that are published. For those who may not be familiar with this literature we might suggest, in addition to THE ETUDE, with its Organ Department, such organ magazines as *The Diapason, The American Organist* and *The New Music Review*. In the book line we would suggest:

Organ Playing—Its Technique and Expression ....A. Eaglefield Hull
The Organ and Its Position in Musical Art ....H. Heathcote Statham
Organ Stops and Their Artistic Registration ....Geo. Ashdown Audsley
Bach, the Organist, and His Works..Pirro
The Organ Works of Bach..Harvey Grace
The Organ in France....Wallace Goodrich

Pulpit and Choir

From an Address by Herbert J. Tily, Mus. Doc.

[Dr. Tily is one of the foremost men in the Department Store business in America. For years he has been the general manager of the Strawbridge & Clothier Store in Philadelphia. During this time his activities in music have been of such a very valuable nature that they put to shame those of many professional musicians. He has written much choral music; he has conducted big choruses, as well as conducting performances of light opera. He has been president of the Philadelphia Music League which last year presented what was probably the most gorgeous musical pageant ever given in America. His degree of Doctor of Music comes from Villa Nova College. For many years he has been organist of St. John's Protestant Episcopal Church at Cynwyd, Pa. The following is part of an address delivered at a convention of the National Association of Organists. Editor of THE ETUDE.]

I AM going to assume as true that which I believe is true—that as a class, organists possess high intelligence and full sympathy with the devotional function of religious music. Further, it is true that the standards of church music have greatly improved during the last few years, but also that there remain special musical problems in many churches that await solution. I am going to build on these acknowledged and accepted facts some suggestions for you and for those to whom you minister. I suggest first, that you devote more time to a sympathetic, careful study of the real needs of the people you elect to serve through the medium of your art. I think you will agree that these needs are not the same in every parish.

The Type of Choir

If in any church the devotional needs of its congregation seem to be adequately and ideally served by the singing of a fine quartet of real artists, then, fortunate indeed, from the standpoint of the labor and thought involved in preparation for the services, is the organist who presides over this type of choral organization. Perchance, though, such an organist has a vision of finer, broader, more far-reaching work to be done through other means. I venture to express the hope that there is no one present who would not feel a noble discontent under such circumstances, no matter how satisfied clergyman, choir, and congregation might be.

I do not wish to appear as opposed to the employment of the very best talent; on the contrary, I *plead*, the church should and must have the best services of the best artists. Nothing less is *right*; any other attitude toward the supreme importance, dignity and sacredness of public worship is inconsistent with every teaching of the church itself. As a matter of fact it is the all-too-prevalent belief, that something less than the best possible is acceptable to God and man that makes your work as an association necessary and timely, and this humble essay of mine worth while.

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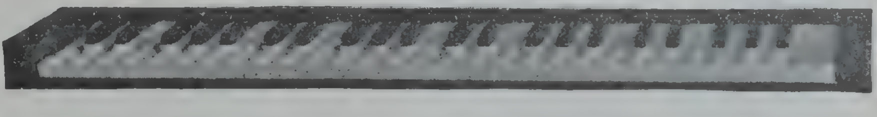

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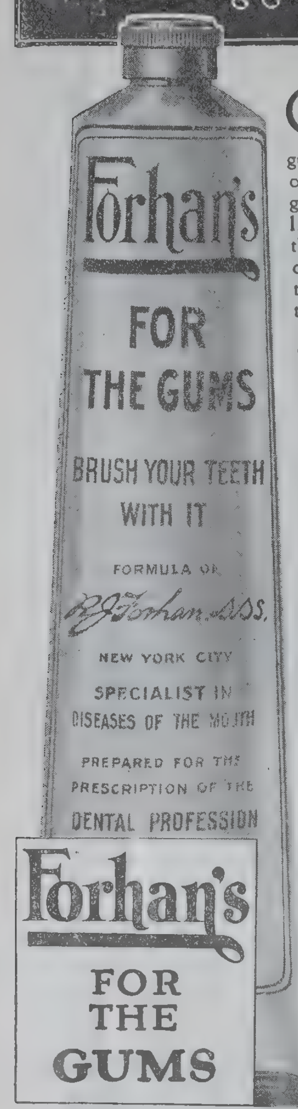
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So please do not think I purpose advocating the discontinuance of anything that is so excellent as the participation of our finest vocalists in our services. Rather would I arouse in your minds, and better still, in the minds of congregations and clergy, this great question: is it fair to you and is it for the best interests of society to limit the employment of your talents? Should not the organist of every church be encouraged and supported to the end that he may devote his entire time to making the church a great musical center in the community in which it is placed? Rather than being with your little group of artists, superlatively fine though they may be, just a kind of artist impresario employed to give a few sacred concerts weekly, should you not better be a managing musical director of a great religious community, your chief work the preparation of that community for personal participation musically in the most exquisite, the most spiritual, the most soul-satisfying service it is possible for finite man to render to an infinite God? In doing this work with this great end in view you will establish a cultural influence in your community that must bring with it many collateral blessings.

Is this too generally stated or must I tell you in greater detail what I have in mind? I am sure you feel with me that one of the greatest helps to finer living is the ability to find self-expression through the medium of one of the arts, and that the easiest of rapid achievement is through the art of singing. Especially is this true of choral singing. If you, then, in preparing your community for musical participation in divine worship, form as collateral aids to this great end sight-singing classes, choral societies, a fine chorus choir and classes for individual vocal instruction; if you aim to develop congregational singing; if you give educational concerts and popular, easily understood talks on musical subjects; if you co-operate with the public schools in matters musical; if you influence your community to have in every home a library of part song to the end that choral singing may become a popular social diversion (thus happily displacing some of the unwholesome banal social diversions of our times); if you popularize in proper ways organ and choral recitals; if you are always cheerfully co-operative in any community movement of musical significance; you not only achieve your great aim, the elevation to greater beauty of the musical worship of your church, but you become social workers of great power.

A Challenge to Organists

Pray don't protest that this is too big a program. I know you as a class, better. I believe, also, that no group of workers can do this great musical work more efficiently than organists, and what is perhaps more to the point, no musicians have so great an opportunity. The many thousands of churches in America are just so many thousands of community centers pledged and consecrated to the highest spiritual and social uplift of our teeming millions. Each is directed by a man of God whose life is consecrated and devoted to ministering to humanity's deepest needs, and both are supported by millions of believers who know that man's duty to God cannot be fulfilled unless one fulfills also one's duty to man. Is it not *the* vineyard in which to work for the great end I have outlined, and are you not the workers to whom the call to labor comes with the most profound insistence?

I am fully aware of the fact that some of you could justly protest that the program I have outlined could not be carried out in all its details in every church, nor would it be possible of accomplishment by every organist, but I am speaking for you and to you as a class. As an association, your work should aim to be as comprehensive as I have suggested. Each one of you, however, can have the comforting assurance that if the biggest things are not possible of achievement in your church, yet each can be made a center for such activities as can be accomplished. Each church, small and large, is a center of some community life, and each has a congregation to be uplifted and edified by the music best adapted to its understanding.

And this suggests that I say just the briefest and, withal, most humble word to you as to a second type of careful, sympathetic study of the real needs of the people you serve. Unless church music really leads to devotion, really uplifts, it fails utterly to fulfill its high mission. No matter how fundamentally good, how soundly artistic a composition may be, it's the subjective reaction and not the objective fact that is supremely important in determining its value as spiritual food. The tune "Bethany" may irritate you so that you are quite the reverse of being incited to devotion, if you are forced to listen to it or play it too frequently, and yet beside you some good soul in tears finds in it an emotional significance that justifies its being rendered. On the other hand some fine masterpiece thrills you to your inmost being and leaves your neighbor cold and disappointed. When the disparity of effect is confined to a few individuals in a congregation it is negligible, but when, with few exceptions, they feel alike about a composition it is a fact to be reckoned with.

Each of you, if you are conscientiously desirous of making your church work a means to an end, must be willing to compromise with your ideals as to the means to be employed, if a rigid insistence on your ideals jeopardizes the full achievement of the end needed and desired. That end, of course, is worship in spirit and in truth. Your great task is to find out, each of you in your several churches, when the highest requirements of art must be subordinated to the fundamental needs of the worshipers.

Your playing, your singing, must be *understandably* devout to your particular congregation.

Knowing Our Minor Neighbors

By Jennie C. Kern

WHEN teachers have trouble in getting pupils to remember the different forms of the Minor Scales, the following plan may be used with good results:

Let the pupil consider himself as the Major Scale. Mr. Parallel Minor lives in the same house with him, comes out of the same door, but does not look anything like him, because Mr. Parallel has a different key signature (three flats more or three sharps less).

The relative Minor brothers live a minor third below Mr. Major, but look exactly like him, having the same key signature. Mr. Harmonic Minor has his seventh tones sharped (raised one-half step) both ascending and descending. Mr. Melodic Minor has his sixth and seventh tones sharped ascending and none of them descending. Mr. Mixed Minor ascends like his brother Melodic and descends like his brother Harmonic.

"The Place of the Voluntary," by E. A. H. Crawshaw, which appeared in the September issue of The Etude, was reprinted from "The Choir," of London, England, to which journal we had in mind to give full credit, but by some oversight this was omitted in the making up of pages.

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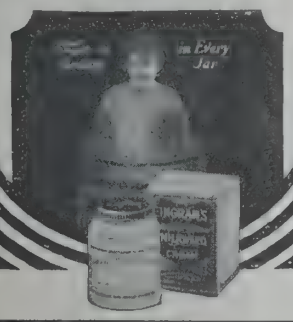

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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Double-flats

Q. *In what keys can there be double flats* (♭♭)*?*—B. C., Buffalo, N. Y.

A. In B♭♭ major, and in G♭ minor, both being keys which are not used.

Nomenclature of Women's and Men's Voices.

Q. *a. Which is a man's highest voice and which a woman's lowest? b. Which is a man's lowest voice and which a woman's highest?*—Cora B., Pasadena, Calif.

A. a. The highest voice in men is the counter-tenor; the lowest is the heavy bass (basso-profundo). b. The lowest voice in women is the contralto; the highest is the soprano.

Definitions of Consonance and Dissonance.

Q. *What is a consonance? What is a dissonance?*—Puzzled, Cincinnati, O.

A. Two different notes which give to the ear the impression of a single sound, by reason of harmonious effect produced, form a *consonance*. Two different notes which give to the ear the impression of two perfectly distinct sounds, by reason of the discordant effect produced, form a *dissonance*.

Diatonic versus Chromatic.

Q. *Please explain the difference between Diatonic and Chromatic.*—Marion, Los Angeles, Calif.

A. The diatonic scale is formed by a conjunct succession of tones and half-tones, proceeding according to convention; while the chromatic scale is a conjunct succession of half-tones.

Classification of Movements.

Q. *Would you kindly define the different kinds of movements. There seems to be so much confusion in some of the meanings or interpretations, such as andantino, allegretto, moderato, and so forth.*—X., New Jersey.

A. Very quick movements: *prestissimo, allegro vivace.*
Quick movements: *presto, allegro, vivo.*
Moderate movements: *moderato, allegretto, andantino.*
Slow movements: *andante, lento, larghetto.*
Very slow movements: *largo, grave, adagio.*

Antiquity of the Cornet: its Ancient name.

Q. *Is the cornet a very ancient instrument? Is it not, rather, a comparatively modern invention to displace the trumpet?* Brass, Baltimore, Md.

A. The cornet is a very ancient instrument, but not the cornet as it is now known. It was made of wood, usually covered with leather—some were of horn—its mouthpiece was of ivory or hard wood and its tube had six holes for the fingers, with two underneath for the thumbs. Its date is unknown, but mention of it is found in a Psalter of the year A. D. 1000; and the Harleian manuscript gives a list of Henry VIII's musical instruments from which we learn that the cornet was known by the name of gitteroune: "xiiij gitteroune pipes of woodde in a bagge of leather they are caulled Cornettes." The metal cornet, or cornet-*à*-pistons, as we now know it, is very modern and dates from about the year 1825. It was never intended to be a rival to the trumpet. Its tone is much coarser and less musical. The great classical and symphonic composers have not included it in their orchestras.

The Diminished Seventh Chord.

A question was asked in these columns recently about the Diminished Seventh Chord and a concise definition was requested. In reply we stated: "The best definition is that it is the first inversion of the dominant 'minor ninth with the root omitted.' 'It consists of three super-imposed minor thirds.' Now comes a correspondent who seems to object to that reply, who says, 'there is only *one minor element* in the chord,' who gets his metaphors badly mixed by talking about: 'mama,' 'cook and cherry pie,' 'squash' and so forth, and evidently seeks to know any authority for the above definition. In conclusion he confesses that he needs 'clarification.' Here follow a few 'authorities:' Sir Charles H. H. Parry, sometime Professor of Music at Oxford University, Doctor of Music, both of Oxford and Cambridge Universities, well-known composer, writer on the Theory and Art of Music, says in the last-named work: 'The complete chord, which is commonly known as that of the 'diminished seventh,' *is, properly speaking, an inversion of the chord of the minor ninth.*' Sir John Strainer, composer, for sixteen years organist of St. Paul's Cathedral, London (Eng.), also predecessor of C. H. H. Parry as Professor of Music in the University of Oxford, and a well-known writer on Harmony and Theory, says: (treating of the chord of the dominant ninth) . . . . the 'minor ninth, the most important chord in music . . . . In its inversions, the dominant itself, the ground-note, is nearly always omitted. . . . . One chord is pre-eminently adapted to an alteration of notation: it is the chord of the minor ninth. In the inversions of this chord the dominant on which it occurs is almost invariably omitted.' To this statement, many examples are added. Maurice S. Logan, in his excellent work on 'Musicology,' says: 'If the root of the V_9 chord is omitted, it becomes either the $vii°_7$, or $vii°_7$ chord, according as the 9th is major or minor. As these two chords have no perfect 5th, and on the principle that every fundamental chord should have a perfect 5th, some theorists regard them as V_9 chords with root omitted, thus including them in the general class of dominant harmony.' 'The $vii°_7$ may evidently be regarded as the V_9 chord, with root omitted, of a minor key, thus being classed as dominant harmony.' "

Correct Hand-position.

Q. *In playing the piano what is the proper position for my hands; should I strike the notes with my finger-nails and turn my hands out towards my little fingers?*—W. B., Minneapolis, Minn.

A. The nails should not touch the keys; strike with the cushion of the fingers, all except the thumb, which strikes on the fleshy side near the middle of the thumb-nail; fingers slightly rounded, not flat; let the hands be turned *in* slightly *towards the thumbs.*

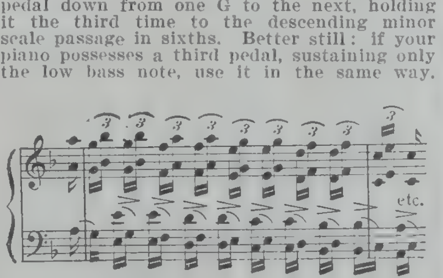
A "quantum suff." of divers questions.

Q. 1. *Are men's and women's voices produced and trained in a similar way?* A. Yes; to a certain extent. A precise knowledge of the male voice is indispensable in order to know how to train the covered voice and the head tones (*not falsetto*). See answer to "C. E. M." in this number. 2. *Can one learn to beat time for a choir alone?* A. Yes; consult "Choir and Chorus Conducting," by Wodell. 3. *Would you send me a list of songs for beginners, also the names of some pretty quartets for male voices.* A. Any good publisher will supply you with a graded list. 4. *I have heard that good classical songs should not be taught to beginners; what do you advise?* A. By all means begin with good classical songs of the slow, legato order, as soon as the pupil can take song work. 5. *How do you pronounce Mana-Zucca, Dvořák?* A. Mah-nah Tsoo-kah; Dvor'-zhahk.

The Pedal in 2nd Concerto, op. 22, Saint-Saëns; D minor Toccata, Bach-Taussig.

Q. 1. *How should I employ the pedals for the opening of the Andante Costenuto of the 2nd Concerto, Saint-Saëns?* 2. *Kindly tell me how to count this passage of the D minor Toccata, Bach-Taussig. Do the first G's come together?*—Old Reader, San Francisco, Calif.

A. 1. Take the sustaining pedal on each of the three low G's (octaves), holding the pedal down from one G to the next, holding it the third time to the descending minor scale passage in sixths. Better still: if your piano possesses a third pedal, sustaining only the low bass note, use it in the same way.

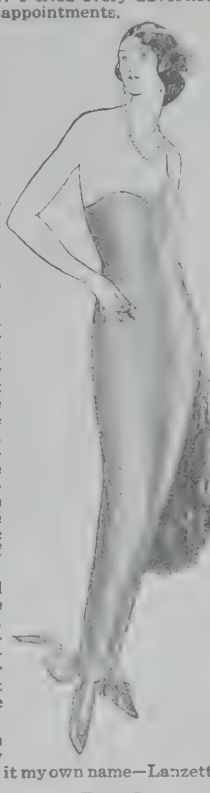


2. The first G's come together. Practice slowly, counting eight ♪ notes to the measure and giving a slight accent to the beat (that it, to the first note of each triplet in right-hand). Practice each hand separately, gradually accelerating the pace until the "presto" speed be attained, counting 4 ♩ to the measure and playing smoothly throughout; the slight accent will now be on the ♩, thus marking the descending passage from G to E through the three measures. The left-hand, also practiced slowly and separately, gets its slight accent on the first note of each slur (this completes the right-hand triplet), the second note of the slur is simultaneous with the first note of the right-hand triplet, thus descending in octaves with the right hand. When sufficiently proficient, play both hands together, absolutely smoothly but with the characteristic 1 (strong)-2 (weak), 1-2, 1-2, 1-2 of the bass. This is a good occasion to apply the Biblical recommendation: "Let not thy left hand know what thy right hand doeth."

I Have Found Out How to Get Rid of Superfluous Hair At Once

Here's the Secret

I had become utterly discouraged with a heavy growth of hair on my face and lip. I tried every way to get rid of it—all the depilatories I had heard of, electrolysis, even a razor. I tried every advertised remedy, but all were disappointments.



I thought it was hopeless until there came to me the simple but truly wonderful discovery which has brought such great relief and joy to me and to other women that it really cannot be expressed in words.

My face is now not only perfectly free from superfluous hair but smooth and soft as a baby's, all by use of the simple method which I will gladly explain to any woman who will write to me.

This amazing method is different from anything you have ever used—not a powder, paste, wax or liquid, not a razor, not electricity. It will remove superfluous hair at once and will make the skin soft, smooth and beautifully attractive. Its use means an adorable appearance. And you face the brightest light—the most brilliant electric lamps—even the glare of sunlight joyously.

With this method, used according to the simple directions I will give you, your trouble with superfluous hair is over permanently. You will never again appear with that ugly growth to disfigure your face.

So overjoyed was I with the results this discovery brought to me that I gave it my own name—Lanzette.

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A book that tells just how this wonderful method gets rid of superfluous hair is free upon request. Don't send a penny—just a letter or post card. Address Annette Lanzette, Dept. 1136, care Hygienic Laboratories, 204 S. Peoria Street, Chicago, Ill.

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Bow

By Otto Rindlisbacher

EXPERIENCED violinists know that a good tone can be produced only with a good bow, regardless of how good the violin may be. It is therefore obvious that a good bow is as essential to the violinist as is the good violin, if not more so. With a reasonably fair instrument and a good bow a good tone can be produced, whereas, with a good violin and a cheap, poorly haired bow, this is an impossibility.

Each individual violinist must determine by experience just what sort of a bow, in regard to length, balance and weight, is best adapted to his own personal playing. For dance and orchestra work where volume is desired, usually a heavy bow is used, while in concert and solo work the lighter bow is more desirable. No rule, however, applies to all players.

There are many causes which tend to make a bow worthless, but the trouble is almost invariably found in the hair, this being either of a poor grade, too much or too little, worn smooth or dirty and greasy. A poor grade of rosin, too much, too little or an uneven spread, will cause trouble.

Under the Microscope

Occasionally we find a bow which has been used for many years without changing of hair. Such a bow cannot be expected to give good results. Under a microscope we find that the hairs are not smooth but rather rough with saw-like teeth, all pointing in one direction on each individual hair. On a well haired bow half of the hairs are reversed so that some of these small teeth point in either direction. It is these little teeth that hold the rosin. With any amount of playing, the teeth soon wear off leaving the hair smooth. It is then time to rehair the bow. This is a simple process and any one can rehair his own bow and soon become an expert at it.

Select the Best Hair

First select the best grade of unbleached bow hair, which you should be able to procure for not more than fifty cents. Never use the cheap bleached hair. If the stick is not worth the best grade of hair it is not worth rehairing. The usual price charged for rehairing a bow is $1.50. As a bow needs new hair at least once a year, and, for professional players, every two or three months or oftener (your own judgment will tell you), rehairing the bow yourself will make a noticeable saving; and you may always have a bow in excellent condition.

Pound off the wax on the tied end of the hair. Cut the string and reverse half of the hairs so that you are sure all of the little teeth do not point in the same direction. Then with some strong thread wrapped a few times around, tie one end tight, cut the hair off even about one-sixteenth of an inch from the thread and with a match singe the ends. This will cause them to expand and keep them from pulling out of the string. Put a small amount of wax or rosin on the ends and with a match burn it into the hair.

Important Details

You will next place the tied end into the tip of your bow in such a manner that the hair will fold *over* the block. The block which holds the hair must fit very tightly and should never be glued in. With a fine comb, even out all the hairs, pull them tight and get the desired length (about one-fourth of an inch back of the block in the frog.) Tie these ends with hairs as even in length as possible and treat the same as the other end. Now remove the frog from the bow, slip the ferrule over the hair (it would be impossible to do this after the hair is fastened into the frog), and fasten the hair into the frog in the same manner as it was fastened into the tip, so that the hair will fold back over the block. This block should never be glued in, although you might drop in a small amount of rosin. Care must be taken not to twist the bunch when fastening it into the frog. Now put the frog back on the bow and tighten slightly; put in the slide and place the ferrule. Next you must wet the hairs. This will cause them to stretch to an even length. Tighten the bow. Now push a wedge under the hair (on the side towards the stick) exactly the width of the ferrule and thick enough to be tight. While pushing in the wedge, spread the hairs evenly. Your job is now complete.

New hair should be washed as it is sometimes greasy. This can best be accomplished with common soap and water. A few hours are required to dry the hair perfectly. A bow washed in the evening may be used the following day.

When dry, rub in some powdered rosin held in a piece of cloth. Always use a good clear grade of rosin and rub it a few times the entire length of the bow. With more rosin on some parts of the bow than on others the tone produced will be uneven. Wash the hair every three weeks or oftener, and occasionally wipe off the rosin which collects on the stick. Always loosen the hair after playing. This leaves the hairs apart so they will not gum together; and it also keeps the stick from becoming straight and dead.

Keep a very little oil on the screw. A piece of tape wrapped a few times around at the frog makes a very good thumb grip.

Never touch the hair with the hands, and always hold the bow at the frog. Oil from the hands soon causes the bow to slip where the rosin will not stick.

Many players have a habit of tightening a bow so much that the stick becomes almost straight, which will, in a short time, ruin a good bow. With good hair a loud tone can be produced with little pressure and it is necessary to tighten the bow only enough to free the hair from the stick. Use rosin lightly but often, for the best results.

When purchasing a new bow, select a straight stick with plenty of bow, made of a good standard bow material. With proper care it will last a lifetime and by being accustomed to its weight and balance you will always "play at your best."

The Young Teacher

By Sid. G. Hedges

THE young violin-teacher has no right to expect an easy time; if he does he will not get it. It is a momentous hour when the young violinist decides that his student days are over and that henceforth he is a professional.

A young man, from a small town, remarked recently:

"I thought it would make a stir when I came back to the old town to teach. They used to be glad enough of my items at local concerts; but not a single person seems to have noticed my arrival, and no one at all has taken any interest in me now that I'm a professional."

This is a rather common experience among newly arrived teachers.

Supposing a new store-keeper stole into a town one Monday morning, quietly opened shop and sat down, waiting. Nothing at all would happen, except that he would get very tired of waiting. But the new store-keeper does not behave like that. For weeks before his arrival great posters flame everywhere with the news of his imminent, momentous opening. The local papers shout the intelligence; and the building destined to be his store is obscured under an array of shrieking notices. He makes most wonderful promises; and on the day of his epoch-making arrival the whole town is astir to see if he can do for them all that he has promised. Whether ultimate success comes depends on his own work, whether or not he is just a bluffer.

Now it is unfortunate that the average musician has little of a business training; for he would better realize at the outset that it is essential for him to be a business man as well as an artist.

He must advertise widely:

"James Newteacher, A. B. C. M., will be able to take pupils in violin playing from January 1."

This is a mere theme, many elaborate and striking variations may be played on it. The town should be flooded with handbills telling how a highly qualified music-teacher is coming, and pointing out the obvious reasons why everyone should take lessons. It is a good plan to repeat this leaflet inundation fairly frequently until a good number of pupils is secured. The point is that no sooner does Mr. Smith think of sending young Jim for lessons than Mr. Newteacher's name springs instantly to mind, as a well-qualified, up-to-date man.

Pupils may often be obtained by personal canvassing. One should call on likely and unlikely houses. One teacher declares that whenever her pupils drop below the minimum number for her requirements, she does a couple of days' canvassing and never fails to get the necessary additions.

One's friends also should all be on the *qui vive*. Thus, with proper preparation some few pupils should already await the young teacher. Incidentally, it is not always wise to make reductions in fees for acquaintances, else one day when pupils are plentiful the time at the cheap rate may be begrudged.

Of course at the end of one or even two years pupils may still be few. It takes a long time for a teaching connection to grow. A reputation is not made in a week; it is formed slowly, but surely, bad or good.

Successful pupils are eventually the finest advertisements for any teacher; and these, of course, do not serve until after several years' tuition. But there are other ways of obtaining publicity for the young violin-teacher. He may give occasional recitals if he is capable. A good recital makes a splendid opening for one's teaching career. Solos should certainly be played at local concerts; though it is not good to have one's name too often among a crowd of amateur mediocrities.

The young professional should lead things himself—an orchestra if possible, or a choral society or choir. Little lectures on musical appreciation, history, and kindred topics similarly help to keep one's name and abilities before the public.

Lesson fees must be definitely settled at the beginning; and it is better to start with them too high than too low. An advertised price cannot well be raised; but to make a reduction, if necessary, is easy.

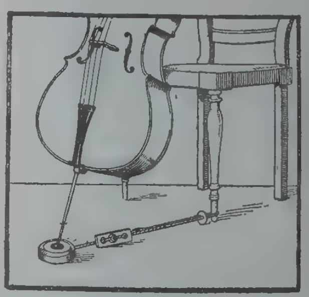
One hour is rather long for a lesson, a half-hour is short; three-quarters is the most satisfactory time when one remembers that both children and grown-ups have to be considered. Usually the new teacher finds that most of his pupils are young men of from sixteen to twenty-six years of age. There is no other type of person to whom the study of the violin seems so attractive.

It is important that the young teacher should have his entire curriculum mapped out from the outset. Usually it will be the course of studies through which he himself has worked. It will begin with a tutor and lead at any rate, into Kreutzer and Rode. These two famous collections may well be preceded by Fiorillo, Mazas and Kayser. The important point is that the teacher should know his complete course thoroughly and should understand from the beginning exactly at what results he is aiming.

Patience, tact, ingenuity are each required for successful music-teaching: patience, to understand and sympathize; tact, to obtain and retain pupils; and ingenuity, to devise methods of making seemingly dull things fresh and interesting.

The young violin-teacher needs to know something of violins, bows, and their fittings; for he will often be called upon to procure outfits or select instruments. If he is unable to fit a bridge, or peg, or tail-gut, or to adjust a soundpost, he will impress his pupils very unfavorably.

Yes, the violin-teacher certainly may have a rough time at first; but, if he be persevering and deserving, success, with its compensations and happiness, will eventually arrive.



A 'Cello Anchor

AN English inventor has just patented a useful device for preventing the sharp end of the 'cello peg (tail-pin) from slipping, or from damaging floors, rugs, and carpets. He calls it the "cello anchor." In describing its use he says: "The loop of the cord is passed around the left leg of the chair, and retained in position by the fibre disc. The length of the cord is adjusted to the requirements of the performer by means of the slide. The adjustment once made is practically permanent. The device can be carried in the pocket or string bag, and weighs only two ounces. For chairs having cross or side bars the spring hook provided can be used to advantage.

"AT the present day the tools of violin mastery, of expression, technic, mechanism, are far more necessary than in days gone by."—YSAYE.

Music and Wood

By Robert Kempton Harvey

The connection between wood and music is evident to anyone who has the least knowledge of the orchestra, the highest form of modern musical organization whose instruments are made of wood. At least half—the bass, the violin and its first cousins, the viola, the 'cello and the string-bass—the entire string quartet. Then there are the wood-winds—the flute and piccolo, the oboe, English horn and bassoon and the clarinet. The percussions include the drums, the marimba and the piano. Finally we have the organ, seldom heard with the orchestra, but acknowledging as peer only the violin.

The First Stringed Instrument

Perhaps the first stringed sound-producing instrument was the bow, "the one-stringed harp that sings of sudden death;" but certainly the first stringed musical instrument was the revanestron, attributed to and named after a king of Ceylon who lived about 5000 B. C. This primitive idea was carried by traders, soldiers, and means only to be guessed at, to Egypt, where it developed into the lyre, a harp-shaped instrument used in the temples in connection with the religious rites. "I am all that is, that was, and that will be; no mortal has lifted my veil," was the creed, and in the faint light of the temples, the lyres echoed a slow, secretive accompaniment.

By various means, in various forms, this idea was carried to Babylon, city of Astareth, Greece, Rome, and into the Europe of the Middle Ages. There it became the Anglo-Saxon crwth, the French luth and the Italian viol, until finally in 1459 a German lutanist, having emigrated from Nuremburg to Cremona, a little town of Italy, made the first violin of the form so familiar to us today.

From the obscure beginning, Cremona became the center of violin making. Here labored such men as Maggini, da Salo, Amati and his pupils, Albani, Ruggeri, Guarneri and Stradivari. Here were made the instruments so highly prized today, the Cremona violins.

The violin was made of seventy pieces of wood—seventy pieces fitted together with the greatest care. The back was usually made of maple, pear or sycamore, more generally of the first. The top was of white pine, brought from Switzerland or the Tyrolean Alps. Wood cut from the south side of a trunk grown on the southern edge of the forest was preferred by the masters, because it matured more evenly. As most of this wood was floated down in the mountain streams, it had to season in the sunlight for at least five years, lest it warp.

The seasoned wood was cut to shape with an axe, for the saw injures and tears the fine wood fibres. Through long experience these masters knew how to shape it. First the wood was sounded with a hammer. If it gave a high tone, the violin was made very curved and round, almost tubby. If the sound was deep and guttural, they made the violin thin and flat. Thus did the shape offset the tone of the wood, and the result was the perfect violin.

Perhaps the most delicate work of all was the ornamentation, the fitting of the purfling which covers the joining of the back and sides and of the belly and sides. The purfling was usually a slip of maple or sycamore, glued between two slips of ebony, and the whole, perhaps an eighth of an inch in width, was fitted into the narrow slit prepared for it. When the irregular shape of the violin is considered, some estimate of the delicacy of this work may be made.

Cremonese Varnish

The final and very important process was varnishing. The secret of the "Cremonese varnish" has been lost, without doubt, forever. Many have searched and experimented, but nothing has ever been found that equals its golden lustre, its soft, transparent coloring. However, many of the ingredients used are known—plum-tree gum, Venetian turpentine, white rosin, frankincense, linseed oil, sandal-wood and alum, with colors boiled from logwood, Pernambuco wood or mahogany, but what process was used or what other substances were necessary, is unknown.

Thus in the time of Stradivarius, the super-master, was made what has been called "The one perfect thing." That there has not been a renaissance of the art of violin making is probably due to the lack of devotion to his work, of the modern artisan, which would lure him to the long, loving labor necessary to the production of the masterpiece, and this done contentedly for the pure joy of having it so. For this reason we have the fifteen-dollar fiddle and the thirty-thousand-dollar violin. The difference—well they must be heard if it would be appreciated.

The Music Sense

By Claudia May Ferrin

To attain a knowledge of music is not so easy as it may seem. Yet, as every true musician will testify, there is a simple way by which to acquire it. Most beginners think of the piano as the basic instrument—because possibly that or its cousin, the cabinet organ, may be within reach. What of the violin?

This is one of the most treacherous instruments imaginable. At the outset, a trained ear must direct in the tuning. The second string must be the A above middle C, counting by the piano key-board. It may be a year before a beginner can take an untuned violin and adjust his A string by sound alone; that is, without the piano note or some other set key to direct his sense.

Then there is the first or E string. That sound must be known, not only by its relation to A, but also because it is E. It is essential to learn so carefully as this; for when, about two or three years later, he takes up "positions" his sense of sound is his only guide as he plays next the bridge. The letters of the first position must be found high up on the lower strings. He must find on the G string the notes he played on the D string, and know these by *sound* just as he knows the note A by which to tune his instrument.

In brief, the violinist must know his every letter, from the open G to the keenest note next the bridge on the E. The piano could be played for years with not a care as to the distinctive pitch of the keys individually. One might drum into his senses the knowledge of related notes so that he should discern readily a discord. Yet not until he takes some such instrument as the violin can any one appreciate the niceties of tones and semi-tones that make real music.

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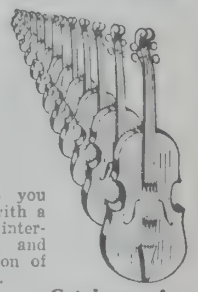

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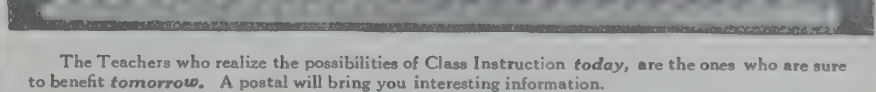

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Violin Questions Answered

By MR. BRAINE

Easy Scales for Violin.

A. S. H.—A pupil can begin the easier scales after the first few weeks of study. Most of the first instruction books for the violin give the scales in the first position. You will find a good deal of scale work in the first position in the Hermann *Violin School* (*Book I*). 2—It is a good idea to use a book of melodies to supplement the work in the instruction book. Franklin's *Ten Easy Melodies* is very good.

The Kloz Family.

H. R. M.—The Kloz family, famous violin makers of the Mittenwald, Germany, had numerous branches, and good specimens of their work are highly esteemed by violinists. The most famous of the family were Sebastian Kloz and Egidius Kloz, and their violins command the highest prices of any of the family. Joan Carol Kloz, who made your violin, made some excellent instruments. 2—It is impossible to quote prices on J. C. Kloz violins without seeing the instruments as they are valued chiefly by their tone qualities and not so much by the fame of the maker.

The Vibrato.

M. D.—An excellent work on the Vibrato is "The Vibrato," by Siegfried Eberhardt. There is a good chapter on the vibrato in the "Violin and How to Master It." However, even a single lesson by a really good violin teacher, is worth all the books in the world in acquiring this beautiful art. 2—The shortest possible bowings in violin playing are executed by the hand entirely from the wrist. All longer bowings are a combination of wrist and arm movements.

Schweitzer.

G. L. R.—Johann Baptist Schweitzer, Budapest, was a Hungarian violin maker whose violins are valuable. His work has been much copied, and there are uncounted thousands of imitations, the bulk of which are factory fiddles of small value. Show your violin to an expert.

Starting at Nineteen.

A. S.—The age of nineteen is too late to start with the view of becoming a professional violin teacher. You would be under a heavy handicap, since you would have to compete with others who had completely finished their education in violin playing when yours was just beginning. Why not try some other profession which does not depend so much on getting a very early start? 2—If you expect to do really good work as a violin teacher you ought to have a good education yourself in the art before you start teaching.

The Double Bass.

J. O. B.—The reason why many small combinations dispense with the double bass is that, by using the piano instead of the double bass, viola and second violin, they make the piano take the place of three instruments. The double bass is of enormous importance, even in a small orchestra, since it is the foundation. 2—The heavier the string in size the heavier will be the tension when tuned to the same pitch. 3—To finger the passage you send, commence in the first position, go to the third position by placing the first finger on the note A (second note, second measure); come back to the first position by placing the second finger on G sharp (fifth note, second measure).

Professional Engagements.

F. P. D.—If you play really well the compositions you name you should be able to do some professional work. Joining the union would help you to get engagements. 2—Orchestral playing would help you very much to learn sight reading, but you can do a great deal to that end at home. See article on sight reading in the January, 1924, ETUDE. With the foundation you already have, you can add to your technic to a great extent, although you have reached the age of twenty. It is those who are first beginners at twenty who can only acquire a limited technic.

Selling Old Violins.

G. F. S.—Write to the firms who deal in old violins, who advertise them in the ETUDE, in regard to the sale of your old violins. Almost all dealers in violins are in the market for good old instruments.

C. L. M., G. N. N., J. R., M. M., B. H. O. and many others.—It has been repeatedly explained in the ETUDE that there are millions of imitation Stradivarius violins in the world, all having a Stradivarius label which reads like the genuine, duly pasted inside. Readers having such violins continually write to us asking if the violins are genuine, what their value is, and so on. It is quite impossible to answer these questions without seeing the violins. The only course for the owner of such a violin is to have it examined by an expert judge of violins. Firms who deal in old violins, such as those who advertise in the ETUDE, can pass on the value of such violins if sent to them.

A da Salo Violin.

S. D.—It is impossible to judge your da Salo violin without seeing it. Send it to a reputable violin dealer for an opinion and for valuation. 2—As far as I have learned, the mystery of the London music hall violinist who was able to make sounds emanate from a violin while standing at some distance from it, has not yet been solved.

A. Delivet.

A. K.—A. Delivet is a modern French violin maker. His violins were awarded a silver medal at Liege (Belgium) in 1905, and a gold medal at Nantes (France) in 1904, at expositions.

Ledenhofer.

O. R. D.—Sorry I cannot trace your violin signed "Ledenhofer." It may be a good violin for all that.

Setting a Violin Price.

E. A.—In justice to its advertisers, the ETUDE cannot undertake to set values on modern violins and other musical instruments, or what the quality of such instruments is, or whether the purchaser paid too much or too little for any instrument. Besides, I could not give you the value of the instrument without seeing it.

Peters and Litolff Editions.

G. T. O.—The Peters and Litolff editions, which included so many valuable violin works, are not being published at present, although it is expected that publication of the Peters edition will soon be resumed. It is said that a great many of the plates from which these editions were printed were melted for ammunition and other war material at the time of the war.

Meisel Violins.

J. McN. S.—The name is spelled Meisel, and not Miesel. Several of this family made violins at Klingenthal, Germany. There were Johann Christoph, Johann Georg and Christian Friedrich; but I do not find Carl Christian. He may have been another member of the family, however. Impossible to set a value on the violin without seeing it.

Nicholas Didier.

J. F. E.—Bauer, in his *Practical History of the Violin*, says of the violins you inquire about: "Nicolas, Didier (Aine) 1757-1833. The best of a family of Mirecourt violin makers. He made very good instruments after the Stradivari model. His violins were very much liked at one time, the result of which is that thousands of imitations with his brand, 'A la ville de Cremonne Nicolas Aine,' formed into a triangle, were placed on the market." I could not give a guess at the value of your violin or whether it is genuine without seeing it.

A Violinist's Plans.

M. C.—It is quite impossible for me to try to predict your future as a professional violinist, from the list of studies and pieces which you send me and which you say you have studied, for the reason that I cannot tell how well you play them without hearing you. If you play the list really well, you could probably get a teacher's certificate in two or three years' further study at some conservatory or school of music in St. Louis or Chicago, the largest cities near your home. I would advise you to arrange for a term of ten or twelve weeks in one of these schools, for in this way you would gain experience by which you could determine what you might expect of the future. It is rather difficult for music students in a large city to defray a portion of their expenses by musical work.

Selling Old Violins.

J. B.—If you wish to either buy or sell a genuine Stradivarius, or any other of the leading Cremona violins, it is much better to leave the negotiations in the hands of a good reputable firm of violin dealers; that is, unless you are a good expert, and know the business of buying or selling violins thoroughly. Almost all valuable violins are bought and sold through dealers. If you wish to conduct the transaction yourself, you should at least get the written opinion of a leading expert as to the quality of the violin, its probable value, and its genuineness. 2—It is very difficult to ascertain the exact prices at which Stradivarius violins have changed hands within the last ten years. There have been rumors of sales as high as $15,000 and $20,000, in the case of especially fine specimens, but the exact figures are difficult to obtain. I understand that a firm of American violin dealers has just put a very fine Strad on the market at $25,000, but it has not yet been sold at that price. 3—Stradivarius produced very fine violins practically up to the year of his death, 1737. 4—If you wish to conduct the purchase or sale of a Strad yourself, you might advertise in the leading American and European musical papers, especially those of London, England, as London is the great clearing house for Cremona violins.

Defective Fifths.

L. M.—The difficulty you experience in making perfect fifths might come from several causes. Your strings may be false, so that they will not sound true in fifths, or in fingering the fifth you fail to stop the two strings so that each string is stopped at exactly the same distance from the bridge. Then, again, the trouble might be caused from the strings being too far apart. This is especially likely to happen if you have very slender fingers with small tips. Another cause might be a defective fingerboard, which is not perfectly level. Better get instruction on this point from a good violin teacher, as no one can locate the exact cause of the difficulty without a personal examination.

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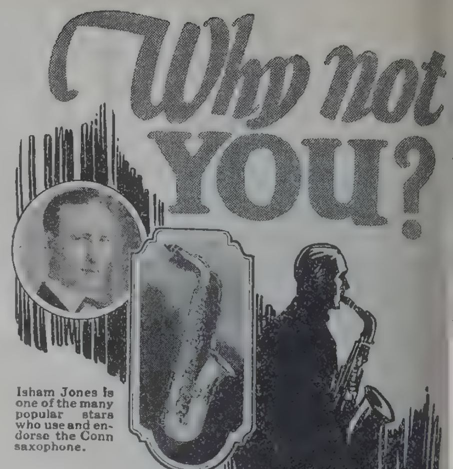

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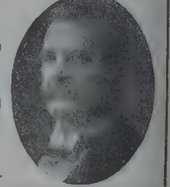

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   Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for music-lovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
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9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Dec. 1st, 1924

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Your Personality

The Amateur Musician's Stage Presence

By Mildred Holland

JUST comparatively little training in the rudiments of acquiring good stage presence would have aided many a brilliant but self-conscious amateur musician to make her career a successful professional one.

The feeling that she knows how to look well, from head to foot, when taking her place, preparing to play, and beginning—goes a long way toward making any performer feel sure of doing her very best work any time she may be called upon to appear in public.

And the ability to do her best work at will is one of the vital factors in taking any artist out of the amateur class and placing her in the professional one.

The thing that nine out of ten self-conscious amateur musicians, like most amateurs in all other branches of the art of entertaining, must learn before they can do themselves justice when playing for others, is the simple rule—go slow. No professional, whether she be a great artist, or just satisfactory enough to be worth a small salary, is ever seen to be in a nervous hurry to begin. It is impossible to do one's best without a few seconds of mental, physical and perhaps spiritual preparation. There is always plenty of time for this; the performer has only to take it.

The vaudeville pianist, who often is called upon to play music immediately following the act of a blackface comedian or a trained seal, has one of the most difficult audiences in the world to quiet and to get into a sympathetic mood for her music. One device which nearly always accomplishes the trick is to play a few chords and arpeggios, usually in the same key as the beginning of her coming selection. As her numbers are ordinarily extremely varied in character, she often uses the same device for creating a bit of appropriate pianistic atmosphere before the beginning of each new selection on her program.

Unless in special cases there should be an objection from an artistic standpoint, some variation of this little device of the vaudeville musician will help a self-conscious amateur to "go slow" in getting ready to play, as well as to prepare her audience in a number of ways.

The average stage musician looks more pleasing when playing the piano, violin, cornet, harp, and even the lowly saxophone and ukelele, than does the usual amateur playing the same instruments. The professional's self-confidence, of course, is the chief factor in making her mere outward appearance command attention and fill the eye more satisfactorily.

But the controlled facial expression, the straight back and well-held head, which are among the A B C's of good stage presence, are the chief means of expressing that self-confidence so that it impresses an audience; and these are points which any amateur, however, inexperienced, can easily copy.

Evening Bulletin (Philadelphia)

Letters from Etude Readers

Music in Maturity

To THE ETUDE:—

Your November issue is particularly interesting to me, for two reasons: First, the article by Ernest Hutcheson on "Adults and Piano Study;" and second, the little sketch, "Why Not?" by Florence Hadley. Not that many other fine things have not impressed me in this number, as have those of other ETUDES which I have read throughout the years; but these two so neatly fit my case that I feel justified in telling you how much they help.

A good many people, like myself, are exceedingly fond of music, as is suggested in your editorial, "Missing Half the Fun," and wish to do something besides winding a phonograph and pumping an automatic piano. But most of us are not gifted enough to make music a profession and have to hustle for a living or prepare for such prosaic work, during the time when a correct and advanced technic should be acquired.

It may be that we "took lessons" on the old parlor organ or square piano, or, if younger, on the new upright, and so can play a little and perhaps read fairly. Under such circumstances, when leisure and means become available there is no reason why men and women should not indulge themselves in the game of learning to play the piano, or even the pipe organ, just as well as to spend their time at tennis, golf or other sports. And while it is not expected that they will attain virtuosity, it is perfectly possible that a very considerable skill may be acquired late in life as has been demonstrated many times. So, three rousing cheers for the teachers who are willing to encourage us old timers in having more fun with music than with any other sport!

Col. Skinner,
Washington.

Recollections of Two Beginnings

To THE ETUDE:—

"Not what you say but how you say it" has become proverbial as to speech. Carrying out this same idea, one might say "Not what you teach but how you teach it."

I well remember that as a child I was put under the tutorship of an overworked, nerve-exhausted young woman whose life must have been no dream, with a large class on her hands of aggravating youngsters to which I doubtless was no exception.

My daily practice made up the dreariest hour of the day—filled with the drumming of monotonous scales and the counting of time I did not understand.

At the end of my first year of lessons this teacher migrated to another part of the country and Herr Liebrich, an old German professor, was persuaded to add me to his large class. Music lessons now became an entirely new experience. My first sight of the professor's studio was an inspiration to my young mind. The big, bright windows, the green-tinted walls almost covered with pictures of many sizes, of celebrities in the musical world, fired my imagination. At the end of the room were large sheets of white paper on which were pinned large notes cut from cardboard—the whole notes, half notes, half rests, and many, many other musical characters all grouped into families and properly named. Ah! The old gentleman, in his simple, fatherly way, knew how to interest children.

Hoping others may profit by his example, I am,

Very sincerely,
MRS. CHRIS OLESON (Minn.).

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THE ETUDE has been discovering many new sources of musical information. Watch coming issues for delightful articles.

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NEW WORKS

Advance of Publication Offers

October, 1924	Special Offer Price
Album of Arpeggios for the Pianoforte..	.30
Awakening, The—Christmas Cantata for Treble Voices—Baines	.25
Barbarossa of Barbary—Musical Comedy—Britton	.40
Cat Concert, The—Gilbert............	.35
Cleopatra—Opera Burlesque—Brigham..	.40
Cross-Patch Fairies—Christmas Operetta —Dale	.30
Dawn of Spring—Cantata for 2 Pt. Treble Voices—Kountz	.30
Day Before Yesterday—Operetta for Children—Cynthia Dodge	.40
Fairies' Revelry—Operatic Cantata for Treble Voices—Kieserling	.30
Jolly Jingles for Little Fingers—Cramm.	.30
Little Folks' Music Story Book—Cooke.	.50
Music Scrap Book, The—Wright......	.30
Music Writing Book—Hamilton.......	.20
Musical Moments—Piano—Hudson	.35
New Anthem Book..................	.20
Notturno—A Musical Romance—Schmidt	.80
Principles of Expression in Pianoforte Playing—Christiani	1.50
Promised Child, The—Christmas Cantata for Mixed Voices—Stults......	.30
Reflections for Music Students—Silber .	.50
Reverie Album for the Pianoforte......	.35
Rhythms for Young People—Steenman..	.50
Schubert Album for the Pianoforte.....	.35
Six Study Pieces in Thirds—Moter....	.25
Studies for Violin—Fiorillo...........	.35
Ten Busy Fingers—M. M. Watson.....	.25
Vision of Deborah—Cantata—Kieserling.	.30
What to Play—What to Teach—Harriette Brower	.75

Important Reasons for Mail Order Music Buying

The buying of music publications by mail order is not an experiment, since the Theo. Presser Co. for about 40 years has been conducting a Mail Order Music Supply House that has furnished thousands of teachers with all desired music publications. The fact that each year has shown a most gratifying increase in patronage and that many of our patrons have proven friends of a number of years standing is evidence of the satisfaction found by those who secure their music material from this house. There are important features about our Mail Order Service that mean much to the teacher and embraced in one phrase these mean *convenience and economy* to the teacher. Teachers may enjoy convenient charge accounts, liberal examination privileges, prompt, accurate and courteous service, and in every instance the best possible price. These are important reasons for the mail order patronage given us by a great host of music teachers throughout the country. We would be glad to have any teacher not familiar with our Mail Order Service to correspond with us, as it would give us pleasure to furnish details.

Cover Design Prize Contest

We have extended this contest to December first in acquiescence to popular demand. The artist friends of all ETUDE readers should know of this contest and the closing date. The conditions are given in detail upon another page of this issue. December first will be here all too soon, therefore it is advisable not to delay sending in cover drawings and paintings for this contest. Every entry will receive careful consideration, and announcement as to the winner will be made as soon as the judges can complete their work after the contest closes.

The "On Sale" System! Do You Use It?

"I do not know what I would do for teaching material if it were not for the 'On Sale' plan," has been said over and over again in various forms by teachers writing to us. Each year there are new teachers entering the field of musical education, and therefore we are making note of this immensely successful system for aiding the teacher in his or her work.

The "On Sale" plan makes it possible for the teacher to secure for examination a liberal stock of music of exactly the type and grades desired. Any number of lots of "On Sale" music may be secured during the teaching season and all may be kept throughout the teaching season, making it possible to have on hand a stock of music to care for the needs of various pupils as such needs arise. This makes immediate attention to the pupils' study material possible.

Payment for the music used from "On Sale" stock need not be made until the end of the teaching season, when unused music may be returned and settlement made for that used or disposed of to pupils.

Start early in the 1924-25 season to enjoy the convenience of this system. Write now and tell us the number of pupils to be cared for and give us an idea of the type and grades of music that you would like sent to you "On Sale." Convenient "On Sale" order blanks and a detailed explanation of the entire plan will be sent to you upon request.

If any teacher desires to see regularly each month during the teaching season new sheet music issues, packages of new publications will be sent automatically each month on an "On Sale" account if we receive a postal request to that effect. In ordering these New Music On Sale packages, it is only necessary to state that they are desired and indication given as to whether Piano, Voice, Violin or Organ music is desired. The Violin and Organ packages, of course, do not go out regularly every month, these being sent as frequently as new material is available.

Album of Arpeggios For the Piano

The successful teacher is the one that makes study attractive to pupils, and in pursuing this course progressive teachers have long since discarded curriculums that adhere strictly to dry technical works and have replaced those studies with attractive study pieces that aid in developing certain phases of technic. As a result of the demand for material of this character, a series of albums of study pieces for special purposes was started with the issuance of an *Album of Trills.* This volume met with great favor, and the later announcement of an *Album of Scales* met with an enthusiastic reception. Then, as no technical equipment is complete without ability to handle the arpeggio forms, this important phase of technic is receiving our attention in the preparation of the next volume for this series of study pieces for special purposes. The *Album of Arpeggios* will contain attractive pieces in the intermediate grades, which are based upon some of the Arpeggio forms. No better material for aiding the pupil in the development of ability to handle the Arpeggio forms can be found than will be presented in this album. The advance of publication cash price for this book is 30 cents, postpaid.

Thanksgiving and Christmas Music

There are many excellent anthems and sacred songs of praise that are available for making a notable service at Thanksgiving time. Choir masters desiring to build up a special Thanksgiving service are invited to tell us their needs and request that we may send suitable material for examination.

It is not too early to give thought to music for the Christmas season. Our stock of Christmas music is exceptional, and we have on hand quantities of anthems, cantatas and services suitable for Christmas. All worthwhile Christmas solos are carried in stock by us, and we can make suggestions in all these branches that will enable those responsible for the Christmas musical service to make this coming Christmas a great one musically in their Church or Sunday School. We have a printed list of Christmas music covering anthems, solos, cantatas, services, organ solos, and also various suggestions are given for Christmas entertainments. This folder will be sent cheerfully to anyone requesting it. Under the *Advance of Publication Offers* in this month's "Publishers' Notes" will be found three new publications for Christmas. In addition to these, we have added to our catalog since the last Christmas season the following publications:

Cat. No.	*Title*	*Composer*	*Price*
	ANTHEMS		
20472	Christians, Awake!	*Norwood Dale*	.12
20423	Joyful Christmas Song, A	*F. A. Gevaert*	.12
20424	Legend, "Child Jesus Made a Garden"	*Tschaikowsky-Bliss*	.08
20419	Lo, How a Rose...	*M. Praetorious*	.05
20422	Sleep of the Child Jesus, The	*F. A. Gevaert*	.05
20449	We Worship Him..	*August Halter*	.12
	ORGAN MUSIC		
19145	Adeste Fidelis....	*Reading-Lemare*	.40
19569	Church Festival March	*R. M. Stults*	.60
	CHILDREN'S SONG		
19571	Happy Children	*Wallace A. Johnson*	.30

New Anthem Book

Many letters of commendation upon our previously published volumes of Anthems carry suggestions that we publish more such volumes. However, as we endeavor to make each succeeding volume even better than those issued before, we do not rush new editions through at short intervals, rather awaiting until we are able to gather from the Anthems recently written a good number of desirable offerings for the repertoire of the volunteer choir. We now have sufficient material at hand from which to make a compilation, and in a few months we will have a new collection ready. Each anthem is chosen because there exists in it melodiousness that is fitting to a sacred work, and because it does not possess any difficulties that will carry it beyond the possibility of a successful rendition by the average choir. Those who are acquainted with other anthem books that we have issued will not hesitate to place their advance order for one copy of this work at the special advance of publication price of 20 cents, postpaid.

Dawn of Spring Two-Part Cantata For Treble Voices Music by Richard Kountz

Richard Kountz, whose gift of melody writing has been well demonstrated, here offers a new cantata for two-part chorus of treble voices that will be welcomed by school music supervisors and directors of young women's choral organizations. The text is by Alice Clifton Beil. It is a story of Spring, from dawn, through night, to dawn again. Nature is personified and every attribute of Spring steps out in glad array. The music is melodious and graceful in lines, not difficult to sing, but worthy of study. The accompaniment affords much opportunity for delicate nuances. The time for performance is about 25 minutes. Be sure to order a copy now while it may be had at the special advance of publication price of 30 cents, postpaid, and you will receive this cantata in ample time to begin rehearsals for the Spring Concert.

The Cross-Patch Fairies A Christmas Play With Music for Little Folks Book by Lida Larrimore Turner Music by Norwood Dale

A new theme for the holiday season. The story is entirely different from any other Christmas play and introduces many pretty situations. The staging may be very simply done or elaborated. *Carol,* in the story, is cross at everything, and so the cross-patch fairies come where they make everyone cross. Of course, there is a happy solution. The ten musical numbers are all most melodious and perfectly suited to the tastes of children. Our advance of publication price for one copy only is 30 cents.

Day Before Yesterday Operetta for Children By Cynthia Dodge

After having had the pleasure of presenting to those interested in children's entertainment material several successful juvenile operettas by Cynthia Dodge, we are delighted to have the privilege of publishing this new musical playlet by the same writer. *Day Before Yesterday* is entertaining as well as instructive, since the participants step back into the characters of years ago. The audience virtually sees the pages of history opened. The well-known characters come to life. The music is very attractive and pleasing, and while it is kept within the limits of children's voices, it will be found charming by hearers. The costumes are fully described and the action is given in directions that are clear and comprehensible. This little operetta will fit very well into an afternoon or evening entertainment given by children performers, the time required being about half an hour. The advance of publication price for one copy of this work is 40 cents, postpaid.

Barbarossa of Barbary A Musical Comedy in Two Acts Music by David Britton

Here is a very clever and entertaining book by Frances Bennett with attractive lyrics that have been well handled musically. A musical director with a group of young people could put this musical comedy on in great style very successfully. There are some very humorous points in this work, and the performers as well as the audience will have a fine time with its production. The title does not give much indication of the plot, in which a U. S. Naval officer and his colored servant get into difficulties with a Greek pirate chief and his renegade band of pirates that infest the Algerian coast. Complications arise when the officer falls in love with the lovely daughter of the pirate chief, but with mirth-provoking incidents a happy ending for all is brought about. There are five male solo parts, two of which are tenors and there are but two girl soloists required, these being soprano. The size of the chorus and the elaborateness of the staging, etc., depend entirely upon the available material at hand. One copy of this work may be secured in advance of publication at the low price of 40 cents, postpaid.

Cleopatra Opera Burlesque of College Life Book and Music By John W. Brigham

Here is one of the most novel offerings we have seen in a long time. Young men's clubs as well as schools and colleges will find it hard to secure anything more entertaining or more mirth-provoking than this. The success of "Cleopatra" will be much greater if all the characters are taken by men, and for that reason it is particularly appropriate for glee clubs or men's community clubs. The time required for production is about 40 minutes, thus it furnishes the necessary fun and diversion for an evening's concert. The story is so absurdly told that it is excruciatingly funny. We know of no other work of this sort, and consider it most fortunate that we are able to present this.

Our advance of publication price for one copy only is 40 cents.

he Promised Child
hristmas Cantata
or Mixed Voices
y R. M. Stults

Mr. Stults has achieved success in his ntributions to the musical part of the urch service because his writings are elodious and not difficult to sing, yet at e same time their rendition can be made ry effective. All of these qualities in r. Stults' writings predominate in this w Christmas cantata. Choir masters ay use this for a special musical service Christmas time, since it requires but out 40 minutes to render and therefore ll fit in with the important parts of e usual church service. The congrega- n will find this an inspiring music con- nplation of the Christmas story. This rk is practically ready, and we expect fill all orders placed in advance of blication before the end of this month that rehearsals upon it can be taken up November. Advance of publication sh price is 30 cents a copy, postpaid.

ne Awakening
Christmas Cantata
or Treble Voices
William Baines

Many choir masters find their road a rd one to travel when it comes to music special occasions, due to the fact that y do not have good male voices at ir command. This cantata will be lcomed by those who are in this posi- n, and it is also an important offering anyone interested in Junior Choirs or oirs of girls' or women's voices. roughout the cantata is scored for prano and alto, and young singers can ily handle the vocal work and where oists are not available for the few parts these can be done readily in son. This makes a most desirable ring in Christmas music and we ommend it to any interested in secur- something worth while in Christmas sic for either church or Sunday school. e advance of publication cash price is cents a copy, and advance orders will filled very quickly, so that this work be taken up in good time for the istmas season.

ie Music Scrap Book
N. Louise Wright

his is a primary instruction book in asing kindergarten style. Young olars will succeed in their first study en it is made so easy and understand- e as in this work. Notation is learned ough the use of rhymed verses, which y be recited or sung. Then the loca- i of the notes upon the keyboard is ght in a similar manner. In logical er other things that the beginner must w, such as the hand position, time, etc., taken up, and the little verses are tinued throughout these lessons. The section of the book gives some short es and a few duets that help the ng beginner to feel that something has n accomplished.

he advance of publication cash price this work that teachers of children will l interesting to know, is 30 cents a y.

verie Album
r the Piano

usic, above all the other arts, more ely links itself with the various moods mankind. There are times when one ld rather pass by the flashy, brilliant e of piano composition and enjoy e of a quiet, dream-like type. There many exceedingly fine numbers of this l, and a careful selection is being le of a goodly number for this Reverie um. There will be many uses to h this album may be put, as music this character is suitable for Sunday ing or at religious meetings where piano is used. Material of this type, ntimated above, is much to be desired one's diversion at the piano. Most he numbers will be in the intermediate les and teachers will find it helpful tilize pieces in this album from time ime with pupils in these grades. This m is a decided bargain at the advance publication cash price of 35 cents a , postpaid.

Jolly Jingles
For Little Fingers
By Helen L. Cramm

We have issued several other books of little teaching pieces by Miss Cramm, and each of these has become popular with many teachers of child music students. It is doubtful if there are any teachers specializing in child beginners that do not know Miss Cramm's *Rhymes and Tunes for Little Pianists.* This new book, *Jolly Jingles for Little Fingers,* is certain to enjoy popularity, as the little pieces in it are charming, having attractive rhythms and melodies, and withal an educational value that will make this collection an outstanding first year teaching book. The advance of publication cash price is 30 cents, postpaid.

Rhythms for Young People
By Blanche Fox Steenman

There is a demand for a book of this kind in view of the great amount of work being done at the present time by private teachers and the public schools for the developing of musical appreciation. A number of the most popular semi-classical piano compositions have been utilized in making this work, and the editing and the annotations have been cared for in a skillful manner. The material in this book does not go beyond a grade of about 2½ and a generous amount of material is presented, but the price is to be a nominal one. For advance of publication orders of this work we have made a price of 50 cents a copy, postpaid. Music teachers in general and school supervisors can be acquainted with this work, and at the same time secure a copy for their personal library at this very low price, if order is made before this work comes off press.

The Fairies' Revelry
Operatic Cantata
For Treble Voices
By Richard Kieserling

This would make a feature part of a program used either as a cantata in concert form or staged in operatic style. If staged the work could be enhanced by the introduction of dancing in solo and ensemble. A cast of young ladies could make a beautiful production along these lines. Girls' seminaries and colleges, high school choruses as well as women's music club choruses will find this a very suitable work to undertake for their concert programs. It gives opportunity for some beautiful and effective chorus work, requiring but about 30 minutes to present. Conductors should make sure of seeing this new work by sending their order at this time for a copy at the special advance price of 30 cents a copy, postpaid.

Little Folks'
Music Story Book
By James Francis Cooke

The child's musical education should not be confined to what can be accomplished upon the instrument studied, as it will add to the child's advancement considerably if attractive points in music are presented. The idea of this work is to present to children in a simple and easily understood manner the history of music. The little tots in the primary grades are often inveigled into the gaining of knowledge through the combination of play with study and work. That is just what this history does, as there are many "cut-out" pictures for the child to paste in the book, and throughout it has been the endeavor to make every little history lesson a real delight. The advance of publication cash price is 50 cents a copy, postpaid.

Musical Moments
For the Pianoforte
By Mrs. H. B. Hudson

Many are familiar with the extremely successful series of study works for little tots by Mrs. Hudson known as the A. B. C. of Piano Music, and we are sure it will please the many enthusiastic users of these works by Mrs. Hudson to see this new book of first grade recreation pieces by the same writer. These numbers are presented in the regular musical notation, and while here and there melodies have been adapted and arranged from various sources, most of the pieces are original writings throughout. Mrs. Hudson's expert knowledge of the kind of material that is interesting to young students is apparent, and it will be found that these pieces will accompany or supplement to advantage any instruction book.

While this work is in preparation, we will accept orders at the advance of publication cash price of 35 cents a copy, postpaid.

Schubert Album
For the Pianoforte

When one feels in the mood to read gems of some literary genius it is a comfort to be able to reach into the bookcase and pull down a volume containing some of the best efforts of that individual writer. It is gratifying to know that pianists are building up similar musical libraries, and the various albums that we have issued in the past, giving in one collection favorite numbers by a well-known composer, have enjoyed a large sale. Not only have pianists and music lovers secured these volumes for their libraries, but numerous teachers have utilized them in teaching purposes when desiring to acquaint their pupils with the writings of some of the individual great composers. We are now preparing a collection of Schubert's favorite numbers. Some of these will be original short piano pieces by Schubert, others will be favorite movements from some of his longer works, and interspersed in the compilation will be transcriptions for the piano of some of the famous Schubert songs. Franz Schubert has written so many wonderful melodies that it will not be difficult, with judicious compiling, to make this an album that will become popular with many. Nothing of extreme difficulty will be included. The advance of publication cash price is 35 cents, postpaid.

Six Study Pieces in Thirds
For the Piano
By Carl Moter

Mr. Moter has made attractive study pieces dealing with an essential department of modern technic. As thirds are found in continual use in piano compositions, it is well to present to pupils in the intermediate grade, study material of this character that will aid the student to become acquainted with all sorts of groupings and fingerings. Individual study works, such as this, enable the discerning teacher to fit the "study prescription" to strengthen noted weaknesses in the technical work of various pupils.

Advance of publication price, postpaid, 25 cents a copy.

Principles of Expression
In Pianoforte Playing
By A. F. Christiani

This book has proved to be one of the best works on the art of piano playing and is highly esteemed by many leading musicians. We are taking over this work and a new edition is being prepared which is opened to the same advance of publication order privileges as other new works added to our catalog. Anyone interested in pianoforte playing, whether teacher, student or professional, will find it profitable to read this book. It perhaps better deserves the right to be designated as an authority on the subject, more so than any book. The advance of publication cash price is $1.50 postpaid.

Vision of Deborah
Cantata for Mixed Voices
By Richard Kieserling

The choir director who most successfully holds the interest of his choir to their work is the one that does not fail to accomplish something even "between seasons." Such choir masters will welcome this musical work based upon the Biblical story of Deborah. The solo work is such as to satisfy the best church singers and throughout the music is excellent with an exotic flavor. Mr. Kieserling has made this an impressive sacred work. The advance of publication price for a single copy is 30 cents, postpaid.

(*Continued on page 722*)

The World of Music

(*Continued from page 657*)

Alexander Saslavsky, for some years a conductor of symphony orchestras in California centers, died in San Francisco on August 2d. A native of Karkoff, Russia, he was a violinist of much talent, at one time concert master, soloist and assistant conductor of the New York Symphony Orchestra, and assisted in the organizing of the Russian Symphony Orchestra.

Aeolian Hall, where during the last decade have appeared many of the world's most famous musical artists and organizations, has been sold, the Aeolian Company retaining, however, the use of the entire great building of which the Hall was a part, until May 1st, 1929.

Wilhelm Furtwangler, successor of Nikisch as the Berlin Philharmonic Orchestra conductor, has been engaged to appear as guest director of the New York Philharmonic Society, this winter.

Eugene Bonner's One-Act Opera, founded on a play, "The Man Who Married a Dumb Wife," by Anatole France, has been accepted for performance during the coming season at the Theater des Champs Elysees—the first American opera to be accepted by one of the larger opera houses of France.

A Bach Verein at Eisenach, the birthplace of the "Great Cantor," has only recently been organized, with the purpose of a Bach Festival each summer. This year the Society of Friends of the Wartburg held a Bach celebration, the famous Thomaner from Leipsig, the choir which Bach at one time directed, furnishing an important part of the program.

The Philharmonic Orchestra of Havana gave its first concert in July, at the National Theater, under the Baton of Pedro San Juan Nortes, the Spanish composer.

Franz Lehar, of "Merry Widow" fame, is reported to be coming to America this season to superintend in New York the presentation of his latest operetta, "Clo-Clo."

Atlanta Civic Opera, modeled after that of St. Louis, is planned for next summer. Miami, Florida, is planning a season of opera for its winter colony; and so the story grows.

Chinese Opera, by a company of Chinese principals, an orchestra playing original Chinese instruments, and under Chinese management, is now being given in Miner's Bowery Theater of New York. The repertoire consists of operas of which the plots are on ancient Chinese historical subjects and of which the music is said to have been written more than a thousand years ago.

A New Italian National Opera House is being built in Rome. It will be a modernized replica of the Paris Opéra, will seat four thousand, cost thirty million lire (seven and a half million dollars), and will be subsidized and controlled by the government.

The Quarto-Centenary of Palestrina's Birth is to be celebrated during the first six months of 1925 by elaborate festivities under the direction of the Royal Academy of Saint Cecilia of Rome.

Verdi's Forgotten Opera, "I Masnadieeri," founded on Schiller's play, "The Robbers," has been found by the librarian of the Budapest Opera House where it was presented in 1853, after being censored by the chief of police because of revolutionary qualities in the text. An early revival is planned.

A Chamber Music Festival was held at Salzburg, August 5-8, by the International Society of Contemporary Music.

Francesco Malipiero has been appointed director of the Liceo Musicale of Florence, to succeed Ildebrando Pizetti, who has become director of the Conservatorio di Milano.

But Three Organists in one hundred and twenty-three years is the record of Lichfield Cathedral, England. Mr. J. B. Lott has but recently resigned after forty-three years of service.

"Cadman Night" at the Hollywood Bowl was celebrated on August 1st. Six of the orchestral compositions of Charles Wakefield Cadman were produced before an audience of seventeen thousand people who applauded vigorously these works of one of our leading Americans.

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for Sunday Schools

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What to Play—What to Teach
By Harriette Brower

There are many young teachers who will welcome a work of this character and other teachers of experience will find it revivifying to their work to read this book. Miss Brower tells not only "what to teach," but also "what to play," therefore many serious students of the piano will find this is a helpful book to possess, as Miss Brower has described many of the favorite recital and concert pieces and arranged them in program form. We are offering this helpful contribution to literature of music in advance of publication at 75 cents a copy, postpaid.

The Cat Concert
By Russell Snively Gilbert

As will be gathered by the title, this is a unique offering and it will prove interesting to young students, at the same time helping them in the elementary stages of keyboard work. The little piano teaching pieces in this set are well constructed, pretty little tunes running in them. Cats and kittens have always been a delight to children and these pieces gain additional interest because each is characteristic of some fanciful incident built around these favorite pets. Like the primary reading books in school work, these pieces are made easy for young students to read, large notes with good spacing being used in their printing. A copy of this little book may be secured at the advance of publication price of 35 cents a copy, postpaid.

Notturno
A Musical Romance
By Carl Schmidt

There are a limited number of fiction works, utilizing the wonderful possibilities of romances or plots in the musical world, but of the few that exist, Notturno is outstanding. It is a most interesting novel on a musical theme, and many in and out of the musical world have enjoyed reading it. We have secured the publishing rights because we felt that many of our patrons would be interested in possessing this musical novel. We are getting out a new edition upon which we are taking advance of publication orders at the special low price of 80 cents a copy, postpaid.

Music Writing Book
By Anna Heuermann Hamilton

The proofreading and all the preliminary preparatory work upon this book has been completed, but one or two details of the mechanical part of its production remain unfinished, therefore teachers should not delay availing themselves of an opportunity of securing a copy at the low advance of publication price, since it will not be long before it is withdrawn. A number of writing books are to be found upon the market, but we have great faith in the advantages of this writing book which imparts a wealth of necessary knowledge important to those in the elementary stages. Although this is a writing book, this does not mean that it is confined to notation itself, but other important rudimentary branches are treated. Important details in the early study of music are more firmly emphasized by having the students write them down.

The advance of publication cash price is 20 cents, postpaid.

Fiorillo's Studies For the Violin

These studies are among the classics in violin literature and have been universally used to a great extent for nearly 100 years. These studies or caprices for the violin are considered indispensable by many in the training of violinists, and the pupil who thoroughly masters them will have accomplished considerable in the art of playing his chosen instrument. As usual, when adding a widely accepted standard work to the Presser Collection, we are having this work edited in a competent manner with the view to making it the best edition of these studies. In advance of publication, we are accepting orders for these studies at 35 cents a copy, postpaid.

Reflections for Music Students
By Sidney Silber

Mr. Silber's name is well known throughout the musical world, as he is one of the masters in piano pedagogy. Etude readers will remember the interesting and helpful articles by Mr. Silber that appeared in The Etude, and therefore will appreciate the value of a little volume of inspirational paragraphs for the music student by Mr. Silber. There is no doubt but that some of the talks and advices in these "Reflections" will take root in the minds of ambitious students, stirring them on throughout their entire student career. Teachers will do well to have this book about the studio, not only for their own reading at odd moments, but also for profitable reading by pupils when waiting their lesson turns. It should not take a great length of time to produce this book, and therefore the advance of publication term doubtless will be limited. The advance of publication cash price is 50 cents a copy, postpaid.

Ten Busy Fingers
By Mabel Madison Watson

This is a fine set of elementary studies, there being nine altogether, and the rhythms are made clear to the pupils by means of appropriate verse for each study. These pieces enable the teacher to give the elementary student a good idea of rhythm and a better acquaintance with the keyboard of the piano, since they do not remain in the middle of the keyboard as is so often found in elementary material. These studies work backward and forward along the keyboard, giving each hand at some time or other an opportunity to play in the treble as well as the bass clef.

The advance of publication cash price for this elementary study work is 25 cents a copy, postpaid.

In Advance of Publication Offers Withdrawn

We are pleased to announce that a number of works are now ready for delivery, presenting to the music world some new works for use early in the 1924-25 season. Advance of publication offers on all these works are withdrawn. We suggest that any who have not secured these works in advance of publication and are interested in any or all, order copies for examination. We are giving below short descriptive paragraphs of the five works withdrawn.

Album of Scales

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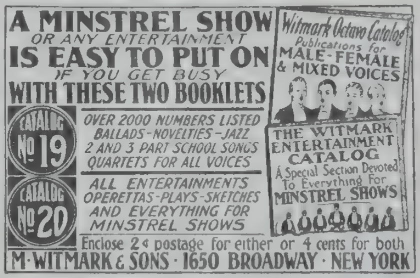
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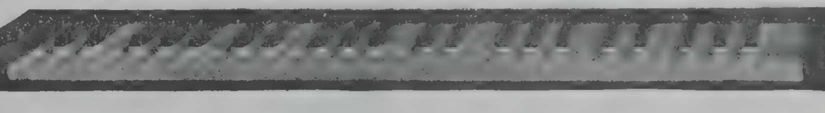

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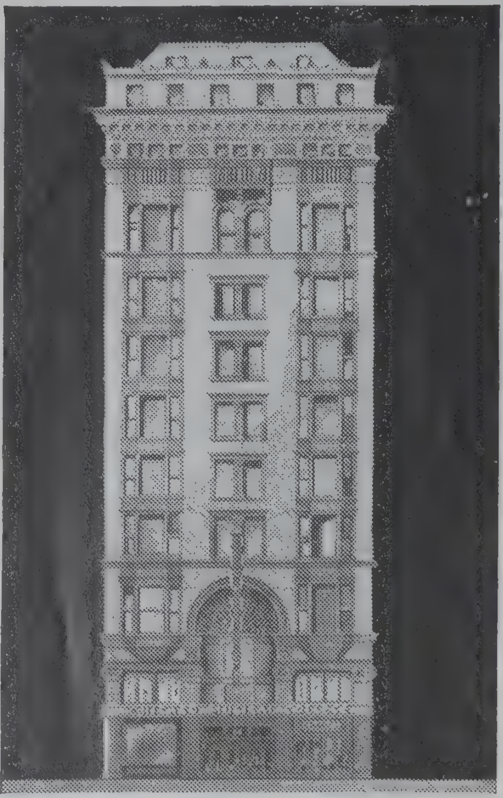

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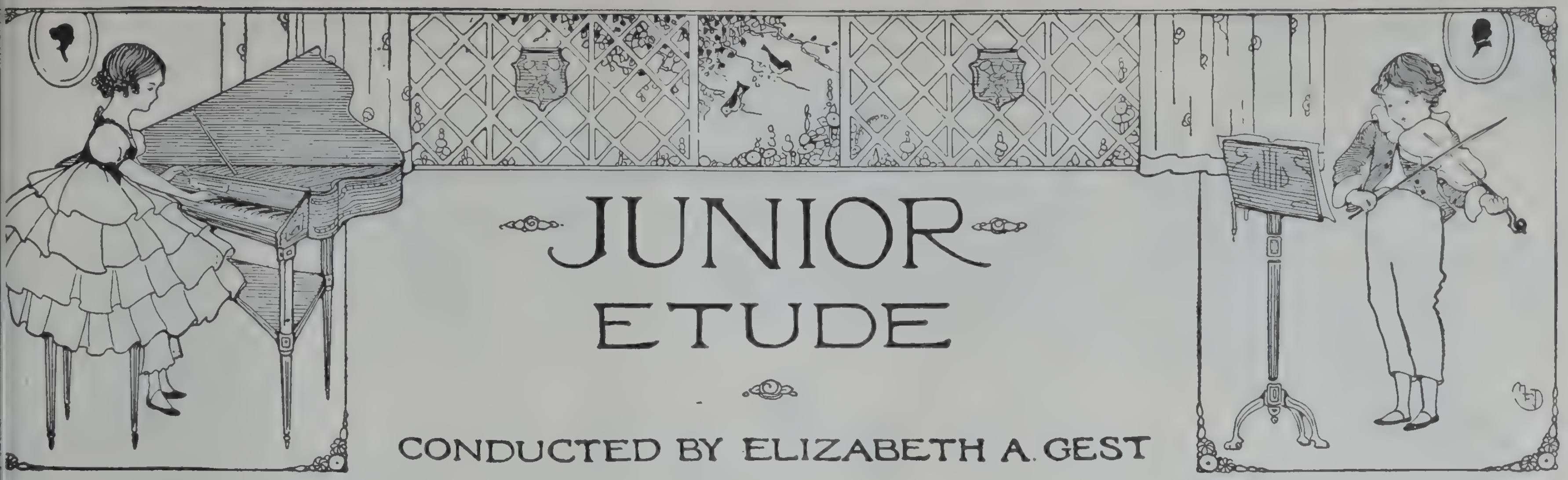


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

The Harebells' Tune

e harebells played a pretty tune
Jpon the mountain top,
d all the little fairies
3egan to hop and hop.

e wind blew over them so soft,
The moon white shadows made,
d all the little fairies
Came dancing down the glade.

d on and on and on they danced
While harebells played the tune.
d then at dawn they skipped away
For daylight came too soon.

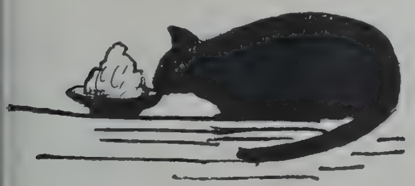
1 sorry that the fairies
All disappear from view
d harebell music ceases
When daytime comes. Aren't you?

Musical Appreciation

By Edna M. Schroeer

THIS is a story of Happy-Cat, our little low kitty with the big ears. One night ther and Daddy and Happy-Cat and I re listening to some new records and ppy-Cat was curled up on my lap asleep. were talking about musical apprecia- 1.

"Just what do we mean by musical preciation, Daddy?" I asked. Daddy ked puzzled for a moment. Then he on a new record of a beautiful soprano ng. The music had barely started when ppy-Cat woke up, perked up his ears d jumped right off my lap. He walked around the machine, and we watched n, as he seemed to be hunting something. d then what do you think he did? He his little feet up on the machine and ped in and tried to crawl inside. When found that he could not crawl in he ned and gave us an appealing look, as ich as to say "Please put me in there. I e the sound of that."



Picking little kitty up Daddy said lappy-Cat has answered your question, ughter. When you reach the point here you can't get close enough to music, d can't possibly hear enough of it or amine it too much, then you really preciate it."

So we took Happy-Cat and gave him me ice cream, feeling that nothing but cream was good enough for a kitty th such musical appreciation.

Intelligent Practice

By Marion Benson Matthews

BETTY sat down at the piano, placed her music on the rack, and began to play. It was a new piece, and Betty felt that she was doing very well with it. She played it through, and then waited for the comments of Miss Brown, her teacher.

Miss Brown looked at her gravely for a moment.

"Betty," she said, "I'm afraid you have put very little practice into that piece."

Betty was surprised, and a little hurt.

"Why, Miss Brown!" she exclaimed; "I have practiced surely an hour a day on it. I thought I was able to play it well."

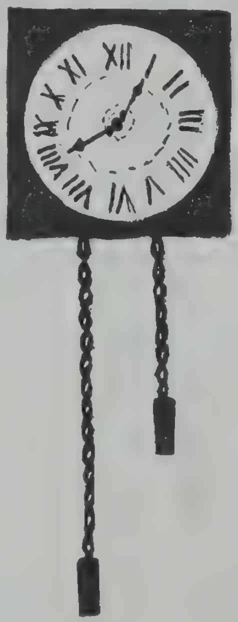
"You played the notes correctly, but—oh, how I should like to re-write some of the old proverbs!" broke off Miss Brown.

Betty looked at her teacher in amazement. What had old proverbs to do with her piece?

"I was thinking of the old saying, 'Practice makes perfect,'" explained Miss Brown. "I should like to add one word to it, to make it read, '*Intelligent* practice makes perfect.' You have practiced, as you say, an hour a day on this particular piece. At the beginning the composer has written the words *Andante grazioso;* yet you played very fast, as if you were in a great hurry to have it over and done with. You have studied musical terms long enough to know what *andante grazioso* means; have you not Betty?"

"I know it means the piece should be played slowly and gracefully," answered Betty, flushing. "Miss Brown, I am so stupid—I didn't pay any attention to the directions."

"No, you are not stupid," said Miss Brown; "but you are thoughtless. Unthinking practice is as bad as none at all. Oh, if you children only would understand that a few minutes of thoughtful, intelligent practice are worth hours of mechanical, careless practice! Of course, I am pleased when you tell me you have practiced a great deal—when I see that you have put thought and care into your work."



"Miss Brown," exclaimed Betty, "I shall remember that, and I'm going to show you in my next lesson that I *can* practice with thought and care!"

Dolly's Accent

By Olga C. Moore

"OH, this old piece!" pouted Dolly, fretfully; "I just can't get it right!"

"Which piece is it, Dear?" asked her mother.

"*Spring Morning*, in my second Mathews book," answered Dolly. "Mrs. M.— said if I played it well I would imagine I heard birds twittering in the little triplets in the treble, and this bass at the beginning would remind me of boys playing football."

Dolly's mother, who was a very fine musician, came up to the piano and sat down beside the disgusted little girl. She knew all about the troubles little girls have who play too fast and try to play at once with both hands together; so she said, "That ought to be a very interesting piece to work on. Let us try again and see if we can play it. How did Mrs. M.— tell you to practice this?"

"Oh," responded Dolly, feeling better. "She said to play each hand alone a great many times, counting every measure; for the treble and bass do different things. But, Mother, it takes up so much time, playing it separately; and I want to hear how it goes!"

"Yes," said Mother, thoughtfully (for even mothers do have to *think* before they tell little girls some things), "it does seem to take longer; but it is so much easier to watch one hand than two, and count at the same time. So you really waste time when hurrying to put it together before first thinking it out separately. You know, the saying, 'How does the little busy bee *improve* each shining hour?' Well, you can improve your *minutes*, dear, by doing *well*, only a little at a time, like the little busy bee. Now tell me on which beat your piece begins, in the treble?"

"Let's see," puzzled Dolly, thinking it over. "I must count six eighths in each measure, so that triplet comes in on '6.'"

"That is right. Now, how will you play the triplet on the sixth count; with an accent or without?"

"Oh, Mother, you must never accent on the sixth count," laughed Dolly.

"I'll accent '1' in the next measure and a little on '4.'"

"Very well, play that much for me and count aloud."

Dolly did read notes very nicely when she played slowly. She began sweetly on the triplet and accented the next quarter note, saying softly then suddenly loud, "'6,' ONE, two, three, FOUR, five six," playing the following staccato notes just as they were written. Once she got the idea, it was easy sailing, repeating the little pattern every time it came along.

"That sounds like a little musician playing," said Mother. "Now take the bass of just this first part. Your eighth note is held over to the next note which is staccato. When you play that staccato note on the accented beat, lift your finger high and *aim* at the key, then spring off. See what a nicely accented tone you can get?"

"Why, Mother," exclaimed Dolly, "that is just what Mrs. M.— told me to do—to aim for the tone by lifting the finger—and she says to strike firmly, too."

"Yes, I am satisfied your teacher tells you these things; but you must remember them and take her advice by practicing carefully."

Musical Terms (No. 10)

(Continued)

Perdendosi—gradually dying away in tone and speed.
Pesante—Heavy, ponderous.
Phrase—an incomplete musical sentence.
Piacere—at the performer's pleasure.
Piano—softly.
Pianissimo—extremely soft.
Pitch—the place of a tone in regard to high or low.
Piu—more.
Pizzicato—plucking the string with the fingers (referring to violin).
Poco—a little.
Poco a poco—little by little, gradually.

Question Box

DEAR JUNIOR ETUDE:

How do you pronounce the name of the great pianist, Sergei Rachmaninoff?—H. S. B. (Age 15), Ohio.

Answer.—Pronounce Serg to rhyme with dirge, ei as eye. Rach as Rack, man, ee, noff. Accent on the ee.

Please Do!

Some people,
When they sing a song,
Mumble every word;
So, when you sing,
Speak clearly, please,
Mumbling, is absurd.

JUNIOR ETUDE—Continued

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month, "The Study of Harmony." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before October 20, 1924. Names of prize-winners and their contributions will be published in the January, 1925, issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

(When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the Junior Etude contest.)

MUSIC AND RADIO
(Prize Winner)

Music and the radio brings to my mind my own experience when I played for a broadcasting station. As I took my place at the piano my selection was announced. A thrill ran through my body as I pictured hundreds of men, women and children seated at the radios listening in, among them my relatives and friends. I made a firm resolve to do my best, so that those who were listening in might receive some enjoyment from my playing. I tried to put into my music the emotions I felt. With only a turn of the knob they could get the jazziest kind of music, and I did not want them to turn off my piece and get jazz. Let us always make our playing so appealing that the audience will not wish to hear anything else instead.

Eleanor Morrow (Age 14),
Ohio.

Honorable Mention for Music and Radio Essays in April

Witten Yost, Mamie Pittman, Laura Jean Barnett, Jean Moseley Robertson, Nellie Caraher, Edna Ardoom, Margaret L. Voetter, Margaret Wait, Margaret Messmet, Ruth Wendemuth, Naldine Bufkin, Mildred Onieta Hahn, Eleanor L. Griswold, Margaret Platt, Gladys Foreman, Blanch Sheffield, Mary Priest, Marie Binder, Catherine Redmond, Marian Hayes, Dorothy Pollock, Ruth Smith, Phila Johnson, Doris Deardorff, Garnet Nihart, Philora Schuster, Alice Louise Smith, Velma Tobin, Dorothy M. Simon, Marie Jones, Wilma Rigby, Hazen Bradstreet Bee, Frieda Sloop, Geraldine Ahern, Kathryn Hart, Ethel Karrick, Frances Fusfield, Madeline Boos, Bertha M. Weeth, Margaret M. Mace, Doris M. Evans, Cecile N. Hindelong, Katherine E. Dealy, John Schmitz, Theodore Ochs, Rose Connelly, Ralph Goetz, Herbert Schuller, Elizabeth Hill, Virginia Meyer, Laurence Quill, Dorothy Logan, Irene Urbaniak.

Puzzle

Instead of answering a puzzle this month, send in an original one relating to music. Follow the regular "contest" rules. The best three will receive prizes.

Answer to Concealed Terms Puzzle in April

1, Count; 2, Measure; 3, Beat; 4, Flat; 5, Staff; 6, Key; 7, Rest; 8, Clef; 9, Bar; 10, Sonata; 11, Baton; 12, Note; 13, Time; 14, Alto; 15, Tone.

Prize winners—Hannah Klein (Age 14) New York. Olive Chase (Age 14) Vermont. Rodolphe Lefebvre (Age 15), Canada.

This seems to have been a comparatively easy puzzle and a great many correct answers were received, though not all were neat! The neatest and best work was from J. A. Landry, Adrien Lapointa, Nina Barnes, Jeanne Smith, Ralph A. Hallenbeck, Edith Glover, Tillie Cohen, Ruth B. Jilson, Elizabeth Vassil, Betty Sullivan, C. Giguere, J. M. Collins, Dianna Ellis, Lois Mason, Mildred DeWolf, Vera Quirt, Violet Patton, Betty M. Ross, Roslyn Roth, Doris M. Evans, Ralph Goetz, Ellen Timmons, Grace Fenton, Marjorie Kennel, Georgetta Wilson, Phyllis Walker, Louise Brull, Vivienne Pilotte, Marjorie Pilotte, Daisy Johnson, Sylvia Broering, Clara Laurence, Harriet G. Isham, Eleanor Morrow, Maldine Bufkin, Frances Waken, Euginie Torkelson, Elinor Schriver, Harriet Magee Walton, Marie Todd, Mildred McIntire, Anne Walton, Elizabeth Hill, Natalie Pokorski, Mary Elizabeth Doherty, Auriette Louise Losier, Dorothy E. Canna, Lionel Nowak, Mildred Callahan, Mamie Pittman, Dorothy Day, Marie Jones, Marie Anita Ingram, Mary Dobelm, Francis Collin, Pauline Plumstead, Grace Finney, Oinia R. Martin, Helen Newell, Elizabeth W. Emory, Victoria Rasmussen, Florence Leiter, Gwendolyn Duggan, Floriene Goldeen, Mildred Knabe, Paul Belanger, Ruth Cacek.

MUSIC AND RADIO
(Prize Winner)

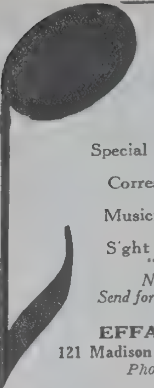
The radio is a very great help to music lovers in this country. It enables many of us who are too far away from the cities to get any benefit from the concerts of great artists to enjoy these concerts in our homes. Even though we do not see the artists and their methods of playing, we learn to train our ears to the best music, and we also learn to appreciate more the beautiful pieces which we were not able to hear before the radio came. Music over the radio may also be used as amusement to those who are sick. So in many ways the radio is helping to spread the gospel of good music through our country.

Elsie Weston (Age 14),
Michigan.

MUSIC AND RADIO
(Prize Winner)

Over the radio we hear church music, pipe organ music, singers of high renown, wonderful musicians and music from large orchestras. The radio enables many to hear good music when they otherwise could not hear it. It is creating a new interest in music. Most people enjoy some kind of music and are glad to listen to it. The public in general is turning to better music and is leaving the jazz and popular music behind. A real treat to people in the country or in small towns is hearing good music on the radio. The people who furnish this music are musicians who have had excellent training and great experience in concert work, so we know that the music is coming from the best sources.

Irene Zercher (Age 14),
Texas.



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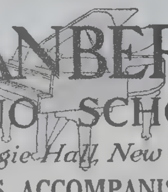

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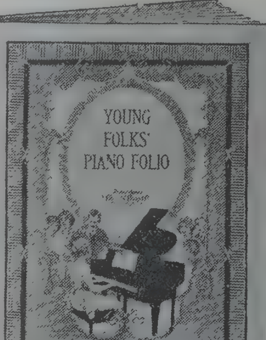

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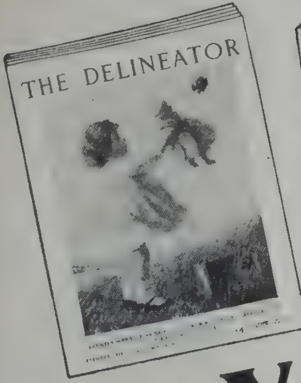

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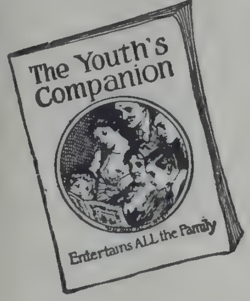

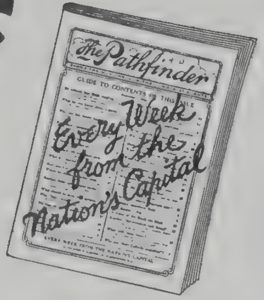

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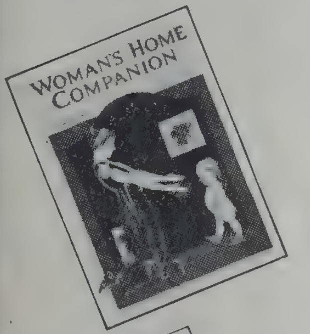

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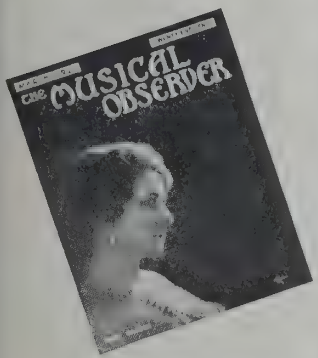

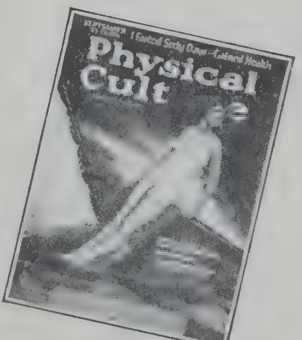

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Assistant Editor, Edward Ellsworth Hipsher

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The World of Music

Felix Weingartner is reported to have made arrangements to visit America during the season of 1926-1927. He recently resigned his position as Director of the Volksoper of Vienna and is now conductor of the Vienna Philharmonic Orchestra and guest conductor of the London Symphony Orchestra.

"Silent Night, Holy Night (Stille Nacht, Helige Nacht)" was written one hundred years ago, tradition telling that the words were written by Pastor Mohr and the music by Gruber, a school teacher, both of Oberndorf near Salzburg; and the little village has recently celebrated this centenary.

Octavia De Louis, granddaughter of Chief Keokuk of the Sacs and Foxes, has taught music in Des Moines, Iowa, for fifty-three years. She was born in 1847, in Keokuk, named for her royal grandfather.

La Scala and Paris Opera companies are reported to be negotiating for "exchange seasons" next spring. Catholicity in art which some American organizations might do well to emulate.

Brazil's New Copyright Laws, recently enacted, are designed to protect particularly the musical works of foreign composers, and especially those of the United States. Unauthorized public performance of any musical composition, tragedy, drama, comedy or other production copyrighted in Brazil may be enjoined and the gross revenue of such performance or representation may be seized by the owner of the copyright.

The National Association of Piano Tuners met for their fiftieth annual convention, at Hotel Wisconson, Milwaukee, August 11-13. A record in enthusiastic attendance is reported, and Charles A. Deutschmann was re-elected as president.

A Piano Factory near Shanghai is manned entirely by Chinese and turns out about six hundred instruments per year, every part of which is made entirely by hand.

Mme. Saint-Saëns, widow of the celebrated composer, has failed in her effort to secure half of the royalties of his works, which amount to 10,000,000 francs (about $2,000,000 at normal exchange). She had been separated from her husband for many years, and the court refused her claim.

Turkish Women are to be permitted to appear on the stage, is the last report. The Government has granted this privilege, where hitherto the Moslem religion strictly forbade women from showing themselves to any man other than members of their family.

The Wagner-Mozart Opera Festival at Munich, August 1 to September 9, is reported to have been a genuine success. Singers well known in America interpreted many of the leading rôles.

A New Transmission Device for Telephones, in Munich, is said to surpass the radio for transmitting opera. The initial experiment with "Die Walküre" justified the claim that this type of broadcasting could be done without interfering noises.

Eugene Bonner's One-Act Opera, "Celui qui Epousa une Femme Mutte (The Man Who Married a Dumb Wife)" will be produced at the Théâtre des Champs Elysées of Paris during the coming season. This is said to be the first American opera to be presented in a Paris theater.

The Bayreuth Festival, resumed this summer for the first time since the outbreak of the World War, is announced by Siegfried Wagner to have had a financial success, warranting future pay for the singers who heretofore have given their services in the cause of art.

Gatti-Casazza, in the name of the Metropolitan Opera House of New York, has sent a gift of one thousand dollars to the Verdi Association and five thousand dollars to the "House of Rest," founded at Milan, by Verdi, for aged musicians. This makes a total of one hundred and forty thousand dollars which the Metropolitan management has sent to this worthy institution.

The Fisk Jubilee Singers, of Fisk University, Nashville, Tennessee, recently sang before King George at Buckingham Palace, and as mementoes of their appearance Queen Mary presented to them a portrait and other souvenirs of the King's grandmother, Queen Victoria, to become the property of their alma mater. The original Fisk Jubilee Singers sang their Negro Spirituals and Plantation Songs before Queen Victoria on their first world tour in the early seventies and again in 1884.

G. W. Armstrong, Jr., for many years the President of the Baldwin Piano Company, recently celebrated the fiftieth anniversary of his connection with that business. Along with doing much towards the promotion of the interests of the Baldwin Company, Mr. Armstrong has been very active in promoting the civic and musical interests of Cincinnati.

Concerts on Scheduled Time in New York is the plan of the National Music Managers' Association. So far as is humanly possible they purpose adhering to this practice, if those attending will but lend their help by being in their seats on time.

"Carmen" broke all records for popular-priced opera at the Municipal Theater of St. Louis, when the first seven performances recently given drew $36,869 to the box office, compared to the previous record of $36,007 for seven presentations of the "Merry Widow" in 1923.

Ernest Newman, the eminent music critic of the London *Sunday Times,* and a widely known writer on musical topics, is soon to arrive in New York to supervise the publication of an American edition of his works. It is rumored that he may succeed, at least temporarily, to Henry T. Finck's former position as music critic of the New York *Evening Post.*

Carnegie Hall, of New York, which was recently reported about to be demolished, is to meet no such immediate fate, if at all, according to statements of its managers.

John Alden Carpenter's new ballet, as yet unnamed, is to be produced at Monte Carlo about March 1, by the Diaghilief Russian Ballet, according to report. This American composer's ballets, "Birthday of the Infanta" and "Krazy Kat" have already had successful productions in the States.

The Oldest American Organist, in point of service, may still be "undiscovered." Our note in the July "World of Music" has brought us the information that Eben H. Bailey, of Ipswich, Massachusetts, has been continuously a church organist for sixty-four years and that William B. Trott, of Washington, D. C., has performed a similar service for sixty-nine years.

Bush Conservatory of Music and the Lyceum Arts Conservatory, of Chicago, have been merged under the joint management of the former owners of the two institutions.

The Music Teachers' National Association will hold its 1924 Convention at St. Louis, December 29, 30, 31. A program of great interest is promised, with speakers of national and international reputation, among whom are Edgar Stillman Kelley of Oxford, Ohio; Albert A. Stanley, Professor-Emeritus of Ann Arbor, Michigan; Ernst C. Krohn of St. Louis, Missouri and Dr. Abraham Z. Idelsohn, Professor of Jewish Music, Hebrew Union College, Cincinnati, Ohio.

An Imperial Opera House in London is proposed, the funds to be raised among one million shareholders at one pound each. Isadore de Lara, composer of the successful opera, "The Three Musketeers," is in the lead of the movement. The theater is to seat four thousand people, with good seats at from one to five shillings. It is hoped to raise an extra million pounds as an endowment fund.

Mascagni is reported to be engaged on the composition of a new opera based on Henri Cain's play, "Plus que Reine (More than Queen)" with the Empress Josephine as the inspiration of the leading rôle.

The "Eroica House," 92 Doblinger Hauptstrasse, Vienna, has been acquired by the municipality, with the purpose of converting it into a Beethoven Museum.

One Theater for Every 32,000 Inhabitants of Paris, one for every 81,000 of Berlin, one for every 130,000 of Vienna, and one for every 145,000 of London is the report of the *Musical News and Herald.*

The Prize of Five Thousand Lire (about one thousand dollars) offered by the Lega Musicale Italiana of New York, for an Orchestral Suite, has been awarded to Lodovico Rocca of Turin, for his suite in four movements, entitled "Chiaroscuri."

Boito's "Nerone" is to be taken on a tour of the leading Italian cities, by the La Scala management, during the earlier part of the coming season.

A "Lotta Educational Fund," provided in the will of the late Lotta Crabtree of Boston, the eminent actress of a past generation, is set aside from her estate, the income to be divided annually among four students of the New England Conservatory who are in need of financial help toward their education. Lotta's whole estate was valued at $4,000,000.

Texas Auditoriums are to have two notable additions. San Antonio will soon have a new Municipal building at a cost of $700,000 and seating six thousand; and in Dallas the Fair Park Auditorium will seat five thousand in a building at an expense of $500,000.

One of Richard Wagner's Battered Batons, used when he conducted a concert of his works at the Royal Albert Hall of London in 1877, was recently brought into use again when Susan Spain-Dunk made her London debut as a conductor in the same hall.

Remigio Rinzi, first organist to the Pope at St. Peter's in Rome, has been visiting relatives in Chicago and while there was heard in several recitals.

Mignon Nevada, daughter of Emma Nevada, who was among the first of our native singers to achieve international fame in opera, is engaged for the season at the Théâtre des Champs-Elysées of Paris, where, among other parts, she will create the title rôle of Rimsky-Korsakoff's "Snegoroutchka (Snow-Maiden)" at its Paris premiere.

Herbert Wilber Greene, prominent vocal teacher of New York and Philadelphia, died September 25th. He was born in 1851 at Holyoke, Massachusetts, and was educated in New York, London and Paris. In 1885 he helped to found the Metropolitan College of Music in New York, and since 1900 has conducted the Summer School of Singing at Brookfield Center, Connecticut. In 1897-8 he was president of the Music Teacher's National Association and held the same position in the National Association of Teachers of Singing in 1909-10 He had been long a valued contributor to The Etude and edited *The Standard Graded Course of Singing,* which has been widely used.

A Ten Thousand Dollar Organ is to be installed in the auditorium of the Teachers' College at Pittsburg, Kansas, the funds coming from the profits of the cafeteria conducted by the Domestic Science Department of the institution The organ idea was suggested by, and had the unanimous support of, the student council.

An Amateur Symphony Orchestra is being organized by the Educational Alliance of New York. Complete training in ensemble and orchestra routine, under competent leaders, will be furnished semi-professional and advanced amateur musicians, and this without fees of any nature.

Five Orchestras, with twelve different conductors, appearing in one hundred and eighty concerts, will be a part of the musical fare offered for the digestion of the New York public during the coming season.

In the Municipal Pawn Office (Monte di Pietà) register at Venice is an interesting entry in December, 1859: a watch, a snuff-box, and a sweet-box, all of gold, pawned by Richard Wagner, musician. Wagner lived there at the time, spending rather more than he could afford.

A Prize of One Hundred Dollars, for the best composition for Women's voices, is offered by the Rubinstein Club of Washington, D. C. Complete information may be secured from Mrs. Harvey I. Rabbitt, 312 Cathedral Mansions, Center, Washington, D. C.

The Order of the Crown of Italy has been conferred by the Italian government, upon Samuel Insull, president, and Giorgio Polacco, first conductor, of the Chicago Civic Opera Association, in recognition of their services to opera in America.

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THE ETUDE

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A Hopeful Prospect

THOSE who have been brought face to face with cruel, cold science, have a way of accepting the discoveries of the wise men as indisputable.

We have, however, hundreds of instances of scientific blunders. The scientist in many cases, is liable to serious error. One great mind of this generation may overturn the whole practice of an art or a profession based upon supposedly accurate "scientific" discoveries of a former age.

The object of the true scientist is the search of truth. Because he is misled now and then by an *ignis fatuus*, is forgivable. Scientists, for instance, were able to prove conclusively a half a century ago, that a heavier than air machine could never fly. Since then airplanes were the foremost factor in the greatest war in history.

Now comes Prof. Paul Kammerer, of Vienna, whose discoveries promise to give the study of psychology and biology a much more encouraging aspect to those of us who are constantly looking toward the betterment of mankind.

According to the old school, acquired traits in one generation could not be transmitted by heredity to another generation. You might work amid the most wonderful surroundings in music, you might bring yourself to a high degree of musical attainment, you might become a most desirable citizen of the world—but, the older philosophers told us that these acquired traits would have no effect upon your children. All that you have fought to make yourself will be lost to coming generations. We never liked to believe this but with the habit of submission before the throne of science we silently acquiesced.

Now Kammerer has shown that with lower animals certain acquired traits can be transmitted. His first experiments were with blind subterranean lizards. By exposing these animals through many generations to intensive red light there were finally born lizards with eyes. The progeny of these all had eyes. Similar experiments with other animals were equally startling.

Kammerer does not claim that he is absolutely positive that traits in man can be transmitted in similar fashion. The lower animals breed with amazing rapidity. Many generations may come in a year. With man this takes centuries; but don't you see that by such a deduction as may be made upon the discoveries of Kammerer, a wholly new and very optimistic aspect is thrown upon the entire subject of heredity and the progress of mankind.

We have known for years of the numerous "musical families" in which the art had thrived for generations. We had assumed that it was merely a matter of accident or family calling. Now it seems to us that in the face of the Bachs, the Couperins, the Wesleys and the Puccinis, heredity did have a part and a very important part.

After all, our greatest instinct is the preservation of the race; and, in the light of these discoveries of a Viennese scientist, widely recognized in the highest scientific circles of the world, we realize that it does pay to fight hard and long for the best—that all of our achievements are not lost—that the fine things that we are teaching to-day will be carried on to higher and better things in coming generations. All this seems to disclose the office of the teacher to be indisputably the greatest of all—as it always has been and always will be.

Busoni

1866—1924

WHEN Ferruccio Benvenuto Busoni died in July the world spared him the damning reflection, "Just another pianist gone." Busoni was not "just another pianist." What he accomplished was something very fine and very distinguished. Many critics may not rank him among the very greatest pianists of all times, like Liszt or Rubinstein; but there are other knowing lovers of the art who realize that Busoni did certain things perhaps far finer than any of his predecessors or contemporaries. The exquisite beauty with which he suffused his playing of Bach was unforgetable. There was the perfection of technical finish betraying his German ancestry and training, combined with a Latin warmth revealing his Italian father.

Busoni in his young manhood played with great power and brilliancy; but as age came to him his most beautiful effects were those that resulted from extreme refinement of his art. Once we heard him play with the New York Philharmonic when Mahler was conducting. Mahler said to the editor just before the concert, "Busoni is to play the *Hungarian Fantasie* of Liszt. He plays it wonderfully; but he is a gentleman in the parlor not the Ziganer in the fields and woods."

Mahler was right. Busoni played the *Fantasie* with impeccable technical and artistic finish but without the fire and swing which a Liszt would have brought to it. On the same program Mahler played a Bach Concerto, conducting from the keyboard of a harpsichord instead of with a baton. Mahler recreated every thought that came through his wiry fingers. The orchestra was alive with interest and inspiration. It was one of the most wonderful musical experiences we have ever had. The playing of Busoni was forgotten, the playing of Mahler, who did not consider himself a virtuoso, was unforgetable. Yet Mahler playing Bach in a recital could never have compared with Busoni.

When we knew Busoni he was unfairly forcing himself to give concerts that his health made well-nigh impossible. His playing was always fine; but it was done only because his will so ordered it. His skin was a ghostly white and his eyes were worn and tired. His broad intelligence as a musician made him a delightful musical acquaintance.

As a composer he is highly regarded by some, although few of his compositions have gained any currency beyond the circle of a certain European group of cognoscenti. As a conductor he was greatly in demand in Europe. His passing removes from the world one of the most significant musical figures of our time.

The Joy of Improvisation

"IMPROVISATION is a gift," you say. "I can never learn to improvise." Nonsense! You learned to talk, to converse. When you speak you do not merely recite something that has been memorized. You express thoughts, ideas, in tangible relation and form. Improvising at the keyboard is very much the same thing, and it certainly can be learned.

Many people sit dawdling over the keys, striking odd chords, playing snatches of irrelevant melody and imagining that they are improvising. It is improvisation in a very crude form. But much of it is like the meaningless mouthings of a half-wit. If expressed in words it would sound something like "phosphorus, beetle, seaweed, carburetor, Jupiter, castor oil, sponge cake, Lithuania, William Jennings Bryan, carrots, cold fish cakes." We have heard countless people fool away their time "improvising" in this fashion.

At the other extreme are men with marvelous musical intellects, such as those of several concert organists who volunteer to improvise a fugue upon any theme submitted by the audience. We have heard some astonishing fugues born in this fashion. The whole undertaking seems incredible at times.

Anyone who undertakes to improvise should endeavor to learn as much as possible about form, musical composition and harmony. You would not expect to speak fluently and authoritatively without a good knowledge of grammar and rhetoric. Why expect to improvise music without some knowledge of music? We are forced to admit that once in every one hundred thousand individuals we encounter some one who seems to have an instinctive "feeling" for harmony and melody. For every such one there are thousands who *imagine* they have such a gift; and this accounts for most of the bad improvising. You will find lots of fun in learning how. Such books as "Theory and Composition of Music," by P. W. Orem, and "Extemporization," by Sawyer, are a great help.

Schumann sensed the inspiration that comes from improvisation in the following thought:

"If heaven has gifted you with a lively imagination you will often, in lonely hours, sit as though spellbound at the pianoforte, seeking to express the harmony that dwells in your mind."

Tears of Blood

The Etude is essentially a musical magazine. We never forget that. Our particular field is musical education. Because we have firm convictions that the greatest office of music in all education is that in connection with the daily inspiration and stimulation of all the children in our public schools, we advocated, a number of years ago, an ideal or plan known as "The Golden Hour." The Golden Hour was merely a non-proprietary title for a far-reaching scheme of teaching character building, ethics, honesty, square-dealing, patriotism, morality in the public schools, by means of precept, practical examples, moving pictures, addresses by public men, and so on, all with a background of music.

We have tried to make it clear that such a program was of questionable value unless music brought to it that life, enthusiasm and exaltation which can come in no other way. Gradually the need for this plan has become more and more recognized. Under various names it has been widely adopted—but we are still only at the beginning.

The National Education Association, at a recent meeting, appointed a committee to foster a general scheme for the teaching of ethics and character in our schools. Dr. Edwin C. Broome, the Superintendent of Education of Philadelphia, who has made an admirable reputation as an educational executive, is the chairman of the committee. Great things may be expected from this magnificent step. Dr. Broome is enthusiastic in his appreciation of music in public school work and he will unquestionably realize what an all-important part music must play in the moral and ethical upbuilding of the child.

It is not this committee, however, which was the inspiration for this editorial, but rather the sacrifice of an innocent life in a Western city—a sacrifice to a condition which years ago led us to advocate such a scheme as the Golden Hour. We refer to the infamous Loeb-Leopold-Franks case in Chicago.

Is it not possible that Providence has permitted the parents of these youths to suffer in providing a crisis of so terrible a kind that the whole country would be aroused to the tragic short-comings of our educational scheme? Here were two youths educated in the world's knowledge in a remarkable manner. Both had passed through high school and through the University with the highest rating, at an unusually early age. They were a product of the best brain-training procurable. But what did all this education amount to when it was rotten at the foundation? The great essentials of making these young men fine citizens were drowned in an ocean of learning which has now carried them down with it.

In this case education did not prevent them from becoming two of the most notorious figures in the history of crime.

Our hearts go out to their sorrowing parents who at this time would give every cent of their millions to have prevented this tragedy. Coming from a race which has given the world its greatest moral codes from Moses to Christ they have found their own offspring degraded beyond imagination in the new country which seemed to have forgotten its ideals in a wild scramble for so-called wealth. They with their children were the pitiful victims of an educational system which has permitted them to acquire riches in money but misery in real life values. They are drowned in tears of blood. But the same deluge may came to thousands of American parents in the future unless some far-reaching remedial plan is promoted in every town and hamlet from coast to coast.

As for the Franks child he was literally crucified by this same system as though to bring the world to a realization of the need for something far greater and bigger in our education. Only through such a sacrifice could the people of this day realize the gravity of such a crisis.

Perhaps some of our readers, who have been wondering why The Etude, a musical magazine, has been shouting "The Golden Hour" ideal from the housetops, may realize its serious significance. Perhaps some have even had a suspicion that we might have been trying to *capitalize* "Character-building." We have no interest in the name; but the principle means everything to us. Place yourself in our position, and realize what a glorious opportunity it has been to work with you in such a cause. Realize that statistics indicate that nearly seventy-five per cent of the inmates of prisons get there before the age of twenty-five; and you will soon see that it is our common responsibility, as musicians, to do everything in our power to promote the use of music in the public schools, in connection with any broad scheme to teach character-building and morality. We can never have too much intelligent work of this kind. Do something to-day to interest your local pastor, newspaper editor, school superintendent in this magnificent opportunity that has come to all music workers.

The future of America depends more upon the Solid Rock of Character than upon anything else. What is more important to us all?

The Dynamism of Wagner

The political force of Richard Wagner is just being fully revealed by recently uncovered documents. Here was a man who was feared for his propaganda far more than many astute statesmen. His gigantic brain was regarded as the firebrand of Europe by many who dreaded to think what it might mean to the monarchists. Wagner might amuse himself by writing music and dramas, as long as he kept his hands off the State. Had Wagner turned his mind to things political, with the same enthusiasm that he gave to music, the map of Europe might have been changed years ago.

Eugene Brado, in a recent article written for *Die Musik*, has traced Wagner's visits to Russia. So fearful of this man were the Czarists that he was kept under police observation every moment of his stay. The secret police were urged to take every possible precaution to record everything that he did and to give particular attention to observing who his visitors were. When Wagner returned to other European states the secret police breathed more easily.

Thanksgiving

"Prosperity Everywhere!" seems to be conclusion gained from reports pouring in upon us from all parts of the country. We can truthfully say that we were never busier than at the moment this issue of The Etude is going to press. November is the American jubilee of Thanksgiving. We thank the Almighty for the great prosperity which our busy musical friends are bringing to us.

Why Is So Much Piano Playing Dull and Uninteresting to Listen To?

By the Distinguished Piano Virtuoso

MARK HAMBOURG

This article is the second in the notable series by this famous pianist which we have the honor to present in "The Etude." Mr. Hambourg is the son of a noted teacher of piano, Michael Hambourg. He has inherited his father's gifts in the understanding of educational problems; and his writings are extremely practical. The following article will explain why some people find it a bore to listen to pianoforte playing. The piano, properly played, is a most sympathetic instrument. The modern pianoforte action is extremely sensitive and responsive. The great difficulty is that in most instances the instrument is learned from the very beginning as a kind of machine. There is of course a very distinct technical mechanism in the student which must be built by the teacher step by step. In other words an "action" must be trained into the student by the teacher, just as the piano maker builds an action into the piano. It is the piano builder's job to make his action as near perfection as possible. It should be the student's task to make his own "action," the "external mechanism," equally perfect. But his task does not end there by any means. In fact, it has only begun. The difficulty is that the average student does not realize this and does not know how to differentiate between the music he must play and the mechanism he has to play it with. Mr. Hambourg's article will aid thousands of students and teachers to play more beautifully. Mr. Hambourg's previous "Etude" series, republished in book form in England, has been most enthusiastically received.— THE EDITOR.

YOUNG students often come to play to me who are already far advanced in technical facility. They play me a difficult piece with perfect accuracy, fluency, and show a high level of proficiency; yet the whole performance is so dull and lifeless that I can scarcely bear to sit it out to the end. What is it that is lacking? Well, there are various subtle qualities to be acquired in piano playing before it can become interesting, even though the player be a very good performer in the ordinary sense of the word. That is to say, he plays all the notes and makes few mistakes. But if he does not succeed in giving pleasure to his hearers, what is the use of all his proficiency?

Cultivating Tone Production

And these qualities which he has not yet found, what are they? Now the most essential of them can be procured by the cultivation of a fine tone production. By tone production I mean a great deal more than just striving to acquire a beautiful touch. For a player may have a pleasant touch either in *forte* or in *piano*, or in both, and still be wearisome to listen to for long, if he can produce no variety in the quality of his tone. Even the most beautiful sound will pall if it continues unceasingly in an unaltered intensity of color. Therefore, to create life and spirit in pianoforte performance it is necessary that every variety of touch be studied and employed, so as to obtain tonal chiaroscuro and present different qualities of sound. Hundreds of students learn from their teachers that there are loud tone, and soft tone, and medium tone; but having learned that, so few of them are taught to differentiate further. Thin tone, thick tone, both in *forte* and *piano*, bright tone, muffled tone, tone like the sound of wind instruments, tone like bells, tone like the sound of the organ; all these can be more or less obtained on the piano, by the aid of the pedal, by the way the notes are attacked, by rythmical calculations, and by contrast in volume. A certain atmosphere of illusion must be created in pianoforte performance as in all the arts so as to bring out different effects in special relief.

The pedal, of course, is an immense help when rightly applied and studied; but very much uninteresting playing can come from too much use of the pedal, which wearies the ear like nothing on earth, and makes everything sound heavy. Insufficient pedalling is nearly as bad. It produces the dry player whose tones do not blend at all, and who does not attempt to do anything to soften the hard wood, ivory, and steel properties of the keyboard, which are of themselves so uncompromising.

Lack of Rhythm

The other cardinal essential, the lack of which makes so much piano playing fall flat, is rhythm; the rhythm which imparts dash, sparkle and brilliance, and which has a good deal else to do with manipulation of touch, and with the producing of many effects of tone color. Of course, quite a lot of people have no natural rhythmic sense; they can play in time, but not rhythmically. Now I think that no one who performs music with a really fine perception of rhythm, can fail to arouse the interest of the listener, even if he is unable to hold it for lack of some other quality. But unrhythmical playing is almost always spiritless and flabby. I consider the want of real rhythm one of the most usual causes of dull performance.

I spoke also just now of chiaroscuro, by which I mean the light and shade which should be in play throughout all renderings of music, that is to say, along the general esthetic rule that an ascending phrase increases in volume of sound and a descending one decreases. How many players forget this natural principle which forms a universal background for musical expression. They come and play a beautiful melody absolutely correctly, but with a desolating monotony of tone color.

Tedious playing arises from other reasons too. From pedantry; figuring out too much how Bach or Beethoven meant their works to be played or would have played them themselves (as if anyone could possibly really know), and all of which mostly ends in slavishly following the expression marks of enterprising editors who possess no more first hand knowledge than the student who adopts their views unquestioningly. Such students consequently contribute nothing of their own original thought to what they play, and so their performances remain dull and stereotyped. This would not be the case if only they would try a little more to sink themselves in the spirit of the music and thus find a living interpretation.

Then there are those who from want of study in a good school of playing adopt wrong tempi and play much too fast or much too slowly. Dragging the tempo, especially in melody, is a very common cause of intolerable dullness in the performances of many well equipped young pianists. They play not with sentiment but with sentimentality. There is also a distinct tendency nowadays to try to imitate the piano machines which render everything with such perfection of execution, with never a single mistake, and never a single inspiration. But the standard of inexorable exactitude that these mechanical pianos perhaps unconsciously set to the lay mind, has, I think, reacted to some extent on a certain school of pianists who value only technical precision in their playing and who sacrifice everything else to it. I once knew a very celebrated Russian teacher of the piano whose one thought was to preach proficiency of speed, and agility, as the highest goal for his pupils. Even when one of them came to him with a Nocturne of Chopin (it was the one in thirds and sixths) and played it to him with great expression, all he said was: "Now play it for me again, as fast as you possibly can."

"Don't Mind Me"

Too much selfconsciousness and lack of conviction are other causes of dull playing. People sit down and play almost apologetically, as if their mental attitude were to be explained thus: "I am performing this piece, but please excuse me, and do not look at me or mind me." It is foolish to be aggressive and overbearing, but it is also no good being deprecating, if you want to play the piano well.

Then, especially in England, but also to an extent in other countries, there still sometimes lingers with pianists the tradition of organists and performers of church music who are their musical ancestors. Now the manipulation of the keyboard on the organ is of such a nature that anyone playing the piano after being accustomed to the other instrument is inclined to produce a very dry touch upon the piano. This is because organists have to play half staccato to get the articulation, as the keys of the organ retain their sound after the fingers have left off pressing them down. Players on the organ therefore have to acquire a kind of short, quick mode of attack, suitable to the requirements of their particular keyboard.

Too Much Reserve

Something which also affects piano playing can be laid to the charge of the education at present so in vogue, which teaches self-repression as one of the cardinal virtues and that emotion should be hidden away as much as possible rather than be expressed. The reserve thus built up by the general spirit of such education is hard to break down and often holds in a vise the temperament of people who would fain express themselves but cannot "out with it." I remember when I was a small boy studying with Leschetizsky, that in the class one day while one of the pupils was playing, the Professor suddenly lit a candle and put it under the chair the boy was sitting on. "To warm his playing up a bit," he explained to us.

It is a curious thing that many people possess in themselves a very great deal of temperament and yet cannot communicate any of its warmth to their audience by their performance of music. They cannot get it across the foot-lights, as the actors

This renders their playing un

MARK HAMBOURG

and they are unable to really carry away their hearers; in fact (and now we have arrived at the crux of the whole matter) they lack Personality. Personality, that mysterious something which is everything; power, imagination, temperament, charm, all are contained and ruled by that strange intangible force which no one can explain. I doubt whether it can be acquired. It is a gift which Nature either bestows or withholds. Therefore, in my opinion, the best teachers are those who endeavor to develop personality wherever they spy it in their pupils, not those who try to impose their own ego, and stifle the budding soul of the neophyte, telling him that only technical accuracy is of importance. Many young people only need sympathetic stimulus to find out how to express themselves, and if they are taught on the piano the several means which they can use to help to that end they can have no excuse afterwards for their playing being dull and uninteresting. Then the reason must be that from their own natures they have nothing to give out. For, primarily, if the artist is to be interesting at all, he must himself have some esthetic message to bring, even when he is only a reproducing artist as is the pianist. The thought, light, and imagination that the performer is able to throw into the music he has set out to play, make it constantly re-live and recapture the attention of his audience. The end of it all is that no matter how skillfully a pianist plays the notes which are written, unless he can put into his music variety of touch, pulse of rhythm, contrasts of light and shade in the quality of his sound, his playing will remain dull and monotonous to listen to and will never uplift his hearers into the highest artistic communion with himself.

Self-Test Questions on Mr. Hambourg's Article

1. *What is the secret of life and spirit in pianoforte playing?*
2. *What is meant by chiaroscuro?*
3. *How does self-consciousness affect playing?*
4. *How did Leschetizky seek to "inspire" a small pupil?*
5. *How does organ playing affect piano touch?*

Sparks from the Musical Anvil

Contemporary Comments of Active Musical Minds

"An unerring taste in poetry is the necessary concomitant of the song composer."—Cyril Scott.

* * *

"Only trained composers (even the greatest) commit errors of style. Such faults are never found in folksongs; that is, in the true, traditional, ancestral folksongs. That is why folksongs are the best school."

—Raoul Laparra.

* * *

"The open air is a fine doctor, and the earth is a hospital where the most rapid cures are possible. Was it not Tolstoi who said an artist should till the earth, and sow, and reap, and sweat, and tire his limbs? And all this to inspire him to his work, and keep his mind and spirit clean?"—Ernest Austin.

* * *

"The American composer cannot hope to attain a real place in the sun through an imitation of European standards and styles. He must shake off the shackles of a too apparent continental influence and express himself sincerely and boldly, even though his expression may be found crude for a few decades."

—Charles Wakefield Cadman.

* * *

"The works of the great classic masters are absolutely indispensable to me, as musician and in my life. No one would less willingly be without them. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done."

—Sergei Koussevitzky.

* * *

"The solidity of its architecture is the basic element in composition. Music is either a theme varied, or one theme superimposed on another. It must not lack a definite plan; neither can it be discursive, with shifting ideas. Beethoven's construction is definite and clear. Impressionism without definite form never touches the general public. All music comprehensible to the public is simple in construction. . . . One must use elements that strike the listeners—rhythm and the exterior [illegible] must catch and hold their interest, even if the [illegible] meaning escapes them."—Arthur Honegger.

A Serious Danger to Some Young Students in Large Cities

By Eugenio Pirani

[Editor's notes: *The following letter from Mr. Pirani—whose distinguished attainments as a teacher, performer and composer, in Italy, Germany and in the United States, are familiar to* Etude *readers—may shock some of our friends. Mr. Pirani has spent most of his many years in America in New York. There is no gainsaying that since prohibition immense advantages have come to our commonwealth through the closing of thousands of saloons which were a source of disaster to many family groups; but on the other hand, in some States there has been such an open defiance of the law, such a tendency upon the part of audacious youth to break the law just for the sake of being smart, that a great work must be done before real prohibition actually exists. The* Etude *is not debating the issue whether total abstinence brought about by prohibition is to be preferred to voluntary temperance. The laws of our country are on the statute books, and good citizens are those who uphold the law. Until they are changed there is no alternative unless we elect to evade the law. Mr. Pirani has questioned the wisdom of the utterances recently made by Dr. Nicholas Murray Butler, of Columbia University, who assailed the prohibition law because of the wholesale violation of the law in many States. The editor of The* Etude *has seen a lamentably large number of young people who have made an open brag of taking alcohol clandestinely. They would never dream of doing it because of the disagreeable, throat-scalding beverages themselves, but seem to glory in a kind of braggadocio defiance of the law, just like the bad boy sticking out his tongue at the policeman. Mr. Pirani has seen the dangers of the clandestine use of the alcohol drug to the nervous system of young musicians. He was brought up in lands where the moderate use of alcohol was almost never accompanied with inebriation. The present condition is one that will be under control in time and, as we have said, affects only a few wet States. The horror of it is that any of our young folks should ruin their musical careers by deadening their nervous systems by means of the terrible drugs which now pass under the name of beverages. We recently heard of a young musician who was made stone blind through drinking wood alcohol, which he was led to believe was pure Scotch whisky just smuggled in from the Bahamas.*]

President Nicholas M. Butler's recent utterances against prohibition have aroused a storm of comment, pro and con. Of course it cannot be assumed that the head of a famous institution, which has for its aim the making of serious, reliable men and women, would approve of intemperance and drunkenness. If he only meant to say that the enforcement of this law is impossible and that prohibition, through the charm of "forbidden fruits," has enrolled more devotees to Bacchus than was the case before, I declare myself in sympathy with the well-known educator.

It is deplorable indeed to observe the attitude of the so-called "best society" in regard to that question. I surely do not boast of superhuman sanctity and do not aspire to "beatification." On the contrary I am always glad to see young people having a good time and even enjoy taking part in their entertainments; but, I must say, I notice with alarm and disgust how intemperance licenticusness and intoxication are becoming more and more the fashion and are undermining the moral foundation of our beloved country.

I shall consider this problem especially from the standpoint of an artist and of a teacher and would like to sound a note of warning which, like the "writing on the wall" to the impious Belshazzar, should put *young artists, in particular those of the female persuasion,* on their guard against the dangers lurking behind innocent-looking "orange juices" and other similarly camouflaged alcoholic beverages, offered at social gatherings before table or mixed in the coffee after dinner.

Where do they get all those insidious compounds, although the law is supposed to forbid their sale?

It may be that just the difficulty and even the danger connected with obtaining them enchances their fascination. It is well known that what formerly was considered shocking by refined, well-educated people, and consequently was left to the dregs of society, to ruffians and scoundrels, is now accepted by the elite of the fashionable world. That which formerly was *common glass* has now become a *precious diamond*. Young musicians, admire the smartness of the hostess, who through some magic formula (much money!) has succeeded in producing the enchanted stuff for the benefit of her deceived guests.

Young musicians (particularly if they are good-looking girls) are supposed not only to enliven the assemblage with their charm but also with some vocal or instrumental contribution. The hostess or some of the guests has from the very beginning been urging the inexperienced young thing to repeated libations, which renders her an easy prey to unscrupulous liberties and leads her gradually to immodesty and debauchery.

This is no doubt vile, even criminal; but also the *art* of the young musician is dangerously impaired. I have witnessed young singers and pianists, who, after having indulged in those tricky potions, lost totally the control of their voice or their fingers and, after vain efforts to do justice to the composition, made a deplorable mess of their rendition.

The listeners, although themselves half-intoxicated, do not completely lose their critical judgment and, without making allowance for the distressing condition they themselves have inflicted upon the young artist, proclaim her performance inartistic and worthless. Criticism is easier than performance. In this way the musician not only loses her moral but also her artistic reputation.

I would like to ask some of the young musicians who make themselves the apostles of that "innocent pastime" of breaking their country's laws if, in the face of all disgraceful effects of drinking they could name some advantages obtained through this habit.

Is it perhaps the burning, scorching sensation in the act of drinking?

Or is it the captivating behavior of the intoxicated?

Or do they find it beneficial to morals, to good manners? Shakespeare found the right word as he said: "Oh, that men should put an enemy in their mouth to steal away their brains!"

Another Way With Arpeggios

By Eutoka Hellier Nickelsen

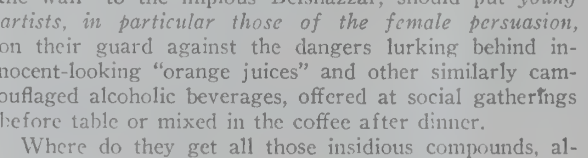
A—1. Memorize (away from the keyboard) the notes that make up the arpeggio.

2. Memorize the fingering of each group.

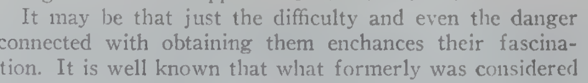
3. Play the arpeggio very slowly, each finger being placed firmly on the key. (Do not allow the first finger joint to cave in.)

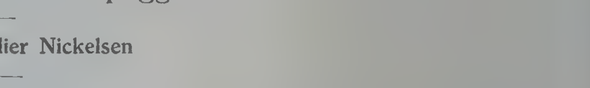
4. Using the exact fingering given to each note, practice the following exercises.

Ex. 1

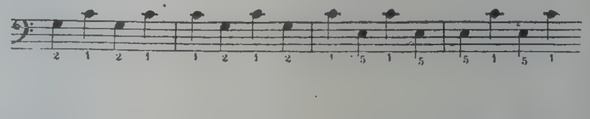


Ex. 2





Ex. 3



B—Using 4/4 measure signature.

1. Consider each note of the arpeggio as a "whole note."

Consider each note of the arpeggio as a half note.

Consider each note of the arpeggio as a quarter note.

Consider each note of the arpeggio as an eighth note.

2. Play the arpeggio in triplets.

C.—1 Staccato (moderato).

2. Presto e legato (gradually increase the tempo).

New Musical "Well Springs"

The Etude has "discovered" several new writers upon music, men and women of rare experience who have not been writing upon their art hitherto. They come with fresh, modern, useful ideas. You will enjoy reading their articles in coming issues. It will add a new note to our policy of furnishing the best printed musical instruction obtainable anywhere in the world.

What Chance Has the Adult Beginner in Music?

By CAMIL VAN HULSE

A helpful article telling students beginning "along in years" and those who teach them what exercises to use at the start to overcome the handicaps.

The last few issues of The Etude have presented several short contributions dealing with the teaching of adult beginners. The problem certainly is an interesting one and worthy of a more detailed study. Adult beginners are by no means an exceptional occurrence; and many of them have been known to make very good and to derive ample benefit from their late efforts. In our own career as piano teacher, we have met with quite a few cases, and our experience with them has enabled us to work out a special method which, provided that minor details are arranged so as to suit each student's individual abilities, will prove much more efficient than any ordinary course of beginner's training.

Indeed, common sense tells us that there can be no question of using the same method for both a child beginner and an adult one. To an adult, one can tell a hundred and more things which will be a mighty help to him, and which would not at all impress a child's intellect; whereas, many things which will help a child to understand would sound "childish-like" to a grown-up. To an adult, one can tell the *"why"* of things, whereas in many cases one cannot do the same to a child, and has to confine oneself to the *"how."* The question of "relaxation" especially is an invaluable aid to adults and will be readily grasped by them. Of course, as said above, minor details and the way of presenting them to the student will have to be different according to each individual. This is where the teacher's own initiative comes in. Every teacher ought to be not only a *pedagogue,* but also a *psychologist;* and he will have, in his daily work, plenty of opportunities to make good use of his capacities in that line.

General Outlines

So the present article will present only the *general outlines* of our system, those outlines which can safely be followed in most any case of adult-beginner. The rest is left to the teacher. Yet, we know of one work dealing with this particular teaching problem, which we can safely and emphatically recommend to teachers and students alike; it is entitled: *"Adult Beginner's Book; Suggestive Studies for Music Lovers,"* by Caroline T. Norcross. This is, to our knowledge, the best and most complete book on the subject, and its value cannot be overestimated. For the student, it is a handy source of information to be used in the teacher's absence; for the teacher it is a most helpful guide containing in concise form all the information he will have to impart to his pupil, and also excellent suggestions as to what order to adopt in presenting the lessons. As a matter of fact, the teacher will alter many details to suit the student's particular needs; he will split lessons in two or more sections; he will occasionally assign a different place to a lesson; and he will give additional exercises and practicing material (the last chapter of the book contains a list from which he can freely choose); but on the whole the book is an invaluable guide and it deserves to be warmly praised and widely used.

Handicaps

Although the exercises given in this article are more of a preparatory nature, we will occasionally refer to such chapters in the *"Adult Beginner's Book"* where the same point of technic is treated. When doing so we will use the abbreviation "A. B. B."

When comparing the chances of adult-beginners with children's, the outstanding consideration which immediately presents itself to our mind is this. We have to reckon with:

1. A double handicap.
2. A double advantage.

The double handicap results from:

1. Loss of time—running often into years.
2. Loss of physical requirements: elasticity, flexibility, and so on.

The loss of time is partially made up for by his enthusiasm and eagerness to make good. The loss of physical requirements can be counterbalanced to a certain extent by the application of the principles of modern *natural* technic, consisting, not of adaptation of fingers and hands to piano playing, but of adaptatation of piano technic to the *natural conformation* of arms, hands and fingers. On this principle are based the exercises we have devised for adults and which make part of this article.

As to his advantages, they are:

1. Enthusiasm, which unquestionably is very strong, as it makes him undertake piano study at his age.
2. More developed intelligence: a most appreciable advantage, since it is a commonly admitted fact that three-fourths of all technic has its seat in the brains.

In what exact measure the advantages counterbalance the handicap, we do not mean to state; undoubtedly, it is an invaluable thing to have an early start and to have plenty of time to let one's technic ripen by years of growth; but still the adult's chances of becoming an average good pianist and a sound musician are pretty fair and worth taking.

Bringing Back the Flexibility of Youth

As to the way of combating his handicap and deriving profit from his advantage, we make, offhand, the following remarks:

1. The physical handicap can be neutralized only to a certain extent by special physical exercises intelligently used. These we describe in the first part of this article.
2. An excellent way to take advantage and make an ally of the student's more developed intelligence is to arrange the study material so as to train not only his technical side but also give him from the very start a knowledge of harmony, modulation, transposition, musical forms, interpretation, esthetics, and so forth. All this will rouse his interest and be a mighty help for his musical understanding. Here again is one of the great merits of the *"Adult Beginner's Book,"* and for which the author deserves our unmitigated approval. Each lesson is so arranged as to present some point of technic, some rule of harmony, and some detail of interpretation or appreciation.

We will give a series of exercises devised to bring back some of that elasticity and flexibility one has lost through years of neglect. The less manual labor has been done the better. Women have a decided advantage in this point. Men, in general, are not very bad off either, since the greatest percentage of adult beginners are intellectual workers who have done very little manual labor. In case much hard labor with the hands has been done, the prospects are almost hopeless. Still, we have known of one miner who, in a few years, was able to take up a position as pianist in a third-rank movie theatre, which in his case was a noticeable achievement.

Practicing Away from the Piano

All of these preliminary exercises are to be practiced away from the piano.

First of all, the student should have a clear understanding and *feeling* of *relaxation.* The importance of this cannot be overestimated, the more so because an adult beginner generally makes a resolution to "go to it," heart and soul, and to put all his energy in it.

This usually makes him strain all his muscles and rigidity ensues. To avoid this, it is all-important that he should know the advantages and necessity of relaxation. Explain to him how useless it is to spend energy on ordinary "fingerwork," since most of that kind of playing can be done by mere weight of hand and fingers. Even an ordinary *f* can be produced without wasting energy; and all the amount of energy thus saved and stored will be none too much to be used in the rendition of certain works of majestic dimensions and overwhelming effect.

When the principle of relaxation is deeply impressed on his mind and thoroughly understood, pass on to the following movements:

1. Open the hand and fully extend fingers—then snap fingertops against palm. Repeat, first slowly, and gradually increase speed.
2. Put the ten fingertops all together; then, keeping tops of corresponding fingers together, slowly open hands and extend fingers till palms join. Be careful not to make knuckle-joints crack.
3. Put relaxed arm on a table, palms down, fingers slightly curved. With a *swinging* movement, raise one finger as high as is possible without straining, and then let it *fall* down in its initial position. Repeat many times and do each finger successively. *Do extra exercise with thumb.*
4. Let relaxed hand swing loosely in wrist joint, first up and down, then from left to right.
5. With arms hanging loosely along the body, shrug the shoulders in all possible directions: up, down, forward and backward.
6. Let fully extended arms swing loosely in shoulder-joints, forward and backward, gradually increasing length of swing till they describe a whole circle over the head.
7. With arms hanging loosely, rotate the hands so as to describe a half-circle with thumbs, increasing speed till one cannot distinguish the different fingers.

All these exercises are to be practiced until they can be performed with suppleness and gracefulness. It is understood that the amount of practicing depends on the degree of stiffness, resulting from manual labor, that has to be overcome. Sports, athletics and calisthenics, intelligently understood, all help to attain looseness of movements.

Now the student is ready for exercises at the keyboard. Those are to be practiced without any notes. Do not bother the student with notes now; let him concentrate upon *sounds* and the way to produce them. In general, adult beginners know how to read notes. We have not met with a single case where the notes had to be taught. When applying for lessons, they all told much the same story: "I have studied music when young, but I liked baseball better so I quit taking music. Now, whenever I hear somebody playing, I feel sorry, and having a few leisure hours I'd like to try what I can do yet......" So there is no necessity to teach notes—a simple revision of what has been learned previously will do in most cases. A start may be made right away with *tone-producing.* Always draw his attention upon the tone he gets. Make him form an early habit of listening to himself. This will save him lots of time and trouble later on.

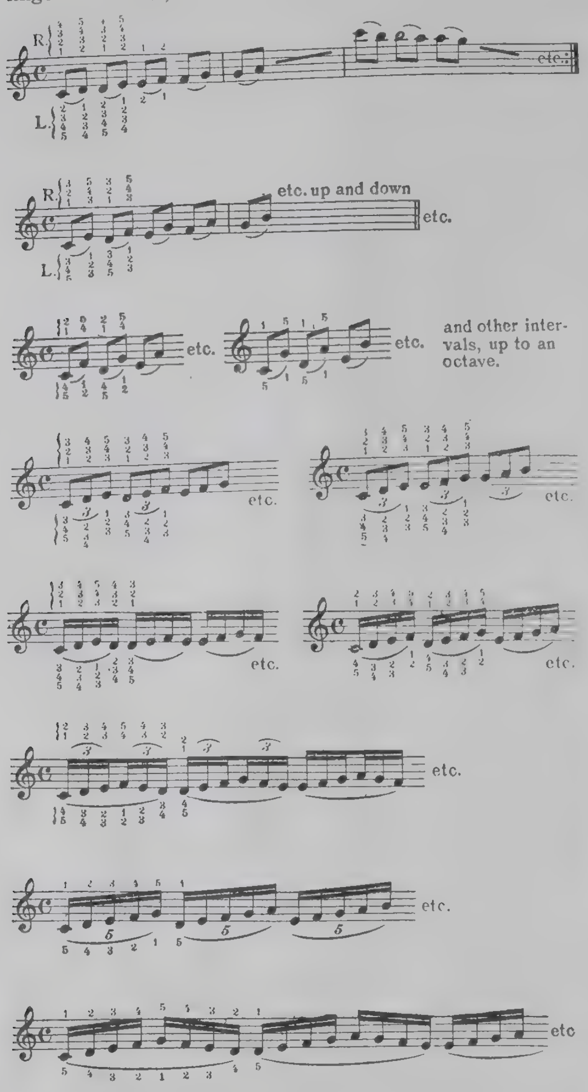
Relaxed Playing

First, repeat the subject of *"relaxation,"* as applied to playing. Show him that his hand, as it lay relaxed on a table, must now lie on the keys in much the same way. Show him how the weight of his hand is sufficient to press down several keys. Then show him how the whole weight of his hand and arm can be concentrated in one finger, and how it can be shifted from one finger to another. Show him again, how a *weighed-down* key makes a much more beautiful tone than a *struck-down* one. Play a chord with relaxed, graceful movements, and then play the same chord with rigid wrist and stiffened fingers. Let him hear the difference; and point out that all the previous exercises will help him to obtain a beautiful tone. (The A. B. B. gives a very good description of the arm and finger touch and the way to produce them, in lesson I under the heading "Touch.")

Now make a start with the following series of exercises:

1. Noiselessly press down one key to give a firm support to the weight of the hand and arm; then swing another finger up and down on its corresponding key, making as round a tone as possible, and being careful to make the succession of notes rhythmical. The finger supporting the hand must be at a distance of at least two fingers from the one playing. Practice all of the fingers in that way.
2. Do the same exercise without any supporting finger, the hand poised above the keyboard. (See A. B. B. Lesson I: Finger Exercise—also Lesson II: Exercise No. 2.)
3. Strike single notes (each one previously mentally determined) with a movement of the hand and forearm. In this, the wrist-springs must get busy and act as *shock-absorbers.* Each note must be detached from the next one, and must be played with a graceful, swan-like movement of the forearm. Be not afraid to exaggerate. (See A. B. B. Lesson I: "Arm Touch," and Lesson IX on page 33.)
4. In the same way, play double notes, chords, and finally octaves. Mind to have all the notes similar in intensity, value, and sound. (See A. B. B. Lesson I: "Chord Exercise," "Octave Exercise"—also Lesson II: Exercises Nos. 3, 4 and 5.)
5. Practice Exercises 3 and 4 with pedal. Have the pedal down immediately after each note or chord, and up while playing the next one, thus making a perfect legato. Draw the student's attention to the resulting change of tone. (See A. B. B. Lesson X: "Pedal.")
6. Make same movements as the one described in No. 7 of the prelimiary exercises, thus obtaining a

tremolo. Begin slowly and rather exaggerating the intensity of the movements—then gradually increase speed and decrease intensity of movements till you obtain a light tremolo. Do this on an octave-span; next take a sixth, or fifth, or third and finally a second. Play this last interval with thumb and third or thumb and fourth fingers—but make the same movements as for the octave-tremolo—this is called the "hand-trill" and is more effective and easier than the finger-trill. When familiar with these movements, the student is ready for light finger exercises combined with hand-progression. The best adapted for this purpose are two-, three-, four- and five-finger exercises, such as following examples:



and others. (An equivalent of the first one of the above exercises is to be found in A. B. B. Lesson IX under the heading "Slurs.") The teacher should insist that each group of 2, 3, 4 or 5 notes should be separated from the next by a slight *"breath-taking"* of the wrist. This latter joint, being the shock-absorber, must *always* co-operate with the fingers.

Once this far advanced, the student may be allowed to use notes. As we remarked previously, most all adult-beginners know their musical theory; a rapid revision to freshen the memory is usually sufficient. (Lesson I in A. B. B. gives a concise and complete recapitulation of all the essentials of musical notation.) It is also advisable, even necessary, to make a start *now* with the principles of tonality, transposition and harmony. If the "Adult Beginner's Book" is used, and this we strongly advise, there will be no worry about this, as all these branches are taken up simultaneously, and each lesson prepared accordingly. The student should play his exercises and preludes in all major and minor keys. Then he may begin practicing scales, and may be given a book of light studies, such as Bertini, Schmidt, Kohler, Heller and others enumerated in A. B. B.

As for pieces, there is no better material to suit his budding technic and at the same time his often well developed musicality, than the easy compositions of great masters: *Kinderstucke* and a few *Lieder ohne Worte* by Mendelssohn—some movements of Hadyn and Mozart Sonatas—some numbers of the *Jugend-Album* by Schumann—some of Beethoven's *Bagatellen,* and many more, a list of which will be found in the "Adult Beginner's Book."

"One cannot help insisting that extra noise does not spell extra music. Volume of sound is surely not, or ought not to be, the aim of high purpose."

—Franceso Berger.

How Ought Bach to be Played?

By Walter Dahms

Novices in the art of music are usually rather perplexed in the presence of Bach's pianoforte compositions. If honest, they will readily admit they do not quite know how to deal with them. The notion is widely spread that Bach's pianoforte compositions are merely intended as a suitable study for one's "action," as a means for developing independence of fingers and hands. This opinion is supported, moreover, by the way pianists in their concerts are in the habit of playing Bach. It would often seem as though they made a specialty of his works for beating the record of speed. Their audiences, however, feel bored; nor can they help it. For music, devoid of expression, with nothing but a tiring rhythmic and dynamic uniformity to boast of, enlivened at rare intervals only by some curious effect, is indeed incapable of riveting the attention for any length of time. Even Bach's music could not. The result is the belief that his pianoforte compositions are destitute of "melody," some few well-known pieces excepted, where the melody catches the ear. The very same person, however, who fails to be aware of Bach's pianoforte melodies, are astonished to find the greatest variety of expressive and genuine melodies in his vocal music. Is Bach the pianoforte composer so vastly different a man, then, from Bach the author of the "Passion of St. Matthew" or the "B minor Mass?" Or ought one to say that singers who have a text to sing know better than the pianist how to bring out the melodies?

Now what is chiefly amiss is that Bach's works are mostly played much too fast. Although we are living in a period of speed and "records," the music of the classic masters has nothing in common with the development of machinery. The laws governing its subtle influence on the hearer remain as immutable as those of the performance of their compositions, notwithstanding the improvement of our sense of velocity by the contemporary inventive genius. One had better, therefore, begin with playing Bach slower, very much slower than has been the custom. The left and right hand parts will then, all of a sudden, begin to sing. It will be seen that expression, a "melody," is forthcoming; where, heretofore, one was used to hear nothing but a voluble interplay of tunes. For example the "Inventions in two parts" that are, generally, a torment for so many pupils, will reveal an undreamt-of wealth of melody. Prepared thus, one may safely tackle the "Well-tempered Clavichord," the Suites and the Partites.

Whoever has succeeded in hearing and feeling Bach's melodies will not be long in finding the proper way of performance. He will, without sentimentalism, be able to introduce rhythmic liberties and dynamic shadings, such as will convert the former "studies" into pieces full of life and beauty.

The proof that Bach's piano music is generally played much too fast is within easy reach. In Bach's time 200 years ago, music was still in the period of evolution, and had by no means obtained that degree of inward and outward speed that, at a much later period, a Chopin or Schumann was enabled to express through this medium. The few fingerings due to Bach himself, in the editions of his works, afford the best insight into the manner of his own playing. With his original fingerings, these pieces cannot possibly be played with the speed adopted in our time, and which disfigures their content to such a degree. Take into consideration, on the other hand, Bach's instruments! His son Philipp Emanuel tells us that Bach was not only able to "sing," in playing the clavichord, but also while using the hard and refractory cembalo. It is this "singing" that practically excludes an exaggerated speed. Besides, how much more difficult is it not to bring out, clearly and distinctly, on our modern pianofortes, with their metallic resonance, and with their volume of tone, the polyphony of Bach's music, than with Bach's instruments and their wooden resonance! The pedal may be used only sparingly, and the touch must be carefully adapted to the character and content of each part.

Another important though, now-a-days, much neglected item in Bach-playing is that his piano compositions have to be played chiefly in the so-called non-legato, a style representing, between the legato and the staccato, a well-determined mode of striking the keys. Now, a genuine non-legato will render practically impossible an exaggerated speed. The player is thus enabled to correct himself most efficiently by means of the non-legato technic. Nor should the tempi given in the modern editions be allowed to interfere. Bach himself has given but a few. The others have been added at a later date and quite arbitrarily. It is as well to bear in mind that terms of tempo, such as *adagio, andante, presto, allegro* represent no absolute, no definite values. They are merely meant to indicate the character of the tempo, and there are slow allegros as there are fast adagios. The first thing to try should always be to comprehend the character of the piece and to find the melody. The tempo will follow naturally.

There are, no doubt, many lively pieces by Bach which require a fast tempo. When I said that Bach ought to be played slower than is usual, I wished to say: Slower in Character. The most important thing, however, will always remain the player's receptivity for the beauty of music. Whoever has succeeded in finding it in Bach's wealth of melodies, will not be long in learning how to play Bach as he ought to be played.

Chopin, whose personality and compositions reveal so very different a world from Bach's, was in the constant habit of playing Bach for several weeks exclusively, whenever he intended to play his own compositions in concerts. This was, as he used to point out, the only way for obtaining the requisite sureness and beauty of performance. And we know from his pupils that he played Bach invariably in a "curiously moderated tempo." He was thus evidently aware of what was essential in Bach. And he knew how to bring out the melody.

The key to Bach's works for the piano is the "Inventions in two and three parts." The literal title which Bach gave to this work runs as follows: "Straightforward guide, by which lovers of the piano, but more especially those eager to learn, are shown a clear manner, not only to play with clear intonation in two parts, but also, when further advanced, to manage three obbligato parts correctly and well. At the same time not only to secure good inventions, but also to develop the same well, above all however to obtain a cantabile style of playing, besides acquiring a strong foretaste of the composition."

All players of the pianoforte who have as yet failed to relish Bach, may be advised to go through the following course, using a moderate measure: "The Inventions in 2 parts," Nos. 1, 3, 4, 6, 7, 10, 13, 15. The left hand is supposed to acquire the same force of expression as the right, for they both play melody and nothing but that. Then some of the "Little Preludes." Afterwards, the Inventions in 3 parts, Nos. 3, 6, 7, 11, 12, 15. Finally, several preludes and fugues from the "Well-tempered Clavichord." Whoever has made with a due amount of attention and love, a study of only a few Inventions, and who, for example, is able to feel the wistful and songful mood of No. 7, will have reaped a great and decisive advantage for all his piano playing. As a last piece of advice: Each hand ought to "declaim" its part, as if the notes were words.

So Easy!

By Giulio di Conti

Yes, it is so easy to think that the other fellow has done it easily!

One reads of how a great master gets into something like creative frenzy while at work—and at once the imagination figures him as dashing down the ideas as they press for utterance. True, this state may sometimes exist for a few minutes while some fresh inspiration is born. But what a deal of patient toil goes into the bringing of the product to completion.

Beethoven kept thematic ideas, as they came at odd times, carefully recorded in his note books. From these he chose cautiously that he might have just the ones which would unite in developing a work he had in mind. Wagner began his "Der Ring das Nibelungen" in 1848; and it was not entirely completed until November 21, 1874. During the greater part of this period the composer was actively engaged upon this work. Scarcely any one of his operas was produced in less than two years of hard study and labor.

Boito, however, seems to have won the palm for faithful devotion to one work. His "Nerone" was conceived and begun during his sojourn in Poland in 1862; and this opera, founded on the career of this ruthless Roman Emperor, was not quite finished during the last months of his life, which ended in Milan on June 10, 1918.

Keyboard Motions that Insure Better Piano Playing

By the Well-Known American Pianist

DAI BUELL

[EDITOR'S NOTE.—*Miss Dai Buell was born at Fort Wayne, Indiana. Her best-known teachers in pianoforte are Carl Stasney, Carl Baermann and Antoinette Szumowska. She also studied theory at the New England Conservatory. As an American trained pianist she created a sensation in her appearances in London and Paris. The general criticism of the press here and abroad has been unstinted in its enthusiasm over her art. She has played extensively in her native country, often characterizing her recitals with very interesting and significant notes upon the works she performs. This, added to successful experience in teaching, enables her to bring a fresh note to* THE ETUDE *in such an article as the following.* THE ETUDE *is continually seeking to present new ideas from new writers. Many new names will appear in our columns this year.*]

EVEN in this age when there is so much good piano playing and when pianistic technic seems to be well-developed, generally, there appears now and then one whose performance seems absolutely effortless. Such pianism seems to radiate only joy in the release of the living beauties bound behind the hieroglyphics on the printed page. This free joyousness in turn permeates the audience, and the resultant attitude is the simple joining of hands by artist and audience in front of the magically present pictures.

Is this ideal situation due largely to the performer's consideration of all keyboard possibilities? We think so! For how can the divine conception of a vital interpretation find its full realization if there is the least mental handicap or physical limitation?

Every Little Movement

The title of the old popular song, "Every Little Movement Has a Meaning All Its Own," comes to mind when speaking to pupils on such subjects as:

(a) Conservation of Energy.

(b) Forming of the hand in the position of the figure to be executed.

(c) Mapping out whole compositions according to graphic outlines.

(d) Parallel motion to insure speed and accuracy.

Conservation of energy should be one of the most important studies of the aspirant to the concert stage. How deplorable to be compelled to excuse slovenly performance at the end of a program with the phrase—"Oh, well—he is probably tired!" Yet, even at the recitals of well known artists, such remarks are overheard. The solution is, of course, the distribution of powers and the control of relaxation. There are many opportunities to "let down" during a performance, without in any way governing it by one's physical limitations. In fact, the same physical limitations were present at the time of the mental conception of the composition; and it is often only necessary to follow the lines of least resistance in the recreation of the impulse of the creator.

Breathing and Piano Playing

Breathing plays a great part in the inception and flow of a musical phrase, just as it does in speech where the length of phrase line is largely moulded by the diaphragm action. The laws of breathing would not permit a phrase of exorbitant length to exist in the mind of the composer. It must terminate according to capacity and inhalation and exhalation.

While not invariable, this law of phrasing is helpful if one would give to a composition that life of which the composer dreamed, and if the work is to speak eloquently to its hearers. The breath is held when a long exciting musical moment is at hand and we float on the serene plane of atmospheric calm with long unconscious respiration. One can detect different breathing in response to every musical emotion; and breathing in relation to phrase line should, therefore, be a study of the musician.

The Laws of Art

It is almost trite to say that the laws of life and science are the laws of art, but it is sometimes necessary to recall that fact when working out an interpretation. Take, for instance, the study of *climax* in music. How often does one see a youthful virtuoso working up a figure to a great height indeed, giving to the hearer a distinct thrill, only to offend in his youthful ardor by *keeping on* at that great height apparently indefinitely—only to establish the impression of ranting! Would that he had followed the line of least resistance, realizing that each crest has its trough, applying the old rule, he learned in "Physics," that "to each action there is an equal and contrary reaction." If, therefore, he had followed that tendency to relax his pitch, physically and musically, he would in most instances, have achieved the ideal in the *reaction* of that which the composer had in mind.

There seem to be no examples where, in the progress of a composition, to go against nature is necessary. Sometimes, in a brilliant display piece, the composer requires the interpreter to drive himself to an almost superhuman persistence at the end of a composition; but in that case the reaction comes, not in *tone* but in the moments of silence which follow.

DAI BUELL

Reserve Power

Reserve power, so synonymous with "Conservation of Energy," and so necessary if the proper distribution and balance of a performance are to obtain, must be subconsciously contributory; and it is comforting to reflect that everything is relative and that at no moment is it necessary to force any power, so completely is the effect of one gradation of force and speed dependent either on preceding passages or on the ones to follow. From the first swell to the final climax the degrees of emotional intensity of tone should fall in direct proportion to their importance in the dramatic scheme of things. Hence it follows that the resultant revelation of the composer's message can be just as eloquent and find as complete a response in the soul of the listener, even if on a smaller canvas, as the performance of greater range.

How often, indeed, have we found that fact proven in two interpretations by different artists. One whose animal force is very great, but who has not formed a definite conception of the work in hand, may have followed the moment's impulse and released a reading of the notes which did not allow the import of the composition to "register;" perhaps only because his phrase-climaxes were as great as his final or composition-climax. He had, in a word, used *all* of his powers at *all* times instead of employing deliberate restraint.

On the other hand, a more sensitive artist, with perhaps not so powerful a physical technic, has moved you more deeply in the same composition, in an entirely more limited range, *but* with more intelligent gradations. Did not, therefore, the latter artist, though not so physically developed, give a more powerful reading than the former, because of his intelligent distribution of force and the *implication* of that which he did not employ?

It does not follow that if the more physically powerful pianist were to employ *his* powers as intelligently as the more sensitive artist of lesser strength, one would receive a more thrilling revelation of the composition's content. The plane of our total adventure is established with the attack, and—all is relative.

Deliberate Design

But, you say, such deliberate design eliminates inspiration. Ah, no! We have found that inspiration during *performance* is hardly a success. An inspirational moment is apt to invite contemplation and therefore interrupt the dramatic whole in the accompanying desire to bask in the new beauties of the passage. It is only when such a moment occurs in the *studio* that it is of greatest value. Then one can indulge that contemplative desire and decide how the effect was produced, and so fit it into the complete mosaic. An inspirational moment then becomes of greatest influence; for it alters the whole work and, by absorption, it is so associated in the sub-conscious with the master-work that one need only recall the mood of that moment of light and it is at once reproduced before one's audience. Then only does an inspirational moment become of greatest import.

Now that the importance of an intensity-plan for a composition has been discussed, it might be well to make a few citations of the Motions of Control.

We have said that so much depends on Attack, that the plane of our flight may be established at once. "Know *thyself!*" So many young musicians are fooling themselves. They think that they have all the power of a "Boanerges of the keyboard," and begin a work with a brilliance that they cannot sustain. They force their tone to such a point that at the middle no greater volume can be summoned and the interpretation *must* conform to the physical limitations. If only they would say to themselves before the attack, "Now, I have only a certain sweep of power, and because I must employ a tremendous 'working up' in this composition, I must restrain this beginning."

"But how?" you say. All is so easy when one law is kept in mind. The degree of speed with which a key is depressed controls the intensity of the tone. And since we are beginning our citations with the building up of a composition instead of—as is so often dramatically demanded—allowing it to begin at a height and drop, we must first talk of keyboard contact.

Pianissimo Effects

A beautiful pianissimo, so rich in the quality that carries, is an enviable possession, and not so difficult to acquire if that one law is kept in mind. With the cushions resting alertly on the keys, it is helpful to feel that the *live weight* of the arm is almost held *off* the keyboard, *deliberately*, with the elbows held slightly from the body. The cushion presses the key with the desired quality and intensity held in mind, and the pressure from the arch is quite enough to produce this nicely conceived tonal attack.

Of course this is only one way to produce the pianissimo attack-tone; but it is one which insures a wonderful legato and introspective quality, if the cushions do not leave the keys but allow the finger to rise with the natural rebound of the key.

The full-arm attack can be controlled to a surprising degree, if the descending arm is aided by a high wrist which falls (*after* the cushion contact) slowly or rapidly, according to the intensity desired. This touch is far preferable to the former, if the following tones of the phrase are to be sung legato by use of keyboard leverage. This implies the using of the contact of one finger on a depressed key with *full-arm* weight as a preparation and aid in control for following tones, the hand being turned and the fingers being lifted to allow the hand to fall fully relaxed from one key to another. In this case the cushion grip is an important control-device, and therefore invaluable in conquering nervousness. Here the gradation of arm-weight is not altered as in the first example, but the full arm rests on the finger tip through a loose wrist, and if the speed of depression of the key remains constant, that separate individuality which persists in each finger is eliminated and the tones may be matched as in a string of pearls.

So much for the conservation of energy as an interpretative "balance-staff."

Anticipation

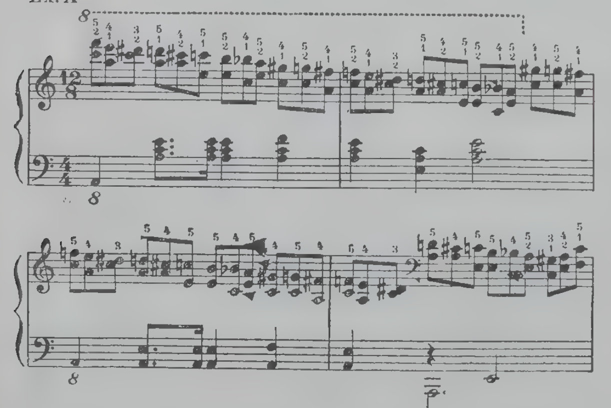
Forming the hand in the position of the figure to be executed (in running passages) is an important point in the development of clarity and speed, and even tends to more reliable memory playing. This means the physical *anticipation* of as many notes as possible in one position of the hand, and so on with each advance of the hand until it is possible to map out whole compositions according to the changes of position of the hand. It is an efficient method which reveals many unnecessary motions and is its own solution for the elimination of these effort-wasting actions.

"Efficiency" has been much discussed; but it is only seldom that one sees a pianist's technical equipment so free from "lost motion" that one is conscious of each motion counting. A teacher or coach should be an "efficiency expert" who surveys the machinery so critically that the unnecessary movements may be pointed out and the student encouraged to bring to bear, at an early stage, just such a critical attitude when working out a technical difficulty.

We even go so far as to insist that pupils analyze technical difficulties and provide a solution before a first keyboard reading, and we always advise a *silent* mapping out of all mechanical actions before attempting execution. By silent mapping out is meant keyboard-graphics *without* depressing the keys—the taking of the positions in order. It then becomes possible for one mental impulse to prompt the entire motion-outline, while the execution of the individual notes gets to be (with practice) almost reflex.

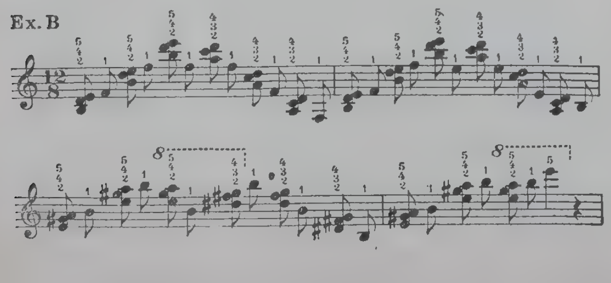
An example would not be out of place, and the "Winter Wind" Etude, by Chopin, profits at once by this method. Learn the Etude as a whole. A pupil is usually surprised when requested not to touch the first four measures until the main body of the Etude is learned; and especially when told that it is because these are more difficult than all the rest put together, he invariably "registers" astonishment. But it is! The sinister, bleak, quality of tone comes more as a result of prayer and fasting than from the analysis and subsequent intelligent employment of keyboard motions, which is the answer to the difficulties of the Etude proper. In a word, there are only two motions necessary in the whole preparation. One, as set forth in the first four measures, and the other in the next four measures. If the Etude is worked out on this simple plan the memory is an effortless possession and the interpretation becomes a simple distribution of dynamics and use of rotary motion. From the main body of the Etude, measures 1 to 4 serve the Minimum Practice Plan.

Ex. A



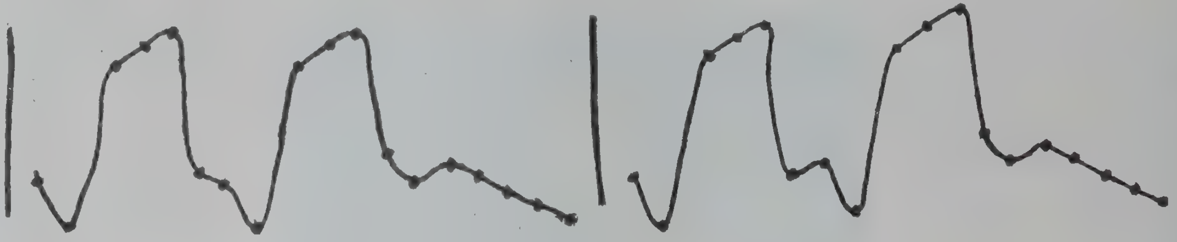
Then measures 5 to 8 may be used in the same manner.

Ex. B



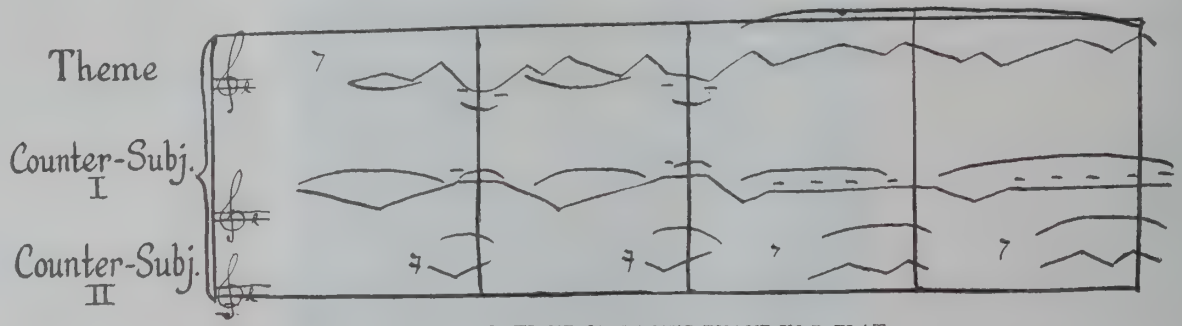
How universally employed and how carelessly reckoned with! The truly great pianists of all times, whether they so termed it or not, habitually practiced it; and when we pause to think, how indeed could there have been endurance without it?

The *relaxed* hand and arm rests on the fifth finger with the thumb up. Immediately on placing the hand in A-flat *playing* position, the forearm muscles are twisted. Only by untwisting and twisting these muscles can the state of being "muscle bound" be avoided. Of course, after the good habit is formed, this combination of motions is so rapid as to be practically imperceptible, but I still find the slow, exaggerated practice of rolling the hand from one side to the other to be a sure cure for the fatigue so common in such compositions as the one under discussion—Chopin's Opus 25, No. 11 A feeling in the upper arm like so much jelly shaking is the best proof of its complete possession.



EX. C.— LINE PICTURE OF CRAMER'S ETUDE XIII

After the simple blocking out of the first technical problem, and when it has been successfully applied to all passages of parallel design, to the point of natural memorization; when the good habit of placing each finger on that part of the key most conducive to the even flow of the complete whole has become a matter of course; then, and only then, the student should begin to play the work as written, bringing to bear all such knowledge as distribution of arm weight, degree of finger height, and that finely strung rotary motion, which, in the final analysis, is the answer to the endurance required.



Ex. D.— A GRAPHIC OUTLINE OF BACH'S FUGUE IN B FLAT.

To work in this manner makes that ideal, set out in the first part of this article, possible. An intelligently conceived, finely balanced re-creation is the resultant, and not the sprawling, puppy-like exhibition of energy that one is used to associating with the student's efforts in this work and which fairly bulges out of the frame in its exuberance.

Graphic Outline

Another aid is especially helpful to pupils who say "I just can't memorize!" And while it is not exactly under the head of Keyboard Motions it is suggestive of them; namely: mapping out compositions according to a graphic *outline*. Take the Cramer Etude No. 13 for example; a study in beautiful curves, broken chords, harp-like in timbre, and, if played up to tempo, a delightful encore, by the way. When the design is sketched out by a single line on a piece of paper as it looks and sounds in the mind's eye and ear, it is surprising how such a simple plan is visualized by one who "just can't remember."

Of course, it is not necessary to make a literal diagram of *every* composition under study. These examples are offered merely to illustrate the mental process of one who thinks habitually in terms of phrases and groups of phrases. We have often been asked if, when reflecting on a composition mentally away from the keyboard, the individual notes are thought of according to their letter names. These diagrams are an answer to just that question which exists in the minds of students, and if considered intelligently should facilitate matters. Not notes as such, but their rise and fall, to and from each other, is the idea. Here is a veritable one-line picture of the motion outline of the Cramer Etude XIII.

See accompanying example C.

This suggestion has been of real help in taking up a first Fugue of Bach. In contrapuntal playing it is sometimes very difficult for a pupil to develop the ability which equals that independently uttered finish which the individual members of an orchestra contribute to the ensemble of voices. The pianist must not only be the conductor but the separate players; and a suggestive idea which holds the mirror to the separate line of musical thought is not without its value. We find that in fugue playing this picturing of the tonal rise and fall not only assists in memorizing but also makes for that final coördination.

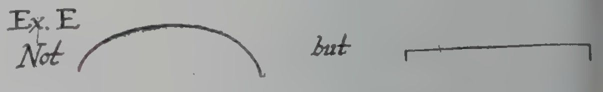
Here is a "graphic" of Bach's *Fugue in B-flat* from the "Well Tempered Clavichord."

See accompanying example D.

To get the full import, compare this map with the respective passages illustrated, and note the accuracy of the tonal rise and fall. The vertical lines are, of course, bar-lines; and the first two lines of each staff are indicated at the left.

And lastly, as the Efficiency Expert, leaving his field of inspection, looks over his shoulder and sees a gear or so that could be dispensed with and so increase the speed or power of the factory, *we* recall another unnecessary and ineffective motion.

Ex. E



Best illustrated in the skips beginning with the 27th measure of the Chopin "Berceuse" and the finale of the *Mässig* of the Schumann Fantasie, we find a tendency of the hand to inscribe an arc with each group of two quavers when, by keeping the hand as nearly parallel to the keyboard as possible, a greater speed is evident and a "sure-fingered" sense provides wings for the beauties awaiting release.

See accompanying example E.

Uncertainty which always betrays itself in timid tone or careless inaccuracy fades into that surety which allows the listener to sit back and relax in the feeling that here at last is a Tone Pilot who will not wreck one's trusting sensibilities on the Scylla or Charybdis of dissipated effort, but who carries all with him in focused powers.

Self-Test Questions on Miss Buell's Article

1. *What relation has breathing to piano playing?*
2. *How shall we develop Climax in interpretation?*
3. *How shall we provide for "reserve power"?*
4. *What value has "pianissimo" in interpretation?*
5. *How can the "graphic outline" be made useful in studying a composition?*

Infinite Pains and Genius

By D. X. Kyrbi

Blessed are the diligent: truly, they have their reward. The one whom the world has acclaimed a genius has invariably possessed this quality. Only the very few seem to have that inner urge to master minor details. Industry, persistence and dogged digging are the price of really first-rate achievement.

Mrs. E. D. E. N. Southworth has left record that she re-wrote forty times a single sentence of one of her novels. The enthusiast who engaged a hotel room next that of Paderewski, with the hope of a treat in the way of a rehearsal, was chagrined when the great Pole spent on but two measures his usual hour and a half of practice.

Have you developed a thirst that will be quenched only when the last source of knowledge about the study in hand has been exhausted? Are you willing to lay down a task while there is yet a detail which you have not mastered? Where do you catalog yourself?

What Studies Shall I Use?

By HARRIETTE BROWER

A YOUNG teacher, but recently entering the profession, desires advice of the kind and number of études to give her pupils. The subject of étude-giving evidently oppresses her, for she has tabulated a list of those she considers most necessary and worth while, and she is anxious to know whether she ought to use the large books entire, or make selections from them.

The list she sends includes: Behrens, Op. 61; Bertini-Germer; Burgmüller, Op. 100; Clementi, "Gradus;" Cramer-Bülow; Czerny-Germer; Duvernoy, Op. 120; Heller, Selected Studies, and Köhler, Op. 300, two books. The teacher adds, she is a novice in piano teaching, and for this reason seeks guidance in selecting material.

A desire to help the young teacher lay uppermost in the answer sent her. Be not troubled about how many and how difficult études to give the student, we counselled. Think first and always of the principles to be taught and illustrated. These are of the first importance. Études are sometimes like medicine, only to be administered in special cases and for particular disorders. When the player understands principles of tone-production, weight and relaxation, many études are a weariness to the flesh and a waste of time. And time is too precious to be wasted. How much better to put time on repertoire and have something to show for it in the end.

Now the principles which underlie good piano playing are not difficult to learn. They can be taught so simply and directly that a child of six or seven years can understand, if they are presented in elementary form. Or they can be so presented as to meet the need of the advanced player who has neglected this indispensable part of his musical education.

Fundamentals

Before the student should attempt to play études such as those mentioned above, he should know the meaning of Condition, and recognize when his arms and wrists are stiff and when they are relaxed. To understand the condition of arm relaxation, raise the arm and extend it on a line with the shoulder, the hand at the same time hanging limp from the wrist. Now let the arm fall at the side, of its own weight, quite limp and relaxed. If it is in this condition, it will rebound from the body a couple of times. Repeat this test fifteen or twenty times daily. One must have the mental concept of arm relaxation and sense the *feel* of it. Exercise each arm equally in this test.

A child who is attentive can be taught this sensation and condition and often acquires it with more ease than the older student steeped in old ideas of stiffness.

The Next Steps

The next steps are: Hand Formation and Finger Action. These can best be explained and taught at a table, before going to the keyboard. It stands to reason that if the learner can not get his hand in shape or fails to make correct finger movements while undistracted by tone and tune, he never will be able to do them when he has a dozen other things to think of. The attempt to do the advanced things before one has taken the necessary steps leading thereto, is the cause of much of the poor piano playing we hear every day. One thing at a time in the first stages insures true progress. Furthermore, before attempting études, the student must be able to play a scale correctly and smoothly, both forward and backward. The ability to do so reverts back to foundation principles—to the slanting position of the hand, the passing of thumb under quickly and deftly, and the swinging of hand over thumb with equal facility. These preliminaries acquired, they must be put in practice in a four-octave scale, to gain evenness and fluency.

Since there are many chords to be found in études, the student must be prepared for them. Chords are not all played alike. Different touches are marked in the music, because chords are to be played either marcato, legato or staccato. Shall they be attempted in études or in pieces without preliminary practice?—without knowing anything about touches required for chords? No. The student is advised to study the "rotary arm" movement at the table, learning to hold the hand and fingers in shape for the desired position. The three fingers playing the chords should keep their shape when the hand is lifted off the keys, while the two other fingers are somewhat extended, so they will not hit other keys.

Beginning Etudes

Granted, then, the preparatory principles have been carefully taught and reasonably assimilated, the student is now prepared to apply them to an étude. For this purpose it is well to use the first four studies of Duvernoy, Op. 120. Étude No. 1 presents items of scale and passage figures, chords in *marcato* and *legato*, phrasing and single notes to be played with rotary arm movement. Put this little étude of two pages before a student, or a teacher of years of experience, and if neither has studied principles of arm and finger movements, the results will be stiff, angular and ineffective. On the other hand, the student properly prepared will find no trouble in applying precepts already learned and in making the étude effective and meaningful.

The second Duvernoy étude is a little more advanced than the first, in that the two hands are almost equally active. Here rotary arm movements are required for single notes with prepared fingers, phrasing movements, accurate finger action and the like. In slower tempo, the étude can be well grasped by a young student who has learned the fundamentals. Older ones, with more experience, can work up the étude to the required metronome speed.

It will be well to follow the second étude with the fourth and thus gain greater variety of material. Here we have broken chord figures. Have the student analyze these chords, an easy matter if he is trained to recognize chord formation. The first page is mainly made up of tonic, sub-dominant and dominant chords; the second uses a chain of dominant 7th chords and their resolutions which are very interesting to follow out. At the outset the idea may be more quickly grasped if the broken chord figures are played as solid chords, very slowly and carefully. One thing the student is bound to learn from this étude—the correct fingering for the four-voiced chord. Eternal vigilance is often needed to see that the student always uses correct fingers.

Advancing Steps

To go a step farther, take études One and Two of Czerny, Op. 299. These are in advance of the Duvernoy in form and execution. As generally used, however, they are just "played through," and the learner passes on to the next and the next. Not in this way will they do the most good. To get the greatest benefit, work them up to the highest speed of which you are capable. Play the two as one étude, with the metronome at four beats to the measure and afterwards at two beats.

After these have been mastered, take up Czerny, Op. 740, études 1 and 2, and treat them to the same process. In fact, all the eight études mentioned so far are to be memorized, worked up to speed and played as concert pieces, with all necessary velocity and finish.

The Musical Study Problem

The problem of selecting Etudes, or musical studies, is an old one. It has been discussed many times in this publication. Some teachers eschew Etudes entirely, just as others eschew exercises. On the whole, we should say that the great majority of the best teachers of the times use Etudes and exercises liberally but judiciously. No one in these days thinks of playing all of Cramer or all of Czerny; just as no one thinks of reading all the "want" ads in the newspaper. We select what is most useful. For this reason Graded Courses of Studies, selected by experts, have become widely used. Realizing this need, the publishers of THE ETUDE *have prepared a 24-page booklet for free distribution, listing most of the most desirable standard teaching-pieces, studies and exercises. The list is arranged in 10 grades; and any* ETUDE *reader may procure this booklet upon postal application.*

Do you not think this is a more satisfactory manner of studying études than the usual one of ambling through book after book of them, and not bringing any one up to concert pitch? And also, is it not better to acquire technic constantly through scales, trills, chords, octaves and arpeggios, thus building up an all-around mechanism which will serve you to master advancing repertoire?

The Crux of the Matter

The question resolves itself into this: If piano technic must be learned from études, then the student may need to go through a great many, yet even then he may not attain the desired results. If, on the other hand, technic is studied for itself, outside of études and pieces, many études can be eliminated. Indeed, only such études as illustrate fundamental forms are absolutely necessary.

Of the making of études there is no end. Mr. Huneker, in one of his books, enumerates them by the hundreds. One would need several earthly lives to go through them all. And to what end? Is not repertoire more to the student than masses of études?

Opinions of Artists and Teachers

What do some of the present-day artists think on this subject? Listen to Erno Dohnanyi, a master teacher, as well as a great pianist. He said to the writer:

"Much valuable time is often wasted on études. Students seem to think the greater number of études they go through, the better players they will be; whereas they would much better put their time on mastering repertoire. What masses of études have been written! Their name is legion. Von Bülow edited a book of fifty Cramer Studies, selecting those he considered the best. But while the player is learning these, he could put in the time to more advantage on pieces of value, which would add just so much to his repertoire.

"Some of the études are nice, but we have grown away, in these days, from the older ways of study. We do not need so many études, nor do we use them in the way a past generation did. If you speak of Chopin's Études, that is another matter. Chopin Études belong to the repertoire of every pianist; indeed, they are not études at all, but beautiful works of art. In them one finds every form of technical problem necessary for building up a virtuoso pianism. Of course, they are not for the immature student; all who attempt them and hope to master them, must be prepared through the practice of scales, chords, octaves and so on."

Master the Fundamentals First

Alfred Cortot, the French master, said:

"I do not approve of using a great many études; rather select passages from them, which present original problems, especially suited to one's needs."

Sigismond Stojowski, in discussing this very subject, remarked:

"I give very few études, and those I do use I administer in homeopathic doses. It is not necessary to play through a mass of études to become a good pianist. Much necessary technic may be learned from the pieces themselves, though scales, arpeggios and other technical forms should form part of the daily routine."

Other artists have expressed much the same views. It *is* an old-fashioned idea to stuff the student with quantities of études, though a few, thoroughly mastered, will be beneficial. We live in a more rapid age than the former generation, and want to get at the heart of matters more quickly. Master the fundamentals first, and then you can play any number of études. But, having mastered the foundation, you will be all the more eager to build—not a repertoire of études, but one containing masterpieces of classic, romantic and modern music.

The truth goes deeper. You speak when you play!
Labor and love, and moments of sweet ease,
Pain, pity, trouble, care, perplexity—
All the abundant living of the day
Flows through your fingers to the waiting keys,
Then to the trembling wires—and thence to me!"

Virtuosity Discounted in England

Virtuosity for virtuosity's sake is ridiculed in England. This is perhaps a heritage from Mendelssohnian traditions. When Mendelssohn founded the Leipsig Conservatory he surrounded himself with a coterie of conservatives—extremists—to most of whom a pianist of the Liszt or Thalberg type was a curiosity more than an artist. Indeed it was very hard for Liszt to "live down" his pianist virtuoso reputation, even among those who realized his greatness as a composer. The Mendelssohn cult had a great influence upon England, particularly through Mendelssohn's English disciple, Sterndale Bennett. For years the splurging pianist who kicked up a rumpus at the keyboard, regardless of its musical worth, had very little chance of meeting with success.

This form of virtuosity, which was so popular at one time in America, is rapidly being displaced here from the popular favor of the serious minded.

The Origin of Creole Rhythms

By Joseph George Jacobson

While penetrating the little known jungle of the Guianas, South America, I stayed for a long time among the indigenous Ukas. Their queen was named "Sabi-a-Sani," which, freely translated, means "She Knows a Thing or Two." This tribe lived on the Marowyne River, the boundary between French and Dutch Guiana. While staying here for several months I found a little harmonium, but nobody could play it. It had been brought up the river years before; and the tribe called it "the noise-maker." I told them I would play it; and about four hundred men and women gathered around the instrument expecting "Aubiah," or witchery. I played medleys of Chopin, Bach and others, and the audience was extremely appreciative.

The rhythm of these people is wonderful. The Ukas are descendants of runaway slaves imported from Africa, who brought with them their complex rhythms and the drum-music by which they transmit news and signals over large distances. When the negroes came in contact with the Spaniards in the West Indies, each went into raptures over the music of the other; and thus were laid the foundations of the Creole songs and dances of which we have such an overdose of bad compositions. The *Habanera*, not to be mistaken for the *Tango*, which is really the name only of a negro dance, is most fascinating. We know the rhythm well from *La Paloma*, and Bizet used it in "Carmen." The Tango originated in the West Indies where it was danced only by the lowest class, deriving its name from the African "Tangana." A few years ago it found its way into Argentina, but again was danced only by the plebs. Straight from there it was brought into our salons.

Use the Dictionary

By Will Cowan

Intelligently begun is half done. And this applies as much to practice as to any other undertaking. Knowing precisely what one is trying to do means that the goal will be reached much more directly.

Just because this is so, the student should not think of beginning practice without a good dictionary at hand. No one interested in music study need be without one of these when very satisfactory ones may be had for twenty-five cents. Of course, the larger ones are better.

Do not attempt "studying the dictionary." Before starting practice on a composition—either study or piece—look through it carefully for any unfamiliar sign or musical term. Become quite familiar with the significance of each of these before daring to touch a note on the instrument. Thus you will realize *how* the composer desired these notes to be executed, and will derive multiplied pleasure from trying to do them so rather than merely sounding notes.

By this method a practical vocabulary will soon be mastered so that the use of the correct interpretation of the musical terms becomes a natural part of reading the notes. Then, all good dictionaries have lists of composers' names with pronunciation, their nationality, the dates of their birth and death.

Thus will the foundation of good musicianship be laid. The days of the finger-musician are in the past. The one who cannot talk intelligently about the principles of his art or cannot answer clearly the simple questions about its notation and terminology, is doomed all too often without playing a note.

Bernhard Hamblen

Bernhard Hamblen, whose songs have achieved exceptional success during recent years, was born in Yeovil, Somersetshire, England, July 14, 1877. His general and musical education was received in England. For some years he has lived in the United States, and is one of the few men whose compositions have produced such a large revenue that he is enabled to devote all his time to writing.

Mr. Hamblen's most recent works are "His Almighty Hand" and "Sunshine in Rainbow Valley."

Among his previous successes may be numbered, "Smile Through Your Tears," "There's a Song in My Heart," "Cast Thy Burden," "The Still, Small Voice," "Oh Light of All the World," "Remembrance," "The Rolling Stone," "Roses of Memory," "The Silent Legion," "Little Voices Calling," "Little Curly Head," "Oh Troubled Heart, Be Still." "His Almighty Hand" will be found in this issue of The Étude.

Mr. Hamblen's music has had such an unusually wide appeal that he was invited to give his opinions upon the reasons for the success of a song. We are very happy to present them herewith. These ideas embody so many common-sense principles that we recommend them to all our readers who aspire to compose songs.

"So much has been said and written concerning the psychology of 'successful song writing' that further comment seems superfluous; but, having been asked for an opinion on this widely-discussed matter, I humbly offer the suggestion that the indispensable ingredient in a 'big seller' is *emotional reaction* not *mental satisfaction*.

"In other words, the vast majority of the great song-buying public are more responsive to simple, fundamental 'heart appeal' than to intellectual stimulus; and that is why a lyric of human sentiment (not necessarily sentimentality) and a flowing, straightforward tune which helps to express and fix that sentiment in the *average* musical mentality, have a greater vogue than a composition which is impeccable from the academic standpoint, but which lacks emotional simplicity.

"Music is inspiration plus mathematics, *not* vice versa. Every law of the theory of composition can be learned by the diligent student, but there never lived the person able to impart or to acquire what is known as the 'gift of melody.' Practice in composition will improve and broaden one's powers in this direction; but the germ is a bequest from another sphere. It is a well-established fact that certain proficient composers whose works bring them reputation but little financial gain, have decided, in sudden realization of the irony of such a situation, to write something more popular and more commercial; and, naively believing in their ability to make money in this way, they submit a simpler composition which, because of their reputation, is eagerly accepted for publication.

"When the song has proven an absolute failure, which is frequently the case, such a writer never dreams that he is incapable of producing appealing work of this type because, in his determination to 'reach the masses,' he has, either consciously or sub-consciously, 'written down' to his idea of the required level, and the composition is therefore insincere. He does not realize that the success of a simple song involves sincerity, perhaps to a greater degree than is demanded by the more advanced work.

"I need scarcely say that these remarks are not condemnatory of the more academic song which is sincere and *means something*. I love such music more than any other; but I am convinced that the ability to write a 'big seller' is a gift and not the result of inferior musical education, though the latter belief is held by many persons of superior mentality whose very burden of musical knowledge has swamped inspirational stimulus and heart appeal, if they ever possessed them."

A Two-Against-Three Exercise

By Francis Kendig

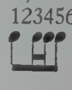
In spite of "reams of writing" and "tons of talk," many musicians have never learned to play "two-against-three" smoothly, even in slow tempo. It should be so mastered that a pianist who encounters this combination can go right on without breaking either tempo or rhythm.

Here is a little exercise which has been, both to myself and to my teacher-students, of more value than almost any piece in our repertoires.

Theory of the Rhythm

Before the exercise can be played smoothly a mental understanding is all-important. As six is the smallest number into which both two and three can be evenly divided, count six.

*   *
1 2 3 4 5 6
*   *   *

Unless absolutely strict and even time is kept, the exercise is of no value. This rhythm, with a note played on counts 1, 3, 4 and 5, equals  . The teacher may clap

>   \>   \>
1 2 3 4 5 6

while the student claps

>   \>
1 2 3 4 5 6.

The ear will easily recognize the fundamental rhythm. This plan can be followed out with groups of students.

Then the player should tap on the table two eighth notes with one hand and triplet eighths with the other, and this till a considerable speed has been attained. After this has been learned, change hands.

At the Piano

First play the right hand, counting the entire line

*   *   *
1 2 3 4 5 6.

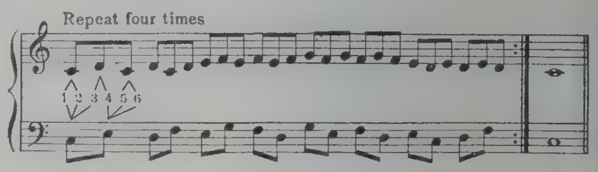
Then play the left hand,

*   *
1 2 3 4 5 6.

Then play the first three notes of the right hand, followed by the first two of the left hand, and then slowly put them together.

The exercise should be practiced at all speeds from *largo molto* to *allegrissimo*, and in all keys. To transpose, place the five fingers over the first five scale notes of the new key. The fingers should rest lightly on the keys and the hands are held quietly at all times. The closer the fingers are held to the keys the easier a smooth and high rate of speed will be obtained.

The exercise follows:



Double value may be derived from this by inverting it; that is, play the notes on the upper staff with the left hand and those on the lower staff with the right hand.

Is "Bach" Dull?

By Sidné Taiz

It all depends upon the method of approach.

Many a young student has had born in her soul an "eternal hate" for this most genial master, because his works were not presented in a manner to make them attractive to the juvenile understanding. Why should his music, so full of vitality and musical interest, ever be given as technical studies!

What one of his works—great or small—is not built upon an interesting subject? Not one of them but has a pleasing little tune as its "theme."

Get the pupil thoroughly acquainted with this, by either playing or singing it, or both. Then set her out on a "chase" to follow this throughout the piece. Even small children grow thoroughly interested. It becomes something of a "game" to them; and, with a little enthusiasm on the part of the teacher, they are soon so deep in it that they are asking for "more Bach." His little dances and other movements have thus become the key to his whole domain.

"Grand opera, light opera, musical comedy, music drama, ballet, revue—we seem always in the theater to be seeking some form which will achieve a true marriage between music and drama."—Horace Shipp.

How Famous Virtuosos Hypnotize Audiences

By H. ERNEST HUNT

Author of "A Manual of Hypnotism," "Spirit and Music," "Music Makers," etc.

Hypnosis is an extraordinarily interesting and informing study, and it has been of vast use in the investigation of the realm of mind as the telescope has been in the stellar universe and the microscope in the world of the infinitely small. But just as the telescope and the microscope need very expert handling, so the actual practice of hypnotic experiment should be left to the medical expert and the psychic researcher. It is not a safe subject in which to dabble; and it certainly ought not be used for show purposes or for entertainment. Doctors on both sides of the Atlantic are using it for legitimate healing purposes and it is found to produce remarkable results; but its utility for the average person lies chiefly in the store of information that it yields as to the workings of mind.

The Conscious and the Subconscious

There are in all of us two departments of mind, termed conscious and subconscious. The former is the active department, the wide-awake part that looks after our everyday affairs and gets in all the information of the world around. It is the male element of mind, looks after the business end of things, and is chiefly concerned with the intellectual side of life. It also displays another male characteristic in acting as a protective influence over the other department, as well as doing all the planning, directing, and controlling.

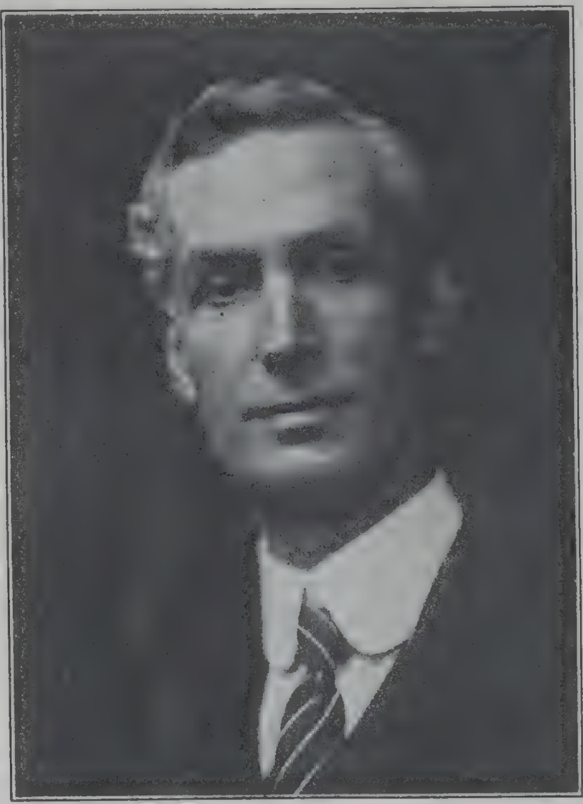
The subconscious department, however, lies behind the scenes and gets very little notice and scarcely any thanks for all the work it does; indeed, although it is always with us we know comparatively very little about it. It plays a more passive part in life, staying at home housekeeping, taking charge of all that the consciousness brings back from its travels; it tidies up, sorts out, and classifies all this information. It is the emotional partner supplying the female element of love to be the counterpart of the male wisdom. It is ever receptive, very obedient, and like most of the fair sex, quite unfathomable, containing depths beyond depths that baffle all our diving. These two parts working together make the perfect mind, and either without the help of the other would be sadly incomplete.

Hypnotism is directly concerned with the working of these two departments of mind, and the parts played in hypnosis by the operator and his subject respectively are precisely those taken in ordinary life by the conscious and the subconscious. The subject, however, has both a conscious and a subconscious department, and since the operator wishes himself to direct and control the subconscious mind of the subject, he gets rid of the conscious and protective element by the simple process of putting the subject to sleep. The subconscious of the subject and the conscious mind of the operator then become practically one mind, and the operator can control and direct the subject much as he pleases. In this sleep state the emotional element in mind is much enhanced, while the reasoning and intellectual processes are correspondingly diminished.

Have You Ever Hypnotized Yourself?

The process of putting to sleep is accomplished by the general quieting of all the senses by the absence of distractions, and then by the monotonous stimulation of any particular one of the senses; this induces a sense of strain, fatigue, or languor, and then the subject drops off to sleep. If the operator forgot or omitted to wake him he would simply sleep it off, awakening some time later as from a natural slumber. We get this same monotonous, sleep-inducing fatigue in listening to the throb of machinery or of a locomotive, in listening to the ticking of a clock, or sometimes in having to endure an uninteresting sermon, sometimes also in having the eye caught by the gleam of an electric light bulb just above the comfortable line of vision.

When a person is to be hypnotized (and by no means all persons can) he must be willing and expectant, and the element of faith is highly important; really he half hypnotizes himself. If the hypnotist has a great name and reputation the element of faith is thereby intensified: and the results are more easily produced. If he be impressive in manner and appearance, displaying complete command and assurance in his methods, he is the more likely to be successful with his receptive subject. No diffident, apologetic or hesitating individual can be a successful hypnotist, and certainly no bungler can succeed; for the subject though apparently asleep is really acutely sensitive and keenly alive to things that might pass unnoticed in his normal condition.



H. ERNEST HUNT

What Hypnotism May Do

We have most of us built a wall of limitations around ourselves by the limits of our past thinking, so much so that we have lost sight of the real capacities and powers that we all possess. When a person is hypnotized these limitations can be cast off completely at the suggestion of the operator, so that the real abilities manifest themselves. In the physical way, for example, if a person normally can lift a weight of, say, one hundred and fifty pounds, when he is hypnotized he can lift three hundred. Hypnosis does not add one jot or tittle to his powers; it merely relieves him for the time being of his limitations; and when he comes out of his hypnotic sleep and awakens his normal self once more, back he finds himself at his fifty-per-cent. normal again. In much the same way mental and emotional powers are enhanced, and new and frequently strange abilities show themselves. But the important thing is that these powers and abilities are there already, only the occasion has hitherto never liberated them.

All this time we have been working up to our illustration of the way in which corresponding forces are operating in the case of great musical artists and their audiences. The performer is always the positive and radiating influence and the active partner in the proceedings, while the audience is the negative element, receptive, passive, and willing to be influenced. We may even say that they expect and hope to be influenced since it is for that purpose that they have paid their money. As a consequence an invitation audience, or one that has come in on free tickets, is never so receptive and helpful. Its individual members are more apt to be critical and inclined to "look the gift horse in the mouth," because they have staked no money on being either interested or amused.

Working on the Emotional Element

Having gained an audience it is now the business of the performer to get his influence playing upon the receptive minds before him, and in music especially he is working particularly on the emotional element. He seeks the conditions that are favorable to this influence; the lighting arrangements are subdued, the hall is quiet, and the seats are comfortable. Previous advertisement has worked up the faith and expectation of the audience; and if the performer be fortunate enough to have a great reputation and be well spoken of then this precedes him and does a great deal for him before ever he appears on the platform. It increases the element of faith just as do the hundreds of glowing testimonials wrapped around the bottle of patent medicine. Where there is no faith it is extremely probable that—as nearly two thousand years ago in the case of the world's greatest artist—there will be no mighty works. But if the artist already has a throng of expectant and faithful followers he is fortunate, indeed.

Music has extraordinary effects upon people, varying in a remarkable way with the individual; it is not too much to say that in some cases the performer, with the aid of the fine music he may be interpreting, lifts his audience out of themselves and into the "seventh heaven." In such cases all the limitations of ordinary consciousness have been broken down, and they have been given a glimpse of their real untrammelled selves and a suggestion of fine powers that in the long future of the race will be truly at the command of humanity. Then when the music ceases and the wizard spell of the musician is over, back they come once more to solid earth and creep again into their olden limitations—far less than fifty per cent. of their emotional possibilities. With this they must then needs be content until some other wizard comes and sets them free, or else until they learn something of the conditions by which they may attain their own freedom.

Audiences "Carried Away"

Many people will frankly tell us that they have been in a state of ecstasy, right out of themselves, that the visible world has been blotted out, that space has vanished and time has lost its meaning. Others again will assert that they have been in a trance from which they had no desire to emerge. Others again are filled with exhiliration and emotion which sustains them for hours after the performance. Some again have their physical processes so stimulated that they come away from a concert feeling downright hungry, while others may be moved to tears. Are not these conditions and sensations strangely and suggestively similar to those which the sleeper experiences under the suggestion of the hypnotist?

Another curious point that emerges is that as in hypnosis, there sometimes appears a great exaltation of the powers of the senses. This extends even to the disclosing of a range of what we may call super-normal sight. We are all of us surrounded by a personal atmosphere, or "aura", which Dr. Kilner, late Electrician of St. Thomas' Hospital, London, England, has shown to be visible to the trained normal sight by the aid of certain chemical colored glass screens. This aura surrounds the individual like an egg-shaped nimbus or cloud, varying with the development, the emotional bias, and the health: these variations appearing both in the size, color, and texture of the aura. We may believe that this is what the great painters have portrayed in the halos that they have depicted round the heads of Saints, for the painter-artist being also a sensitive personality and painting his vision perhaps in a state of emotional ecstasy, would be in like case to our audience under the spell of music. In the case of truly spiritual individuals this aura seems to be self-luminous, and as a matter of fact we find a certain number of people who in the concert hall are able to see this haze of light surrounding the great artists; but they do not see it otherwise when their mental state is more prosaic. At times, should the performer be giving a truly spiritual interpretation of his theme, he may even appear lost in the blaze of light that surrounds him. Have we here a clue to that saying "Let your light shine before men that they may see your good works and glorify your Father which is in Heaven?"

Other people again, when their vision is "opened" in this hypnotic-like state of ecstasy, can see as it were the spiritual vibrations of sound surging and billowing round in great clouds of color which vary with the emotion and the rhythmic pulsations of the music. These remind one strangely of the clouds of incense "which is the prayers of the Saints" ascending up to heaven—for great music like great worship is a thing of the spirit.

When the Artist Loses Himself

Further, we may ask, what of the artist himself? How does he fare in all this proceeding? He is himself but a medium, a prophet, an interpreter of the high theme of spirit which runs through all worthy music; he is the channel through which the inspiration flows, and he gives out that which has been vouchsafed to him. There is an old saying—"the thinker and the thought are one"—

and it enshrines a profound thought. We might turn it to illustrate our musical work by suggesting that the great artist identifies himself with the music he interprets and loses himself for the time being in it. Performers have told us that this is literally true; they lose themselves entirely during their performance. The audience vanishes, and a state of super-consciousness seems to come about so that they are actually living in the heart of the music, which has woven its spell over them as well as over the audience. They tell us of a very real "coming back to earth" and an awakening out of a dream or trance state. Then our thoughts go back to the old prophet who said "whether in the body or out of it, I know not." Surely the significance is remarkable.

But hypnotism is a process which is intended to produce results. We have the depths of the self stirred; but not merely stirred—rather stirred to action. At the command of the operator forces may be set in motion in the body which result in the individual being made whole and restored to health and strength. So also after we have attended a concert of great music played or interpreted by a master hand, there stir in our soul these promptings to greater effort and achievement. The hypnotist puts the stirrings into very definite and concrete form in his suggestions; but the music speaks in more tenuous and gossamer tones and its message is less definite, yet none the less real. It bids us awaken the echoes of the spiritual in our lives; it bids us waken to the perception of new beauties; it brings us a little nearer to the Holy of Holies of truth, as we leave awhile the outer courts of the mundane world. It should fill us with kindliness and aspiration, and with an incentive to nobler endeavor; and then these should bear fruit in our lives. For otherwise we have but had our emotions tickled rather than stimulated. Impulse should result in action.

But when the great artist has sounded the call of his great music to us and has opened our vision, he has—as in hypnosis—given us a glimpse of great things and of our own larger self; and it is for us to answer to the call and to follow the gleam up the high hills of Spirit.

Self-Test Questions on Mr. Hunt's Article

1. *What are the two departments of the mind?*
2. *How do hypnotists put people to sleep?*
3. *What happens to a person hypnotized?*
4. *Name some ways in which music affects individuals.*
5. *Do performers "lose themselves" during performance?*

The Useful Triad

By Regina E. Wright

In teaching pupils of any grade, the triads and inversions in all keys will be a great help as a foundation for many things. I teach the scales first, building them up by steps, then the triads and inversions through the degrees of the scale and in the fourteen major keys. The difference between the major and minor triads is explained, having the pupil to play the three major and three minor triads, also the diminished triad, and learn to distinguish them when they are played, without looking at the keys. This is excellent for ear training and a preparation for forming minor scales, by counting down a minor third from the major keynote, using the same key signature, raising the seventh note in the harmonic minor scale and the sixth and seventh in the melodic minor scale, these two notes of the latter being played natural in descending.

The triads form the foundation for arpeggio study. The pupils are interested in forming common chords by adding the lowest note of a triad, thus: C-E-G-C, E-G-C-E, G-C-E-G, afterward playing them as arpeggios with the correct fingering up and down the keyboard in all keys.

When taking up a new selection the pupil always plays the scale, triad and inversions in the key in which the selection is written. They are not nearly so apt to forget the sharps or flats.

The practice of triads with a loose wrist prepares the hand for chord and octave playing, and also helps to train the hand to play with fingers rounded over the keys. The practicing of triads helps to avoid awkward fingering of chords. The hand is trained to fall naturally into the correct fingering.

It is so much easier to teach correct pedaling when the pupil has a knowledge of the triads. The pedal should be allowed to rise with each change of harmony, and usually the fundamental bass note should be held with the pedal.

The teaching of triads is so useful that it is included in the work of all my pupils, and especially to help those whose technic has been neglected.

To Acquire Speed With Accuracy and Without Hesitation

By T. C. Jeffers

The Slow Player

Many piano pupils of a junior grade may be quite correct in execution, but find it almost impossible to work up a rapid piece to the required tempo, especially in the finger passages. Even after assiduous practice the fingers apparently are too sluggish to move quickly enough; and, if a brief portion be played very rapidly, there is always a tendency to stick fast and hesitate, or to miss notes or play wrong ones at some place.

In such cases one should remember that behind the muscles are the nerves, and back of the nerves is the brain, or rather brains, for in this case there are two brains at work—the cerebrum and the cerebellum. You cannot *play* quickly and accurately if you do not *think* quickly and accurately; and unless the thought anticipates and prepares the passage *in advance* there is sure to be hesitation or inaccuracy. The mind may do this successfully at a slow tempo, but when a faster time is adopted, the thought is too slow and cannot keep in advance of the fingers; they overtake it, and a hesitation occurs. Or it may be that while the next passage is being mentally formed, the attention is relaxed on the passage actually being played. This may cause a stumble or some uncertainty.

Practice for Speed

Taking but one hand at a time, a short but difficult passage of a few notes should be selected and gradually worked up to a rapid tempo, in strict time, counting aloud. In practicing thus the notes should be arranged in *groups* and regarded as a *series of hand-shapes*. They should not be considered as single notes but as a group played by one hand-shape, the fingers of which must be poised over the notes in advance. This shifting from hand-shape to hand-shape should be practiced assiduously, and many times in silence, merely making the motions and assuming the shapes with lightning quickness, but without actually playing any notes.

Exert Your Will

Much determination and concentrated effort must be put forth in order to increase the speed quickly. The mind will not do this if it is allowed to jog along at ease. It must be *made* to do it. Strong pressure must be applied and maintained, or improvement will not come in a short time. Exert your will! And keep *on* exerting it!

After doing this for some time, and when everything is well coördinated (made automatic), the notes may then be *played*. In this way the fingers will be found to be directly above the notes which are to be played, which will be conceived of in advance, and thus no mistakes are so likely to occur, no matter to what speed the tempo may be gradually increased.

After this passage has been practiced a good deal a few more notes should be added, gradually increasing the grasp of attention, little-by-little, until quite a long passage is acquired. Then take the other hand in the same way.

Watch your hands, in their action in taking each new position, with the utmost concentration and intentness. Each shift and new position must be registered in the memory with absolute exactness if you wish to reproduce it each time rapidly, cleanly, and with certainty.

The truth is that the whole art of piano-playing may be condensed into this one sentence:

Know exactly what comes next!

Play With Meaning

And while you are doing all this, be sure to put the accent, the spirit, and the living feeling into the music. Never let your playing be *dead*, without characteristic effect, or musical *meaning*. Sing the melody in your mind—imagine it—while you are playing, in advance of your fingers. Feel it expressively, eloquently, passionately, as you think it, and let your fingers express that feeling!

Do not be a mere key-hitter!

Practice Skips With Shut Eyes

When the left hand is not certain in its skips to the low notes which form the pedal-basses, it is a good plan to practice these skips with closed eyes, with the left hand alone, at first, and then with both hands playing. When you always *look* at the note while playing it, you merely follow the direction of the eye, and have little or no sense of measurement of the *distance* by the mind. Practice with closed eyes, or without looking, educates the judgment of distance and makes the left hand much more accurate for that kind of difficulty. The left hand should be trained to feel and estimate these distances, and the exact location of the low note in relation to the notes immediately preceding it. Look at the two intently first, then make the skip slowly, without looking, several times. Imprint both the location and the distance on the memory. And keep on doing this until you make the skip with shut eyes with the greatest rapidity and certainty with both hands playing.

Improving Hand Stretch

By Watson Lyle

Supposing you, with ambitions as a soloist on the pianoforte or one of the violin family of instruments, had been given the alternative of hands smaller, or larger, than the average, to aid you in your work, which would you have chosen? Probably the large ones.

Yet, the probability is that you would have repented of your choice, judging from what has been observed in the case of players so endowed and who have realized that big hands can be a greater handicap to the executive musician than small ones. This does not refer to hands that are long, but not podgy. The ones I have in mind are really those big, unwieldy hands that occasionally present themselves for a word of hope from the teacher, and that have as much digital flexibility about them as the flipper of a sea lion! For them to attempt the rapid performance of passages in double thirds on the pianoforte is, as the Cockney says, "Arskin' for trouble." The plight of the fingers is apt to become analogous to that of the unfortunate twins, who, "as they were being washed by nurse, got completely mixed."

Those, and they are many, whose hands are smaller than the average, are faced with the problem of improving the hand stretch. If the problem is tackled in childhood, or quite early in adult life soon after adolescence, it may readily be solved. Indeed, under wise guidance, the young student, owing to the absence of rigidity of the hands, will probably never be aware of its existence.

For the question of improving the hand, stretch does not resolve itself merely into increasing the stretch between the thumb and index finger, or the thumb and the little finger. It is intimately concerned with an increase in the stretch between each pair of fingers, and especially with the increased flexibility of the hand itself, for it is there that set rigidity of the muscles most commonly exists.

Here is a simple gymnastic for the hands that will be found very useful in attaining this object. Raise the arms, together or separately, to a level with the breast, spreading them out naturally in semi-circular fashion. Open the hands to their widest extent, making the space between the fingers as nearly equidistant as possible, and the space between thumbs and index fingers as great as is comfortable. Elevate the fingers and thumb and so depress the palm at the base of the fingers. Hold this position for a second, concentrating mentally upon the movement, then suddenly relax completely, drop the arms to the sides, still relaxing all muscles, and after the lapse of another second, repeat the exercise. Do this ten times regularly, morning and evening.

The familiar dodge of placing corks between the fingers where they join the hand, with a bung size cork for the greater space between index finger and thumb, while the hand is slowly opened and closed, has also a value in improving hand stretch by loosening the finger joints generally, but it must be done carefully, and never to excess.

Those tried by the twin devils of small hands and tight stretches should, at the keyboard, devote special study to what are known as extension studies. In playing the arpeggi in these use a free rotary movement of the hand. And remember that it is the easiest possible thing to develop stiff wrist in an over-anxiety to strike big intervals and chords on the keyboard.

The Power of Music

What Great Minds Have Said About the Status of Music in Education

By M. FELICITAS

"THE duty of each generation is to gather up its inheritance from the past, and thus to serve the present and prepare better things for the future."—*Froebel.*

The status of music in education has changed with the changing motives that control education. The truism that it is an appeal to the emotional nature first, leads many to regard it as being merely recreational and incapable of possessing any influence but the production of pleasant sensation. One who seeks merely an emotional appeal will find it—he who seeks discipline for both heart and mind will find that also. Handel once was told by his sovereign, after hearing a performance of the "Messiah," that it afforded him much pleasure. The composer replied, "Your Majesty, I did not intend it to amuse or afford pleasure, but to make the world better."

Plato's Aspect of the Art

Plato among the Greeks, like Bacon among the moderns, was the first to conceive a method of knowledge. The "Republic," in which Plato forms the ideal State and emphasizes the duty of Rulers in regard to education, is the first treatise upon the subject. Education shall begin with music, he says, which includes the study of literature, and gymnastics. "Musical training is a more potent instrument than any other; because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten imparting grace and make the soul of him who is rightly educated graceful, or of him who is ill educated ungraceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature and with a true taste, while he praises and rejoices over and receives into his soul the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes he will recognize and salute the friend with whom his education has made him long familiar."

Again in his "Laws" Plato tell us, "When any one says that music is to be judged of by pleasure, this cannot be admitted; and if there be any real excellence, but only that other kind of music which is an imitation of the good."

Ancient Greek Music was considered to exercise great sway over the mind, expressing noble sentiments, inculcating religion and morality, exciting generous feelings, inspiring patriotism and courage. Thus we can account for its effects expressed by Plato that no change could be made in music without affecting the constitution of the state—an opinion in which Aristotle acquiesced and which Cicero adopted.

How Aristotle Regarded Music

Aristotle, in his "Politics," classifies music as one of the four branches of Education. "The first question is whether music is or is not to be a part of education. Of the three things mentioned in our discussion, which is it—education, amusement or intellectual enjoyment? It may be reckoned under either, and seems to share in the nature of all of them. Amusement is for the sake of relaxation; and relaxation is of necessity sweet, for it is the remedy of pain caused by toil. Intellectual enjoyment is universally acknowledged to contain an element not only of the noble but also of the pleasant; for happiness is made up of both. All men agree that music is one of the pleasantest things, whether with or without song. As Musaeus says: "Song is to mortals of all things the sweetest." Hence, and with good reason, it is introduced into social gatherings and entertainments, because it makes the hearts of men glad. So that, on this ground alone, we may assume that the young ought to be trained in it. For innocent pleasures are not only in harmony with the perfect end of life, but they also provide relaxation, and, whereas men rarely attain the end but often rest by the way and amuse themselves, not only with a view to some good but also for pleasure's sake, it may be well for them to find refreshment in music.

Enough has been said to show that music has power of forming the character and should therefore be introduced into the education of the young. The study is suited to the stage of youth, for young persons will not, if they can avoid it, endure anything which is not sweetened by pleasure; and music has a natural sweetness. There seems to be in us a sort of affinity to harmonies and rhythms, which makes some philosophers say that the soul is a harmony, others that she possesses harmony.

The Power of Music

When the leader of a musical club commences to write a paper and the "sweet girl graduate" thinks of appearing as the school orator, they often select as the subject "The Power of Music."

The Etude has received hundreds of letters asking for material upon this subject.

It would take volumes to answer such letters. Our readers do not want trite little commonplaces from second rate minds. We could, on the other hand, give scores and scores of opinions upon the subject. M. Felicitas has quoted in the accompanying article a few of the writings of the great men in the history of education who have lauded music.

Perhaps the greatest means of expressing the power of music is to state that very few great men in history have failed at some time to pay homage to it.

At the present day music is the dynamo of hundreds of millions of souls, the world over. Never in the world's history has music been recognized as a great cosmic force as it is to-day.

We trust that this article, along with others that have appeared in The Etude for years back, will provide our friends with material for their essays upon "The Power of Music." In Praise of Music, by W. F. Gates, is an excellent book giving the opinions of the great about music.

And now we have to determine the question which has been already raised, whether or not children should be themselves taught to sing and play. Clearly there is a considerable difference made in the character by the actual practice of the art. It is difficult, if not impossible, for those who do not perform to be good judges of the performance of others. Besides children should have something to do; and the rattle of Archytas, which people give to their children in order to amuse them and prevent them from breaking anything in the house, was a capital invention, for the young thing cannot be quiet. The rattle is a toy suited to the infant mind, and musical education is a rattle or toy for children of a larger growth. We conclude then that they should be taught music in such a way as to become not only critics but performers.

Music in Quintillian's Time

In the "Institutes" of Quintillian, a proof of the importance of music in the estimation of the early Romans is found, where, after showing the necessity of instructing children in music, he adds that he does not desire that they should learn music so intermixed with wantonness that it may justly be charged with extinguishing manly courage.

Milton, one of the great educators of mankind, in the "Tractate on Education" gives music its place as a recreation and as an influence on character—"Convenient rest may both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music heard or learned; either while the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well studied chords of some choice composer, sometimes the lute, or soft organ stop waiting on elegant voices either to religious, martial, or civil ditties; which if wise men and prophets be not extremely mistaken, have a great power over dispositions and manners; to smooth and make them gentle from rustic harshness and distempered passions."

Shakespeare and Music

The great Elizabethan Poet, in one hundred and forty references in his plays, to music, voiced its beauties to the world. Shakespeare indicates not only an appreciation of the art but also a technical knowledge of it, a certain proof of which is his appreciation of harmony above melody. All the world loves a good tune, but it is given only to the elect to enjoy the intricacies of harmony and counterpoint. Again a proof of Shakespeare's technical musicianship is found in his knowledge of sol-fa-ing as cited in "The Taming of the Shrew" and "Two Gentlemen of Verona." No one but a singer would undertake the mastery of the cumberous nomenclature and phraseology.

Shakespeare's aesthetic appreciation of the art is evidenced by the praise given to it and the enthusiasm which it evidently excited in him. No greater tributes can be found than in his presentation of the psychical side of a character by its appreciation or non-appreciation of the art. (Merchant of Venice, Act V. Scene 1.) In "Julius Cæsar" (Act 1, Scene 11) he intimates that a lack of musical appreciation is to be viewed with suspicion.

Shakespeare's musical influence has been international and exerted upon composers of three centuries and the entire civilized world.

From a Great Educator

Comenius, who is recognized as the man who first treated education in a scientific spirit, and who bequeathed the rudiments of an educational science to later ages, speaks as follows in the "School of Infancy:" "Music is especially natural to us; for as soon as we see the light we immediately sing the song of paradise, thus recalling to our memory our fall, A, a! E, e! I maintain that complaint and wailing are our first music, from it it is impossible to restrain infants; and if it were possible it would be inexpedient, since it contributes to their health; for as long as other exercises and amusements are wanting, by this very means their chests and other external parts relieve themselves of their superfluities. External music begins to delight children at two years of age; such as singing, rattling, and striking of musical instruments. They should therefore be indulged in this, so that their ears and minds may be soothed by concord and harmony.

"In the third year the sacred music of daily use may be introduced; namely, that received as a custom to sing before and after dinner, and when prayers are begun or ended. On such occasions they ought to be present and to be accustomed to attend and conduct themselves composedly. It will also be expedient to take them to public worship, where the whole assembly unites in singing the praises of God. In the fourth year it is possible for some children to sing of themselves. The slower ones, however, ought not to be forced but should be permitted to have a whistle, a drum or pipes, so that by whistling, drumming or piping they may accustom their ears to the perceptions of various sounds, or even to imitating them. In the fifth year it will be time to open their mouths in hymns and praise of God, and to use their voices for the glory of their Creator.

"These things, parents, when singing or playing with children, may easily instil into their minds. The memory is now more enlarged and apt than previously and will with greater ease and pleasure imbibe a large number of things in consequence of the rhythm and melody. The more verses they commit to memory, the better will they be pleased with themselves, and the glory of God be largely promoted. Blessed is the home where voices resound with music."

Rousseau's Radical Attitude

In the eighteenth century, which was distinguished by activity of thought, Europe outgrew the educational ideas of the Middle Ages. Rousseau, perhaps one of the greatest of the educational reformers, was the first to base education entirely upon a study of the child to be educated, rather than on the knowledge to be communicated. In the "Emile," the exponent of Rousseau's philosophy, he states that in the first period of education, before the age of twelve, there are two subjects in which Emile is to receive instruction; music and drawing. Again there is ample proof of his serious consideration of the subject, evidenced by the fact that (at one period in his life) he contemplated adopting it as a profession. By bringing to the notice of leaders of thought in Paris his discovery of the notation embodying the principle of the movable Do of the modern Tonic Solfa and the use of figures as representations of musical notes, he hoped to make his fortune. But being unsuccessful, he directed his activity elsewhere.

Pestalozzi, who conceived of every child as an organism, and of education as the process by which the development of that organism is promoted, depicts, in "Leonard and Gertrude," the life of the Swiss peasantry, showing the causes of their degradation and the possibility of being raised out of it by education alone. In his educational design he lays special stress on the importance of two things, then and since much neglected, *viz;* singing and the sense of the beautiful. In the Pestalozzian schools singing found immense favor with both the master and the pupils. Hans Nageli (1773-1836), a composer and teacher of music, published a work called "The Theory of Instruction in Singing on Pestalozzian Principles" which greatly influenced the introduction of singing as a regular subject both in England and in the United States.

What Froebel Thought of Music

Froebel in his monumental work, "The Education of Man," regards singing among the chief subjects of instruction.

"A universal and comprehensive plan of human education must, therefore, necessarily consider singing at an early period; it will not leave it to an arbitrary, frivolous, whimsicalness, but treat it as a serious object of the school. Its intention will not be to make each pupil an artist, but to secure to each human being full and all-sided development, to enable him to understand and appreciate the products of true art. Art, as representation by tones, is music, particularly song.

"An early, pure development of rhythmic movement would prove most wholesome in the succeeding life-periods of the human being. We rob ourselves as educators, and we still more rob the child as pupil, by discontinuing so soon the development of rhythmic movements in early education.

"Much willfulness, impropriety and coarseness would be taken out of his life, his movements, and actions; and later on, there would be developed in him a higher appreciation of nature and art, of music and poetry.

"Even very small children, in moments of quiet, and particularly when going to sleep, will hum little strains of songs they have heard. This, too, has not escaped the attention of the observant, thoughtful mother, and should be heeded and developed even more in the education of little children, as the first germ of future growth in melody and song. Undoubtedly this would soon lead children to a self-activity similar to that attained in speech; and children whose faculty of speech has been thus developed and trained, find, seemingly without effort, the words for new ideas, peculiar associations and relations among newly discovered qualities.

"We should not forget, however, that this instruction —if in view of its representing the child's own life, it may be called instruction—should start from the pupil's own life and proceed from it like a bud or sprout. The boy should have the feeling, the inner life, before he receives the words or melodies.

"This is the essential difference between the instruction suggested here and that in which children learn mechanically small songs and poems coming wholly from without, neither arousing life nor representing it."

Herbert Spencer, while appearing to attach value to aesthetic culture and its pleasures, tells us: "As the fine arts and belles-lettres occupy the leisure part of life, so should they occupy the leisure part of education." The only possible interpretation of this thought, is that music, poetry and drawing may be taught if time can be found when all other knowledges are provided for. Since the sciences, which Mr. Spencer considers so necessary, might occupy a lifetime, where then shall we look for the leisure part of education?

The enthusiasm for the popular teaching of music, which was being felt so strongly on the Continent and in England, was not lacking in the United States. Under the leadership of Lowell Mason, who is well called the father of school music in America, work was commenced in Boston that led eventually to the adoption in 1837 of a resolution: "That in the opinion of the school committee it is expedient to try the experiment of introducing vocal music, by public authority, as part of the system of public instruction, into the public schools of this city." Parallel to the school work, Mr. Mason started an institution for giving concerts and preparing teachers, known as the Boston Academy of Music, established in 1832. Mr. Mason was strongly influenced by the teaching of Pestalozzi, and avowedly conducted his work on his system of teaching. The example of Boston was soon followed by such cities as New Orleans and Cincinnati, and there has been a steady advance towards the full recognition of music as a school study.

Culture and Utility

John Dewey, in "Democracy and Education," speaks of inconsistent treatment of music in education: "Music is theoretically justified on the ground of its cultural value, and is then taught with chief emphasis upon forming technical modes of skill. If we analyzed more carefully the respective meanings of culture and utility, we might find it easier to construct a course of study which should be useful and liberal at the same time. Only superstition makes us believe that the two are necessarily hostile, so that a subject is illiberal because it is useful and cultural because it is useless. It will generally be found that instruction which, in aiming at utilitarian results, sacrifices the development of imagination, the refining of taste, and the deepening of intellectual insight —surely cultural values—also in the same degree renders what is learned limited in its use. Education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure; not only for the sake of immediate health, but still more, if possible, for the sake of it's lasting effects upon habits of mind. Art is again the answer to this demand."

The place of music in education is defined by Dr. T. H. Yorke Trotter of London as follows: "If we consider that Music is only a refined, pleasing diversion, or an elegant accomplishment, we must admit that its place in education can at best be only a very subordinate one. But if we take the view that art is the expression of what I may call the inner nature, that nature which feels, which has aspirations and ideals, which reaches out to something beyond the material needs of this world, we must claim for our art of Music a very high position in the scheme of education. For true education means the drawing out of all that is good in the child, the cultivation of all parts of his nature. And if we confine our work to one side of nature only, and not to the whole, we run the risk of starving what may after all be the most important part. For it is the feeling side of our nature that in the main supplies the motive power for action.

Artistic Instincts

If music is, as we believe it to be, the art which more than any other gives expression to the feeling side of our nature, it follows that is of the highest importance to use it as a means of education. Great works of music must be ennobling to those who can assimilate their meaning. And the study of music when properly conducted gives the student the power to enter into and appreciate the meaning of what the great composers have written. But this power of appreciation can be gained only by the development of the natural instinct. As a musician, *qui nil molitur inepte,* has said in dealing with the question of style in musical art: "It is not attained by science nor by scientific methods, but by development of a favorable artistic instinct." (Style in Musical Art," by Hubert H. Parry. pp. 315-16).

The development of the artistic instinct cannot fail to have an effect on the life of the whole nation. If by our manner of education we can cultivate and develop the inner nature of our citizens, we will be raising up a nation full of vitality, striving after ideals, and ever pressing on to higher and higher stages. Even the weariness of life which is felt so deeply by many of us, will disappear with our new ideals, for the art of music will give the means of self-expression, and will provide a new interest in life.

President Eliot's Vision

Among the many statements regarding music's place in education perhaps none is more forceful than that once given in an interview by the oft-quoted President Emeritus Eliot of Harvard, a synopsis of which follows: "A good music school gives an admirable training for eye, ear and hand, and imparts an accurate and faithful use of the senses. It is through a training of the senses to a high degree that the human race has attained all its most valuable knowledge including the applied sciences of the last hundred years. Music is not physical training alone, but also intellectual and moral training. It is by a wonderful coördination of the senses acting in common with the imagination and reasoning power that the great discoveries of the human mind are wrought out and put to the use of humanity. Music is not a mere recreation, a refined hobby. Actually it takes its place as an education—as a means of developing the human child, of drawing out latent powers, and enabling him to make the best of himself. So that far from being a special subject reserved for the children of the well-to-do, music is one of the very best things for the children who leave school at fourteen. A musical training is a child's birthright—though he may at present be deprived of it, nothing will more perfectly cultivate the human spirit."

Children are all eyes and all ears in a sense. Advantage of this must be taken in developing the imagination, which is clearly involved in thinking. What could be of greater value in this than the study of music? Every scientific discovery or artistic conception has been the product of the exercise of the imagination. The value of the original "Sistine Madonna" is not found in the canvas, in the materials used, or in the exquisite colorings, but in the original creative genius of a Raphael who could conceive it.

"All But"

By Everett Shepard

I HAVE a particular show piece that I like to play when I have company or am at a party. I know it perfectly, all but—*"all but" a certain mean passage that never did get cleared up.* After a dinner one evening I was called upon to play. Among the guests were two artists, one a pianist, the other a violinist. It had been my desire to play the accompaniments for the latter at some recital. So it was a chance to show what I could do.

I played my "show piece." I was getting along nicely when I remembered that passage—"All But." I had fully meant to take it to pieces and straighten it out. Here I was, my reputation almost at stake—for people do have a way of bragging about one's ability in a most embarrassing fashion.

I just had to play those awkward measures correctly—just had to. I felt weak for a moment, but, trying hard not to show it, I played steadily on, constantly dreading that "All But."

Then my will power asserted itself. I would play it right. I forced myself to do that difficult passage properly. I actually demanded that my fingers behave. Strange to say, they did.

The winter following I did the piano work for that artist. But I learned a great lesson that night. Will power can be used in music as well as it can be used in business. Try it!

Painless Practice

By Harriet B. Pennell

To the mothers of the coming musical generation who read the ETUDE for general as well as specific musical knowledge, the following idea may be of use in helping Mary or Johnnie along the hard road of piano practice.

In the course of a lesson to a seven-year-old girl, after she had played a tuneful exercise, I remarked, "That is pretty, isn't it?"

"O, yes," she replied with enthusiasm, "Mama thought it was so pretty she wanted me to play it for her *ten times!"*

This was a more effective way than if mother had said—"Now, Mary, you don't know that very well. Keep on practicing."

A little diplomacy will often get results with children where a great deal of stern advice would be a waste of words.

Everyone responds much more readily to praise than to censure.

Find Your Orbit—Shine Therein

By Alfredo Trinchieri

Wagner (Sipping his glass): But why then, my friend, do you not also yourself write music-drama?

Brahms: After you, it is impossible.

Wagner: You do me honor, my friend; but you carry it too far. But you have possibly done better to take your own line. Perhaps you thought (as Milton says) "Better to reign in hell than serve in heaven."

Brahms: No, no; but I could only follow where my genius (if you will allow me any) led me—as you yourself did.

What a fine "philosophy of life" in those few sentences. Two great master geniuses—and each so because he found his work and stuck to it.

So it may be with any one of us. Why worry because one has not the talent of another. Too many working on the same line would soon create monotony. Each has some talent, some ability to do some certain thing well. The first obligation is to discover that thing. Then let nothing deter one from doing that just a little better than anyone else, and reward is sure to come.

Forgotten Pages in the Lives of Masters

Selections from the Unusually Interesting Correspondence and Recollections of

IGNAZ MOSCHELES

Giving Pen Pictures of the Great Masters of His Day, Including Beethoven, Mendelssohn, Clementi, Field and Liszt

IGNAZ MOSCHELES may be complacently called the classical bridge between Beethoven and the Moderns—the Moderns, alas who are no longer Moderns. He was born on the thirtieth of May, 1794, and therefore was still a young man when Beethoven died, in 1827. On the other hand, Moscheles lived to be able to hear "Faust" and "Die Meistersinger." Living in these eventful years, Moscheles literally knew everybody in music. Much of his time was spent at the Leipsig Conservatory. As the teacher of Mendelssohn, and as a kind of quasi-pupil of Beethoven, under whose direction he prepared the piano score of "Fidelio," he enjoyed immense vogue as a pedagogue. His interest in his pupils was sincere and often protracted far beyond the time when they left his tutelage.

Moscheles, who resolved to be a musician in his infancy, received his earliest lessons from Zadrakha, but the child's father was not satisfied with the opinion of a lesser master upon the boy's talent. Accordingly he took him to Horzelsky, who was incapable of restraining the child from mutilating the masterpieces by rushing from one new work to another without finishing them. To correct this the child was taken to Dionys Weber, for whom the little student played in garbled fashion the Beethoven *Sonata Pathétique*. Imagine what a child of seven, with sparse training, could do in the way of riding that war horse. Weber took down the child's conceit with "He makes hash of great works which he does not understand, and to which he is utterly unequal. The first year he must play nothing but Mozart, the second Clementi, and the third, Bach."

At fifteen Moscheles went to Vienna, where he became the pupil of Streicher, Albrechtsberger and Salieri, doing much to refine his style of playing.

Moscheles was devoted to Beethoven and records an amusing interview with the great master.

An Interview with Beethoven

"When I came early in the morning to Beethoven, he was still lying in bed; he happened to be in remarkably good spirits, jumped up immediately, and placed himself, just as he was, at the window looking out on the Schottenbastei, with the view of examining the 'Fidelio' numbers which I had arranged. Naturally, a crowd of street boys collected under the window, when he roared out, 'Now what do these confounded boys want?' I laughed, and pointed to his own figure. 'Yes, yes; you are quite right,' he said, and hastily put on a dressing-gown.

Moscheles gradually developed his talent to a point where his services as a public performer were in demand. He appeared in Leipsig and other towns with success, and then went to Paris, where the whirl of musical events gave him great delight. His diary is replete with descriptions of his contemporaries, one of the most unusual being that of John Baptist Cramer, whose études have been played by thousands of students. Thus he paints this German-born pianist, who later made his home in London, where he made a huge success in the music publishing business. Moscheles paints Cramer thus:

Cramer's Vice

"His interpretation of Mozart, and his own Mozart-like compositions, are like breathings 'from the sweet south,' but nevertheless he shows no hostility to me and my bravura style; on the contrary, in public and private he pays me the sincerest homage, which I requite with heartfelt admiration. Cramer is exceedingly intellectual and entertaining; he has a sharp, satirical vein, and spares neither his own nor his neighbor's foibles. He prefers to converse in French, and shows by his manners that he has spent much of his early life in France.

"He is one of the most inveterate snuff-takers. Good housekeepers maintain that after every visit of the great master the floor must be cleansed of the snuff he has spilt, while I, as a pianoforte player, cannot forgive him for disfiguring his aristocratic, long, thin fingers, with their beautifully-shaped nails, by the use of it, and often clogging the action of the keys. Those thin, well-shaped fingers are best suited for legato playing; they glide along imperceptibly from one key to the other, and whenever possible, avoid octave as well as staccato passages. Cramer sings on the piano in such a manner that he almost transforms a Mozart andante into a vocal piece, but I must resent the liberty he takes in introducing his own and frequently trivial embellishments."

Moscheles possessed one trait that deserves to be emulated by other composers. About this time he commenced to compose extensively and his manuscripts were models of exactness.

"Every one intimately acquainted with Moscheles knew the accuracy with which he managed the engraving of his own productions. His engravers received the most precise instructions, even as to the turning over of the pages; the head of every single note had to be exactly in its right place, every rest made perfectly clear and intelligible to the reader. 'All this,' he was accustomed to say, 'adds to precision in playing, and consequently also to the right understanding of the piece; if any one affects the great genius by writing so indistinctly that no engraver can read it, and if his music is published full of mistakes, that fact does not make him a Beethoven; *he* may do anything, and then he has his special engraver, who understands how to read him. Let them all, however, first compose like Beethoven, and then they may write as they please.'"

IGNAZ MOSCHELES

Teaching Mendelssohn

In 1821 Moscheles settled in London, making frequent trips to the continent. Just one hundred years ago Moscheles went to the Mendelssohn family as a kind of quasi-tutor for the astonishing Felix. Perhaps no better description of the talent of the boy Mendelssohn exists than that given by Moscheles in his diary.

"This is a family the like of which I have never known. Felix, a boy of fifteen, is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist, and yet but fifteen years old! We at once settled down together for several hours, for I was obliged to play a great deal, when really I wanted to hear him and see his compositions, for Felix had to show me a Concerto in C minor, a double Concerto, and several motets; and all so full of genius, and at the same time so correct and thorough! His elder sister Fanny, also extraordinarily gifted, played by heart, and with admirable precision, Fugues and Passacailles by Bach. I think one may well call her a thorough 'Mus. Doc.' (guter Musiker). Both parents give one the impression of being people of the highest refinement. They are far from overrating their children's talents; in fact, they are anxious about Felix's future, and to know whether his gift will prove sufficient to lead to a noble and truly great career. Will he not, like so many other brilliant children, suddenly collapse? I asserted my conscientious conviction that Felix would ultimately become a great master, that I had not the slightest doubt of his genius; but again and again I had to insist on my opinion before they believed me. These two are not specimens of the genus prodigy-parents (Wunderkinds-Eltern), such as I must frequently endure."

Moscheles' account of the death of von Weber is as tragic as graphic. Von Weber, already in the last stages of tuberculosis, went to London with a hope of earning money to add to his estate in the last few hours of his life. He knew that he was doomed, but he worked indefatigably and met with flattering receptions from the British public. While at London he was the guest of Sir George Smart, who did everything possible for the composer's comfort. On July 6th, the following brief entry appears in Moscheles' Diary:

The Death of Von Weber

"Early this morning I was summoned in all haste to Sir G. Smart's. At eleven o'clock last night Fürstenau had conducted Weber to his bedroom; his friends went to his door at an early hour, but found it locked inside, contrary to Weber's promise. To do this he must have got up during the night. It was in vain to knock or call for admission; no answer came. So Sir George sent to me and other friends, and the door was broken open in our presence. The noise did not disturb the sleeper; it was his sleep of death. His head, resting on his left arm, was lying quietly on the pillow. . . . Any attempt to describe the depth of my sorrow would be profanation. I thought Weber a composer quite individual; one who had the imperishable glory of leading back to our German music a public vacillating between Mozart, Beethoven and Rossini. On his dressing-table lay a small washing-bill written by him. This I put in my pocketbook, where I carried it ever after. I helped Sir G. Smart and Fürstenau to seal up Weber's papers, and Sir George, feeling his great responsibility, sent for my own private seal."

The intimacy of Moscheles and Mendelssohn increased apace. When Moscheles' son was born in London the father invited Mendelssohn to become the child's godfather. To this request Mendelssohn replied with a very genial letter and an illustration of the kind of instruments which he thought might be appropriate for the christening. Mendelssohn's letter reads:

"DEAR MOSCHELES,—Here they are, wind instruments and fiddles, for the son and heir must not be kept waiting till I come; he must have a cradle-song, with drums and trumpets and Janissary music; the fiddles alone are not near joyous enough. May every happiness and joy and blessing attend the little stranger; may he be prosperous; may he do well whatever he does; and may it fare well with him in this world! So he is to be called Felix, is he? How nice and kind of you to let him become my grandchild in formâ, and the first present his godfather makes him is the above entire orchestra; it is to accompany him all through life: the trumpets when he wants to become famous, the flutes when he falls in love; the cymbals* when he gets a beard; the pianoforte explains itself, and should people ever play him false, as they will do to the best of us, there stand the kettledrums, and the big drums in the background. Dear me! forgive this rubbish, but I am ever so happy when I think of your happiness, and of the time when I shall have my full share of it. By the end of April at the latest I intend to be in London, and then we will give the boy a regular name and introduction to the big world. It will be grand!"

Moscheles' Striking Portrait of Chopin

Few of Chopin's contemporaries limned him with such deftness as did Moscheles. His description of his meeting with Chopin in 1838 is most characteristic.

"We are living here in the fullest enjoyment of our freedom and independence, and at Leo's, where I love to make music, I first met his friend Chopin, who had just returned from the country. His appearance is completely identified with his music—they are both delicate and sentimental (Schwärmerisch). He played to me in compliance with my request, and I now for the first time understand his music, and all the raptures of the lady world become intelligible. The *ad libitum* playing, which in the hands of other interpreters of his music degenerates into a constant uncertainty of rhythm, is with him an element of exquisite originality; the hard inartistic modulations, so like those of a *dilettante*—which I never can manage when playing Chopin's music—cease to shock me, for he glides over them almost imperceptibly with his elfish fingers. His soft playing being a mere breath, he requires no powerful forte to produce the desired contrasts; the consequence is that one never misses the orchestral effects that the German school demands of a pianoforte-player, but is carried away as by some singer who troubles himself very little about the accompaniment, and follows his own impulses. Enough; he is perfectly unique in the world of pianoforte-players. He professes a great attachment for my music, and at all events knows it perfectly. He played me some of his Studies, and his latest work, 'Preludes.'"

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*The German word "Becken" has the double meaning of cymbals and basin.

Moscheles' Altruism

Moscheles has less to say of the playing of Liszt and of Rubinstein—the latter then little more than a boy. In 1846 Moscheles went to Leipsig at the invitation of Mendelssohn to head the pianoforte department in the newly founded conservatory. Thereafter most of his time was devoted to composition and to instruction. When Moscheles went to Leipsig his idealism was shown by the fact that he left a very lucrative teaching clientele in London, for a salary of about $600.00 a year.

Mendelssohn's death in 1847 was a great shock to Moscheles. Although the great piano teacher survived the composer genius twenty-three years, he was always devoted to his memory and to his ideals.

Moscheles' life is an example of lofty character and devout appreciation of the highest in his art. Comparatively little of his music survives today. There are over one hundred and thirty compositions credited to him.

"Patience, Prithee!"

By Lynne Roche

Sir Walter Scott is known to have spent days in working up the description of a single bit of landscape. And because of his careful artcraft his books have charmed millions of readers. What seems so very natural and graceful in his style is the result of endless effort and vigilance.

Student, are you so careful with your work? How many times have you said, "Oh, well; I'll get that the next time I come to it?" The *next* time is not *the* time. That is *right now.* That scale over which you stumbled is testing your worth. Are you aiming to be "just some sort of player;" or are you going to be a Sir Walter Scott in music? If you are to rise above the lower atmosphere you will stop right now and master that uncomfortable place, whether it be in a scale, a piece of awkward fingering, a tone which does not sing properly, a phrase without correct inflection, or any other of those seemingly *small* things which are so essential to the *great* interpretation.

Squares for the Harmony Class

By Rena I. Carver

On music paper place each note in every major and minor key (including four or five leger lines above and below both staves) in this manner: clef, signature, note, bar-line; clef, signature, note, bar-line. Then cut at each bar-line, making small squares.

Next write the intervals in each major and minor key in the above manner and cut at each bar-line.

Now all the major, minor, augmented, diminished, and imperfect triads in all postions in all keys should be placed in a similar way: clef, signature, 1st Pos. of triad, bar-line, etc., and then cut into squares.

All the four-toned chords in all positions and inversions in all keys should be written (including dominant seventh, secondary, and diminished seventh chords), also all five-toned chords, and cut into squares.

All the squares are placed in a large envelope and each pupil takes a square and names the clef, signature, note, or interval, or, if a triad or chord, its kind and position and locates it on the keyboard. If the dominant seventh chord, the pupil gives the resolutions.

Musical Enthusiasm

By Katharine Bemis Wilson

Enthusiasm is a factor just as potent in musical endeavor as in the business world. A musician cannot succeed without enthusiasm. If he has none, he soon develops into a dull mediocre performer, uninteresting to others as well as to himself. After a time he wonders why success passes him by; for he started with talent equal to that of his co-workers who have achieved a niche for themselves in the hall of fame.

Without enthusiasm, the pupil, the teacher or the concert artist has no personality. That which is frequently termed personality is largely enthusiasm; belief in oneself and passing that belief on to others through great interest in one's work, properly coördinated and directed.

Enthusiasm at Lessons

If you are a student of music, play or sing as though you really enjoyed it. Enthuse the people who are listening to you. Even try to enthuse your teacher. All good teachers give much enthusiasm to their pupils and a return compliment would be appreciated.

At the same time, remember that a poorly prepared lesson never enthuses any teacher, even when accompanied by a pleasant air of buoyancy. The pose is a false one and not a credit to your teacher's intelligence.

How many times have you begun a lesson utterly discouraged, only to discover after spending a half hour with your instructor that you are filled with a desire to achieve big things in the musical world? That was enthusiasm imparted to you by the teacher. You can note the effect it had on you. Now try it on your audience.

Pianist, Violinist or Organist

When you play in public, do you come out on the platform thinking of the condition of your nerves? Why not try to get enthusiastic about giving pleasure to the people in the audience who have come to be entertained? Some of them are doubtless very tired, having spent a hectic day among their own affairs. Why not try to give them a good time? Put enthusiasm behind your finger and your bow. Don't come out to greet them with the thought in your mind, "How I wish this were over!" Enthusiasm shows in the very way you walk across the stage.

Get enthusiastic about your performance and the surprising fact will come to you that you are enjoying yourself.

The Singer

Have you ever sat in an audience and tried to be entertained by a singer who lacked enthusiasm? There was a chilling expression on her face and her singing impressed you unpleasantly. Even though her voice was of good quality, she lacked the enthusisam to "put it over" to her audience. A few evenings previous, you heard a singer whose voice was not as good, but you liked her performance much better. Why was it? Was it not because she was a piece of sparkling humanity, full of enthusiasm for her work? She wanted you to enjoy your evening with her, and she enthusiastically gave you all of her musical self. Perhaps you even gave credit for more talent than she actually possessed. You heard people talking after the concert and they laid great stress upon her personality. Just what was it? Was it not real enthusiasm that carried her through?

Why Study Music?

The day of the makeshift parlor musician is past. Students in these days study music seriously, not merely to enjoy it themselves, but to give pleasure to others. Is your music valuable to you if you cannot perform in public; if you cannot play or sing for your friends? Why do you study? More and more people like to hear good music. The world is growing better in this way. Is your music a selfish amusement, or are you using it to inspire others?

Let enthusiasm get behind all your musical work and be a credit to yourself and to your instructors. Do not be one of the crowd of "I'm so out of practice," or "I can't play without my notes." This only labels you as stupid or uninteresting. You are not even a parlor ornament in these days of real accomplishment.

So let your enthusiasm grow and grow until it knows no bounds. Enthuse in your practice, in your lessons and in your public performance.

Practice with Enthusiasm

Enthusiastic practice sharpens the brains. Much more can be accomplished in one hour of enthusiastic practice than in three languid ones. If you cannot arouse enthusiasm, possibly your digestion is wrong, possibly you have been up too late at night, possibly you have not taken the proper exercise, or possibly you are ill. Find out what is wrong and remove the clog in the wheel. The late Charles Frohman, famous theatrical manager, was once asked what he considered the most essential quality for an actor. His answer was, "Vitality." Vitality is the result of good health, and good spirits, and good thoughts, plus ENTHUSIASM.

No carpenter ever built a ship by dreaming on the seashore. He labored with hands and brain; and when the flag was unfurled on the mast, he was repaid for his hours of toil. He possessed a mental picture of the completed ship; but enthusiastic work was necessary for the fulfillment of his plan. Attainment comes only to the diligent.

So you cannot have enthusiasm unless you believe in yourself; you cannot believe in yourself unless you know your business; and you cannot know your business unless you work. And only continuous enthusiastic practice brings perfection.

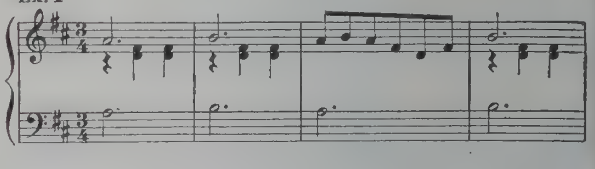
Melody Touch

By R. A. Davidson

An inquiry as to special touch in melody playing, was a subscriber's question in one of last year's Etudes I have just been re-reading. This is a good thing to do, by the way, as the last few years' numbers of the Etude are practically a working encyclopedia for the musician, teacher or student.

My own experience every year with an increasing number of students from other teachers is that comparatively few have given any attention to making the melody stand out prominently above accompaniment chords in such measures as the following:

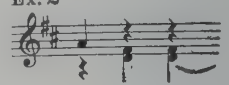
Ex. 1



This is the opening measure of the waltz "Sleeping Princess," by Montague Ewing, a piece that is an instant favorite with every pupil to whom I have given it. It is always recognized as one they have heard played in places of amusement; and, therefore, one they know is popular. I use it for the express purpose of cultivating the melody touch.

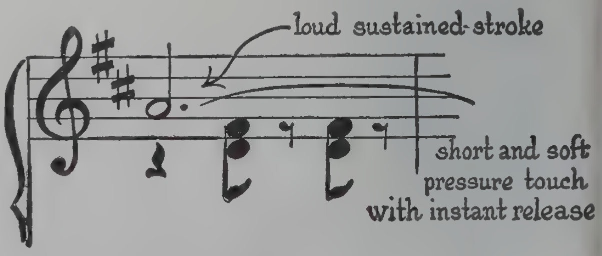
This measure is commonly played (and sounds) this way, in the right hand:

Ex. 2



The effect on the listener is one short melody note, at once let go by the finger, and two short chords, with the last chord always held down or prolonged. The listener hears just the opposite effect from that intended or wanted.

I would suggest that every teacher or student sit at the piano and cultivate an acceptable melody touch by playing the right hand as follows:



In addition, a very effective way to contrast the two hands in bringing out prominently the same melody is to use a "bouncing" touch with the left hand. This gives the accent, helps to maintain the correct rhythm, and is a contrast to the sustained melody touch in the right hand.

If this is done and cultivated in all similar passages, there will be a very noticeable improvement in playing. In the great rush after finger dexterity, this simple way of accomplishing melody playing has been somewhat neglected.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Length of Lessons

I have been giving hour lessons to all my pupils and find that the children often grow restive before the time is up. Would you advise me to shorten the period? What could I cut out in order to do so?
G. H. C.

I should certainly advise shortening your lessons to three-quarters of an hour or even half-hour periods; for the strain of keeping a child's mind fixed upon piano drill for an hour is pretty sure to wear the nerves of both teacher and pupil to a frazzle.

With children, two half-hour lessons per week is ideal; and with very young children the time may even be shortened to twenty minutes, in which case three periods per week are desirable.

Now as to how this shortening process may be effected without cutting out anything essential. Here are some possibilities:

1. Be sure that proper preparation is made for the lesson. Have a definite plan in mind as to what topics you are to take up, in what order they are to be presented, and the time to be devoted to each. Have the music which you are to use ready to hand, and any other material such as pencils and blank books, so handy that the lesson may proceed without a hitch.
2. Begin and end the lesson promptly. Much time is often squandered in simply "getting fixed." Insist on the pupil's appearing promptly at the appointed moment; and have it understood that lateness will correspondingly shorten the lesson.
3. Take care that the lesson is not interrupted. Often its continuity is broken to bits by telephone calls, peddlers, family problems and similar disturbing elements. The lesson time belongs exclusively to the pupil; and nothing but an earthquake or a cyclone should be allowed to interfere with it.
4. Finally, and most important of all, *concentrate.* Eliminate superfluous conversation, and make every moment count toward the subject in hand. Save time, too, by putting your fingers directly on the salient points. Pick out weak passages and show what is to be done with them. Let the pupil simply play such doubtful passages in a piece, and not often perform the entire composition. Go over the new lesson, too, and so prevent the mistakes that may otherwise creep in and take time in their correction at the next lesson.

All of these items may be summed up in the words: make the whole lesson bright, snappy and to the point. Thus the pupil's mind will be kept alert; and thus instead of a dreary hour of pulling and hauling, a half-hour will be spent in the accomplishment of something definite; something that will prove a real incentive to the pupil's enthusiasm for piano playing.

The Cramer Studies

In what order should Cramer's Studies be taken up?
W. R. M.

Of J. B. Cramer's wide teaching experience the most important fruits are his "84 Studies, in two parts of 42 each," which orginally constituted the fifth part of his *Grosse praktische Pianoforte-Schule* (Great practical Pianoforte School). To complete the even hundred, he afterwards added sixteen others, which are, however, inferior in merit to the original ones.

Von Bülow, the eminent pedagogue, reduced these to the *Fifty Selected Studies* (Presser Collection, No. 175), which are widely known and studied, and to which you doubtless refer. While this selection is in the main a good one and well graded, it nevertheless contains a number of studies that are scarcely worth while for the modern piano student. I suggest, therefore, the following list from the *Selected Studies,* as containing those which are most useful. The order given is perhaps as good as any, though it may readily be altered to meet special needs:

Nos. 1, 2, 3, 4, 5, 6, 7, 8, 10, 13, 14, 15, 16, 17, 19, 20, 21, 24, 27, 28, 29, 30, 31, 33, 41.

"You must not play so fast. There are too many beauties in this piece to be brought out; you cannot do so if you treat the piano like a sewing machine."

—HANS VON BÜLOW.

Testing a New Pupil

I often find it difficult to know just where to place a new pupil who has had some previous piano study. Please advise me how to test his musical knowledge and ability.
C. G.

There is no more valuable aid in the details of piano teaching than the card system. Provide a number of these cards (5 by 3 inches) with certain items printed or typewritten on them; and fill out one of these cards for each new pupil, whether a beginner or not. On the front side of the card such details as the name, address and amount of previous study may be noted; while on the back you may write the result of your tests of the pupil's work. Eventually all such cards will be arranged in alphabetical order for immediate reference.

Here is a sample card, with its collected data:

(Front)

Name, *Willis, Peter* Age, *12*

Address, *21 Cross St.*

Began, *September, 1924*

Previous Study, *2 years with Miss Black*

Music Studied, *Mathew's Graded Course, first two books; a few short pieces*

Grade, *3*

(Back)

Technic, *Wrists stiff—needs relaxing exercises and finger work*
Interpretation, *Good sense of rhythm, but poor phrasing*
Sight reading, *Fair*
Ear Training, *Has had very little*
Memorizing, *Plays two pieces from memory*
Remarks, *Is apparently interested in music and seems to have natural musical ability; but is inclined to be careless in details*

The data for the front of the card may be gleaned by talking over matters with Peter or his mamma. For the back of the card, have him play a few finger exercises, scales, and so on, and a study or piece. For ear training, play some simple melodic progressions and require him to name the notes as they are sounded, or, if he is able, let him write them down.

Of course, your judgment of his work will probably be revised after you have given him a few lessons; but the data you have collected will at least furnish a working basis.

Finally, let me caution you to assign at first material that is well within his ability, so that you may not overshoot the mark and have to "back down" subsequently. Begin with a short piece or study rather than a large volume of exercises, so that if your estimate of his ability is in error, you may easily rectify the mistake by changing to easier or harder music.

Resuming Technical Practice

I have a pupil who has been through Mathew's *Ten Grades,* Cramer's *Fifty Selected Studies,* Bach's *Well-Tempered Clavichord,* Vol. 1, and other studies of this type. She is now out of practice and needs technical exercises of some kind. She holds her wrists high with straight fingers, with the ends turned up the most of the time. Her knuckles are so limber she cannot seem to keep them rounded. Please tell me what I can do to keep them in the correct position. Please also name a few pieces of about the ninth grade that would be suitable for such a pupil, and that a pupil will call "pretty."
Mrs. G. A. C.

Holding the wrists high may be called a "good fault," if properly regulated. But the fingers should certainly be curved and not allowed to bend outward, as you suggest. Perhaps some exercises away from the piano may help matters. Let her hold a croquet-ball in her hand, grasped firmly by the fingers; and then, keeping this position, and placing the finger tips on top of a table, let her perform a few ordinary five-finger exercises, taking care meanwhile that the wrists are kept loose. A little practice of this kind each day ought to emphasize the correct position. Perhaps she sits too high at the piano. Her wrists may certainly be brought down by lowering the stool far enough.

For further technical work I advise you to assign at each lesson a group of scales or arpeggios to be worked up to a certain metronome speed. These should be practiced at first slowly and eventually as fast as they can be performed with safety. As to studies, have you tried her with Moscheles' Op. 70, Book 1? After these, modern studies may be introduced, such as MacDowell's 12 *Studies for Development of Technic and Style,* Op. 39; and so on to the invaluable Etudes of Chopin, Op. 10 and Op. 25. The virtuoso studies of Liszt, Rubinstein, Scriabin and others, come last on the list.

For pieces, try the following, all of which are essentially pleasing:

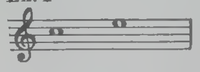
Moszkowsky: *Momento Giojoso,* Op. 42, No. 3.
Chaminade: Etude, *En Automne,* Op. 35, No. 2.
John Ireland: *The Island Spell.*
Debussy: *Prelude in F,* from *Suite Bergamasque.*

Looking at the Hands

Will you please suggest how to deal with the very young beginner who persists in looking at his hands, instead of the music, when he plays?
E. S. P.

There are two methods of translating a note on the printed page into tone: the *absolute* and the *relative.* We may think of a note as representing a definite key on the piano, and then find that key and sound it; or we may think of the new note as located at a certain distance from the one which preceded it. In playing consecutively the two notes:

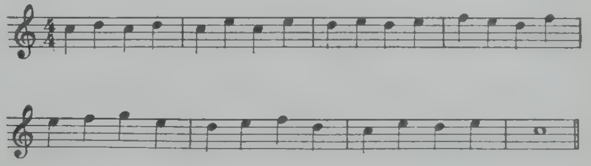
Ex. 1



for instance, we naturally find the first by the *absolute* method, let us say, with the thumb. But, having now a starting point, we may locate the second note simply by remembering its distance from the first, namely, the third white key above the latter; hence by the *relative* method. Let us assume that the child has arrived at the point where he can find individual notes on the keyboard. He looks down and finds the C; then looks again and finds the E; but the two are, to his mind, separate and unrelated titles. He must, accordingly, be next taught to read *intervals,* and to translate these intervals into muscular activity. It is the same process as in learning a language. The child first learns individual words—*cow, eat, pasture, grass*—and then to relate these terms by connecting words, so that the sentence is built: "The cow is in the pasture, eating grass."

Having acquired the ability to find individual notes, the matter of reading intervals is largely one of practice; but it may be helped along materially by the teacher. You say to Johnny, "Let's play the game of finding notes without looking at the keys." On a piece of manuscript paper placed on the music rack before him, you then write treble C, which Johnny proceeds to find on the piano, and holds with his thumb. Now he is to play, without looking again at the keys, the following succession of notes as you write them, one after the other:

Ex. 2



If necessary, you may hold a piece of paper over his fingers while he does this.

After this process, let him read the entire succession of notes, one by one, as you point to them.

A little practice of this sort at each lesson will help to train his muscular sense. As he becomes more proficient, more complex progressions may be employed. Meanwhile he may be encouraged to read his regular lessons in the same way. Perhaps you might offer a prize for reading a whole line without looking at the keys!

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

OPERA IN BERLIN TO-DAY

Writing in *Harper's Bazar,* Rufus Colfax Phillips published an article on "Night Life in Berlin," which shows that the Germans have gotten over war-prejudices in a fine way, but have not lost their racial enthusiasm for their own Teutonic people. There is a lesson in this for Americans inclined to belittle the efforts of their own country in music.

"The Germans are a serious-minded and scrupulously artistic people. They concentrate a deal of their fine energy upon the opera, and there one may see the real *beau monde* and hear fine music, that great contribution of Germany to the artistic entity of the earth.

"They have no objection to Italian or French opera; the Germans have no artistic prejudices, none whatsoever. They give 'Aida' with a fine self-conscious proof, but naturally they sing it in German. No opera could be really opera unless sung in German, and, as a logical conclusion, 'Carmen,' 'Le Coq d'Or,' 'Butterfly,' all of them, must have their delicate tinge of Teutonic gutterals applied to them; and, of course, there must be a German naval officer in 'Butterfly.' And 'we true music lovers' made a howl when they tried to sing Wagner in English at the Metropolitan! But the American artistic ideals aren't to be compared with the continental variety, and we must not apply the same rule."

There is much to be said for opera in English, and we ought to have more of it in America. All the same, opera is undoubtedly at its best, aesthetically speaking, when sung in the language of its origin. At the Metropolitan we get the best opera in the world, sung under the best conditions by the world's best singers. It is a truly "metropolitan" home of opera. Nevertheless, opera ought to have a few where good opera could be heard in English.

ARABIC MUSIC

Writing in *The Musical Quarterly* on "Pierre Loti: a Prose Poet of Music," Frederick H. Martens quotes some interesting passages from this French sailor-author who was also a good deal of a musician.

"The Arab music of Africa—as contrasted with its negro music," says Mr. Martens, "is treated in greatest detail in Loti's *Au Maroc,* that poetic account of a journey to Fez in company with a French embassy. Outside of Tangiers, before starting, the author, from the encampment of the Arab escort the Sultan of Morocco has sent forward, hears 'The sad songs in falsetto, the shrill tones of the guitar, coming from the tents of the camel-drivers.' And in the city.

"'Before a little fire with a yellow flame, in the midst of a circle of squatting folk, a negro sorcerer sings softly while he beats a drum. And suddenly a great Arab bagpipe begins to wail, dominating all other noises with its shrill, squeaky voice. . . . Ah, I had forgotten that sound which for many a year had not chilled my ears! It makes me shiver, and I experience a very vivid, very startling impression of Africa; one of those impressions of a day of arrival which one no longer obtains on succeeding days, when the comparative faculty has become blunted by contact with novel things

"'The bagpipe continues with a kind of increasing exaltation its monotonous and harrowing air. I stop the better to hear it; it seems to me that this song is the hymn of the days of old, the hymn of the dead past——I feel a moment of strange pleasure to think that I am thus far only on the threshold, only on the entrance profaned by all the world, of the empire of the Moghreb. . . .'"

HAYDN ARRIVES!

Haydn's first visit to London, December 1790, greatly augmented his continental prestige. His own account of his arrival in a letter to Frau v. Genzinger, part of which we have extracted from J. C. Hadden's biography, is interesting. There is an American touch in the English attempts to overfeed the foreign celebrity!

"My arrival caused a great sensation through the whole city," says Haydn, "and I went the round of all the newspapers for three successive days" (the American touch, again!) "Everyone seems anxious to know me. I have already dined out six times, and could be invited every day if I chose; but I must in the first place consider my health, and in the next my work......I was yesterday invited to a grand amateur concert, but as I arrived rather late, when I gave my ticket they would not let me in, but took me to an ante-room, where I was obliged to remain till the piece which was then being given was over. Then they opened the door and I was conducted, leaning on the arm of the director, up the center of the room to the front of the orchestra amid the universal clapping of hands, stared at by everyone, and greeted by a number of English compliments. I was assured that such honors had not been conferred on anyone for fifty years. After the concert I was taken into a very handsome room adjoining, where tables were laid for all the amateurs, to the number of two hundred. It was proposed that I should take a seat near the top, but as it so happened that I had dined out that very day, and ate more than usual, I declined the honor, excusing myself under the pretext of not being very well; but in spite of this I could not get off drinking the health, in Burgundy, of the harmonious gentlemen present; all responded to it, but at last allowed me to go home."

And. as Ye Editor would say: "A good time was had by all!"

"BALLADS, SONGS AND SNATCHES"

One of the earlier works of the composer of *The Mikado* was a ballet for Covent Garden called *L'Ile Enchantée,* in which Sullivan learned some facts about theatrical composition destined to prove useful. "On one occasion," says Sullivan in his biography (by Arthur Lawrence), "I was admiring the 'borders' that Beverley had painted for a woodland scene. 'Yes,' he replied, 'they are very delicate, and if you could support them by something suggestive in the orchestra, we could get a very pretty effect.' I at once put into the score some delicate arpeggio work for flutes and clarinets, and Beverley was quite happy. The next day probably some such scene as the following would occur. Sloman, stage machinist (*loq.*): 'That iron doesn't run in the slot as easily as I should like, Mr. Sullivan; we must have a little more music to carry her across. Give us something for the 'cellos if you can!' 'Certainly, Mr. Sloman; you have opened up a new path of beauty in orchestration.' I replied, gravely, and I at once added sixteen bars for 'cello alone. No sooner was this done than a *variation* (solo dance) was required at the last moment, for the second *danseuse* who had just arrived. I said to the stage manager, 'I haven't seen her dance yet—I know nothing of her style.' 'I'll see her,' he replied and took the young lady aside. In five minutes he returned. 'I've arranged it all,' he said. 'This is exactly what she wants (quoting it to me rhythmically); '*Tiddle-iddle-um, tiddle-iddle-um, rum-ti-rum-tirum* sixteen bars of that; then *rum-tum, rum-tum,* heavy, you know, sixteen bars, and then finish up with the Overture to *William Tell* last movement.' In ten minutes I had composed it, and written out a *répetiteur's* part, and it was at once rehearsed."

MUSIC AND AESTHETIC DANCING

Music and dancing have ever gone hand in hand. The basis of the symphony form is the dance-suite, and Chopin idealized the Waltz, the Mazurka and the Polonaise as Debussy has idealized the Cake-walk, and countless other composers have idealized the folk-dances of their native lands.

Musicians may therefore find interest in the viewpoint of an aesthetic dancer of international fame regarding music from the point of view of Terpsichore, the muse of dancing. Loie Fuller, the American danseuse, has written a book called "Fifteen Years of a Dancer's Life," to which Anatole France has contributed a preface.

"In general," she says, "music ought to follow the dance. The best musician is he who can permit the dancer to direct the music instead of the music inspiring the dancer."

Many musicians will find this a novel point of view, and somewhat disconcerting. It has long been a tradition that the dancer must keep time to the music. Apparently even the dancers think this, for Miss Fuller tells us, "In point of fact the dancer, on hearing a piece of new music says: 'Oh, I cannot dance to that air.' To dance to new music the dancer has to learn the conventional steps adapted to that music.

"Music, however, ought to indicate a form of harmony or an idea with instinctive passion; and this instinct ought to incite the dancer to follow the harmony without special preparation. This is the true dance."

Here is a point of view worth considering, especially by musicians lacking an imaginative sense of rhythm in their musical interpretations. Let them take a new look at their music from the point of view of a dancer. It may help them to become more plastic and responsive.

"HEAVENLY" MUSIQUE!

"It was so lovely," remarked an ecstatic young lady, describing a symphony she had heard; "it made me positively ill." We all of us know the complaint; but it has remained for Mr. Samuel Pepys to define the "sickness" engendered by beautiful music in a memorable passage from that inexhaustible treasure of quaint sayings, his Diary:

"Went to see the *Virgin and Martyr;* it is mighty pleasant; not that the play is worth much, but it is finely acted by Becky Marshall. But that which did please me beyond anything in the whole world, was the wind musique where the angels come down; which is so sweet it ravished me; and indeed, in a word, did wrap up my soul, so that it made me really sick, just as I have formerly been when in love with my wife, that I could think of nothing else."

Art is a grateful friend; the more you dedicate yourself to it, the truer it is to you.—Leschetzky.

"For the majority of musical callings, after all, a right combination of qualities is far more valuable than any special capacity in one line."—Charles H. Farnworth.

COLLECTING FOLK-SONGS IN THE APPALACHIANS

There could have been no better person to collect the old English folk-songs still to be heard in the Appalachian Mountains in the Southern States of this country than Cecil J. Sharp, who, in conjunction with Mrs. Olive D. Campbell, has recently published his findings in a book, *English Folk-Songs from the Southern Appalachians.* Mr. Sharp is, of course, an authority on English folk-music.

In his admirable preface he tells us that "My sole purpose in visiting this country was to collect the traditional songs and ballads which I had heard from Mrs. Campbell, and knew from other sources were still being sung there. I naturally expected to find conditions very similar to those which I had encountered in England when engaged on the same quest. But of this I was soon to be agreeably disillusioned. Instead, for instance, of having to confine my attention to the aged, as in England, where no one under the age of seventy ordinarily possesses the folk-song tradition, I discovered that I could get what I wanted from pretty nearly everyone I met, young and old. In fact I found myself for the first time in my life in a community in which singing was as common and almost as universal a practice as speaking.

" * * * And it was precisely this ideal state of things that I found existing in the mountain communities. So closely, indeed, is the practice of this particular art interwoven with the ordinary vocations of everyday life that singers, unable to recall a song I had asked for, would often make some such remark as, 'Oh, if only I were driving the cows home I could sing it at once!' On one occasion, too, I remember that a small boy tried to edge himself into my cabin in which a man was singing to me and, when I asked him what he wanted he said, 'I always like to go where there is sweet music.' Of course I left him in, and, later on, when my singer failed to remember a song I had asked for, my little visitor came to the rescue and straightway sang the ballad from beginning to end in the true traditional manner, and in a way which would have shamed many a professional vocalist."

"Music is the universal heritage. Somewhere in the flower-dotted fields between Brahms and *The Maiden's Prayer* there is room for all of us to ramble."

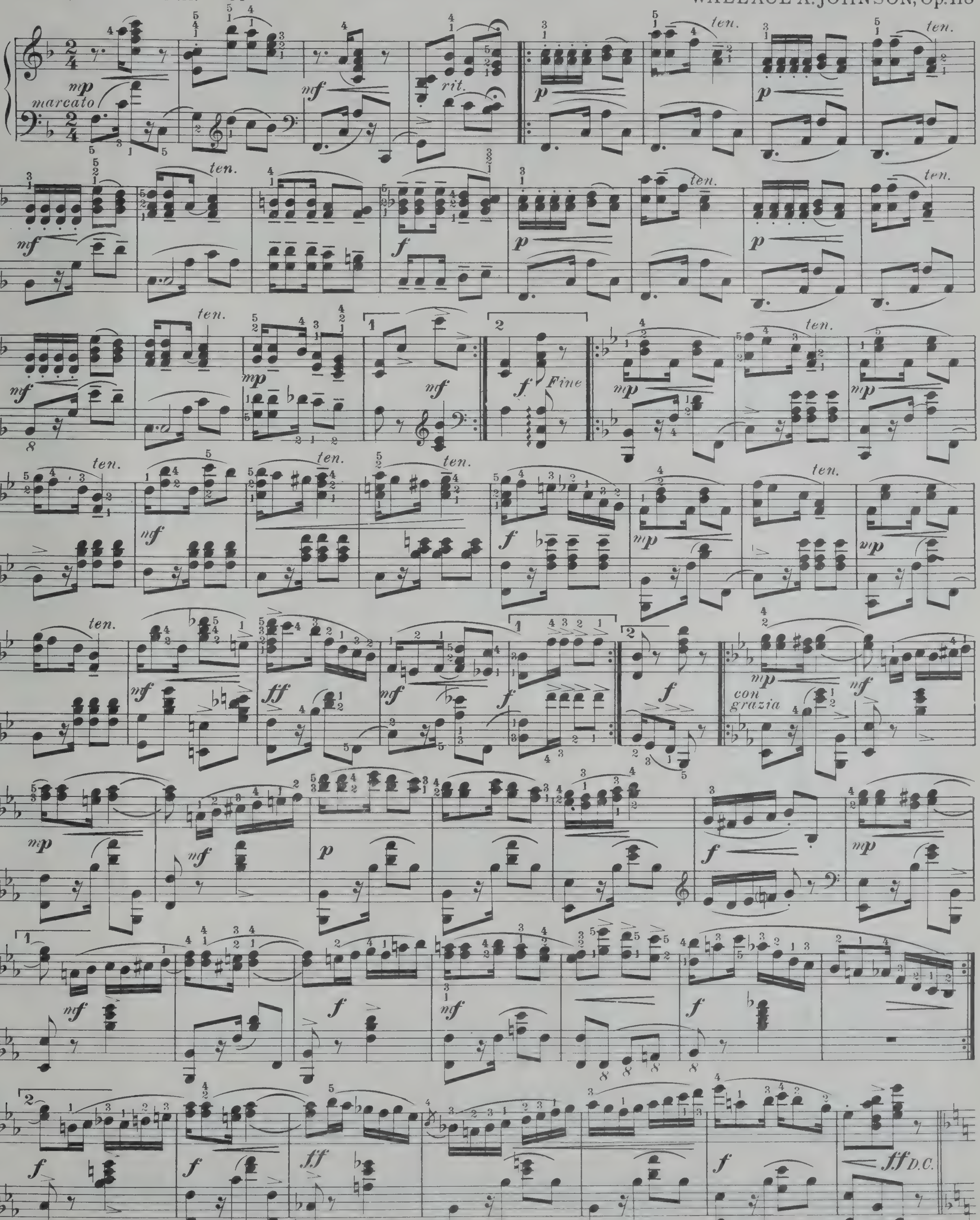
—George Ade.

A very playable idealization of a popular Spanish-American rhythm.
Grade 3½.

MARIETTA
SPANISH SERENADE

WALLACE A. JOHNSON, Op. 118

Moderato M.M. ♩= 84



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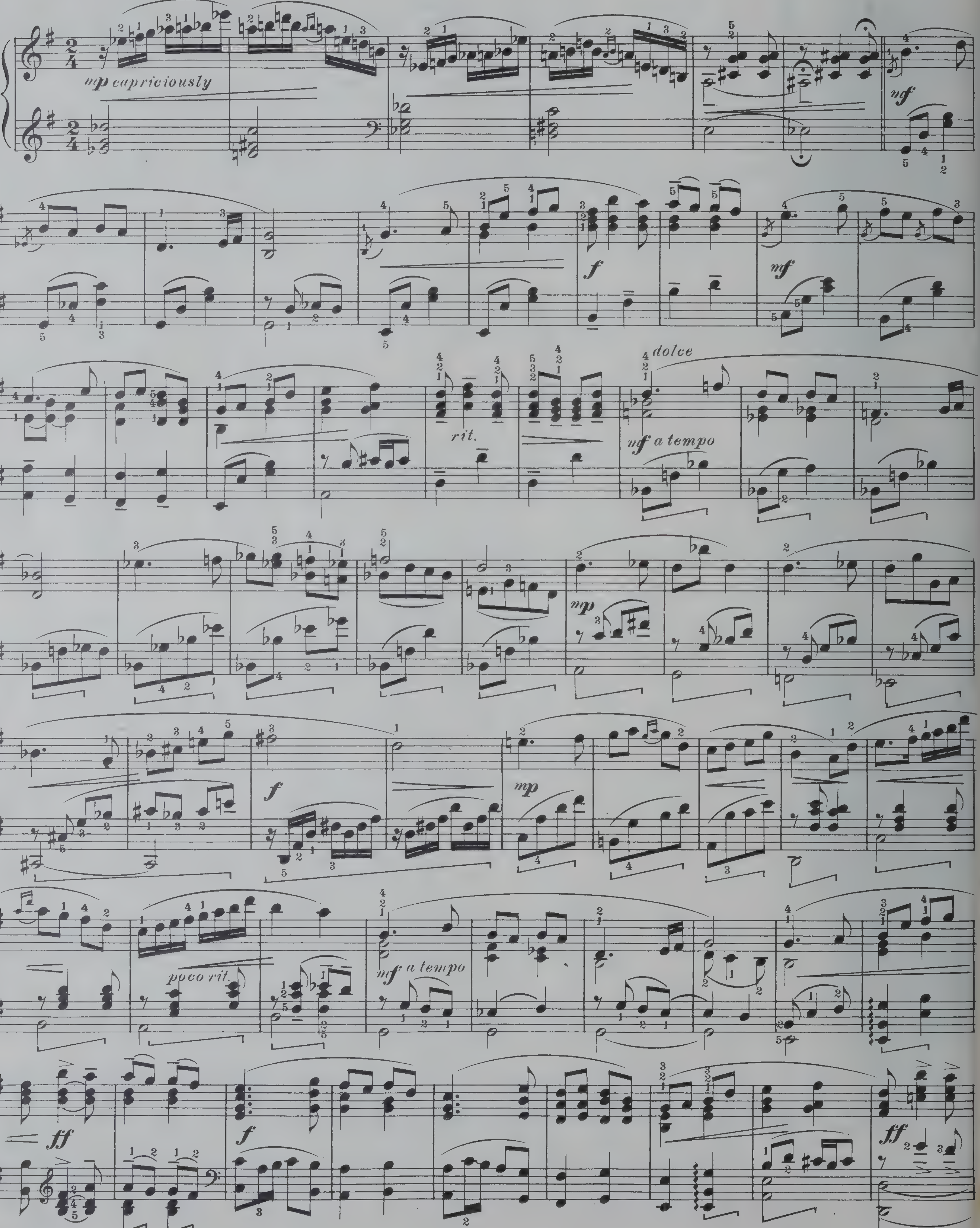
AN AUTUMN MOOD

In modern rhapsodical style.
A good picture number. Grade 4.

WILLIAM M. FELTON

Andante moderato M.M. ♩ = 72



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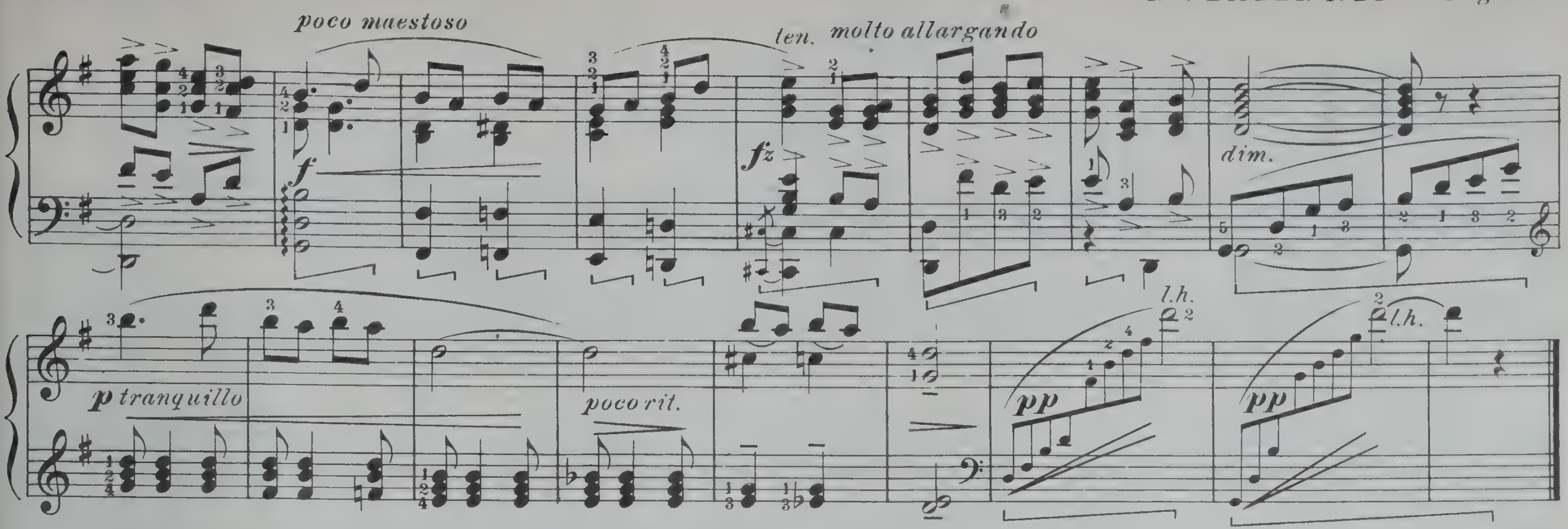
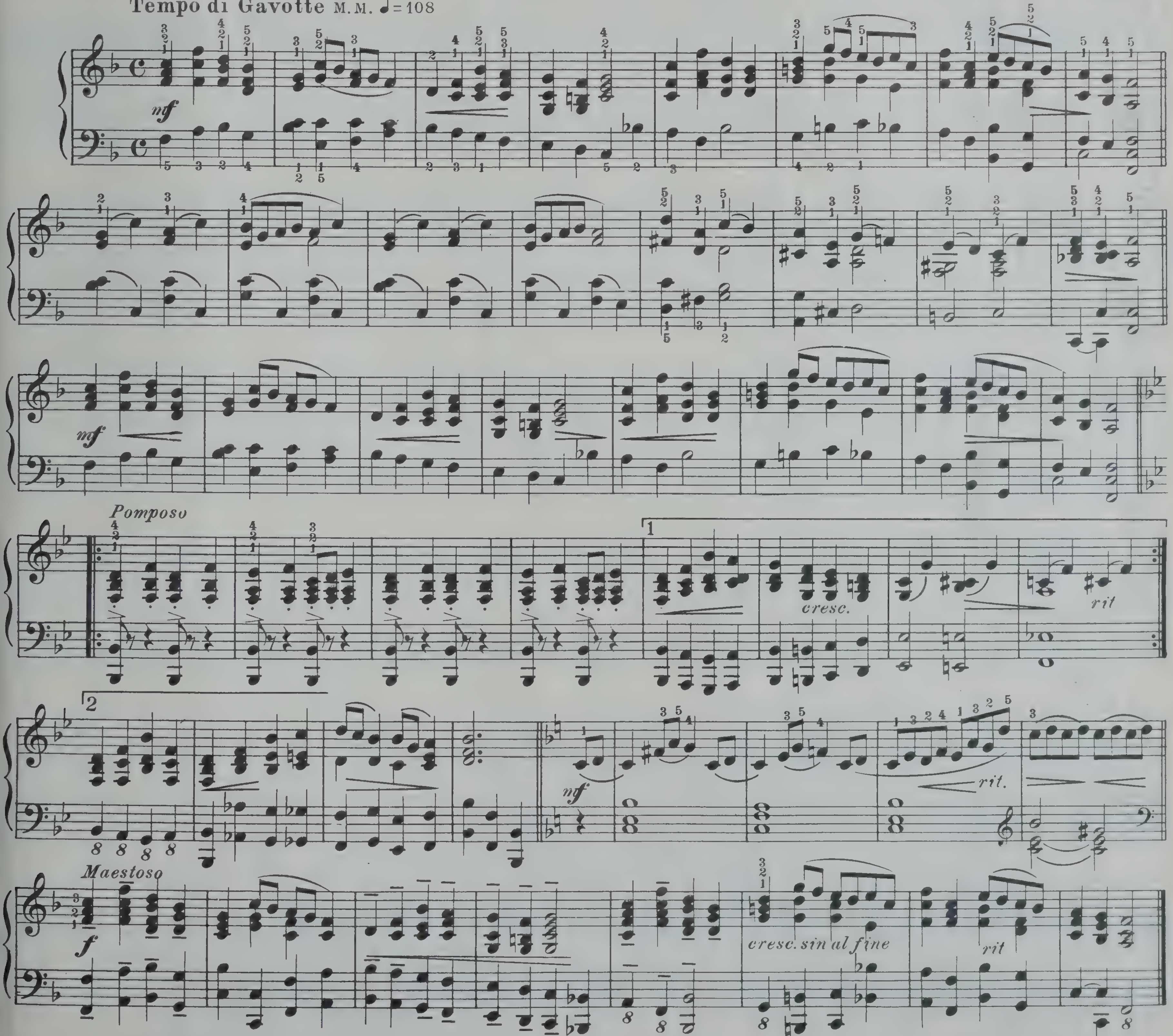


In the old-time dance style.
Broad and diatonic. Grade 3.

DORINE
OLD ENGLISH DANCE

FREDERICK KEATS

Tempo di Gavotte M.M. ♩=108



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LIKE A FLASH

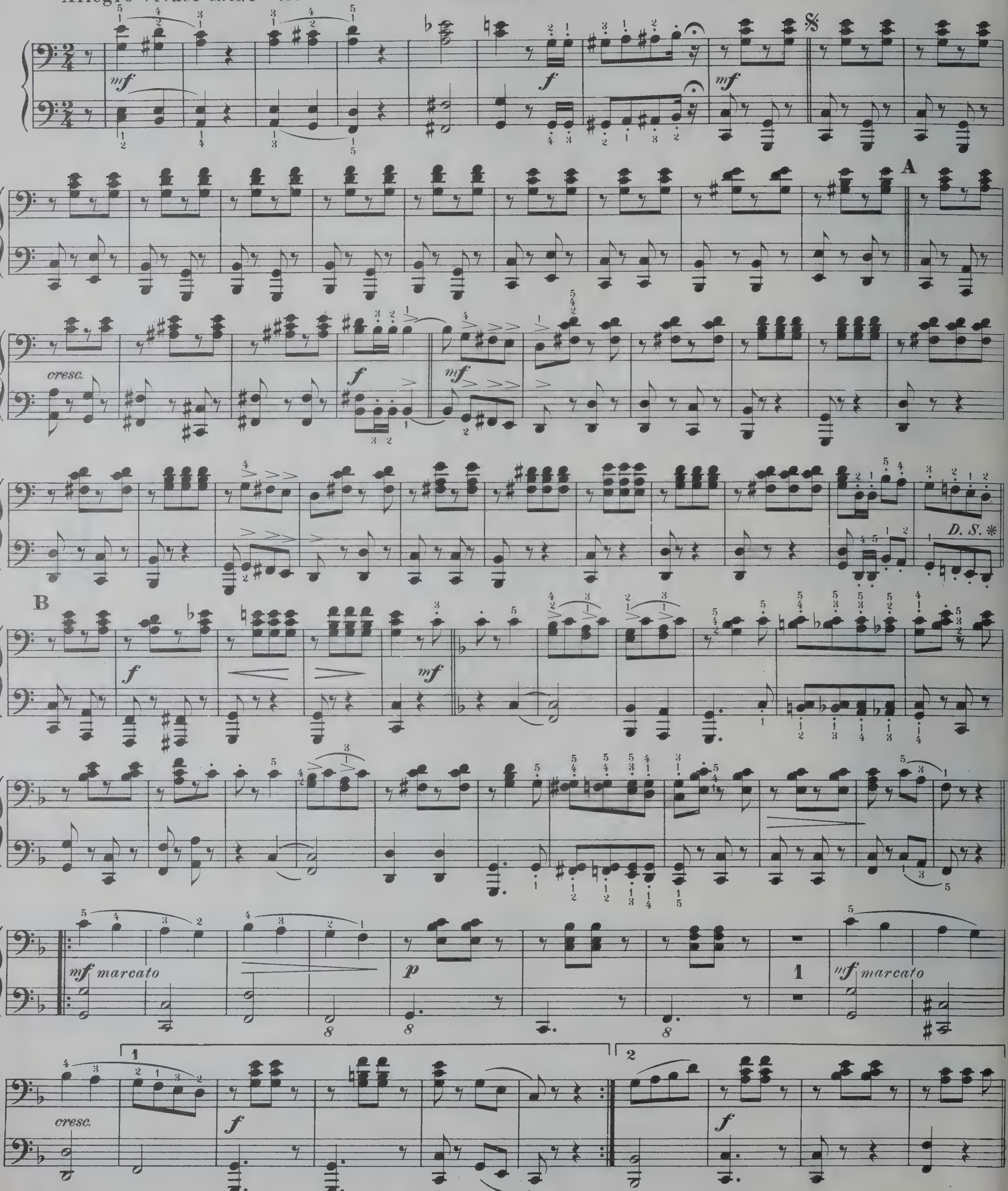
GALOP

SECONDO

A lively exhibition piece for two players of about equal proficiency.

EDUARDO MARZO

Allegro vivace M. M. ♩ = 144



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* From here go back to 𝄋 and play to A., then play B.

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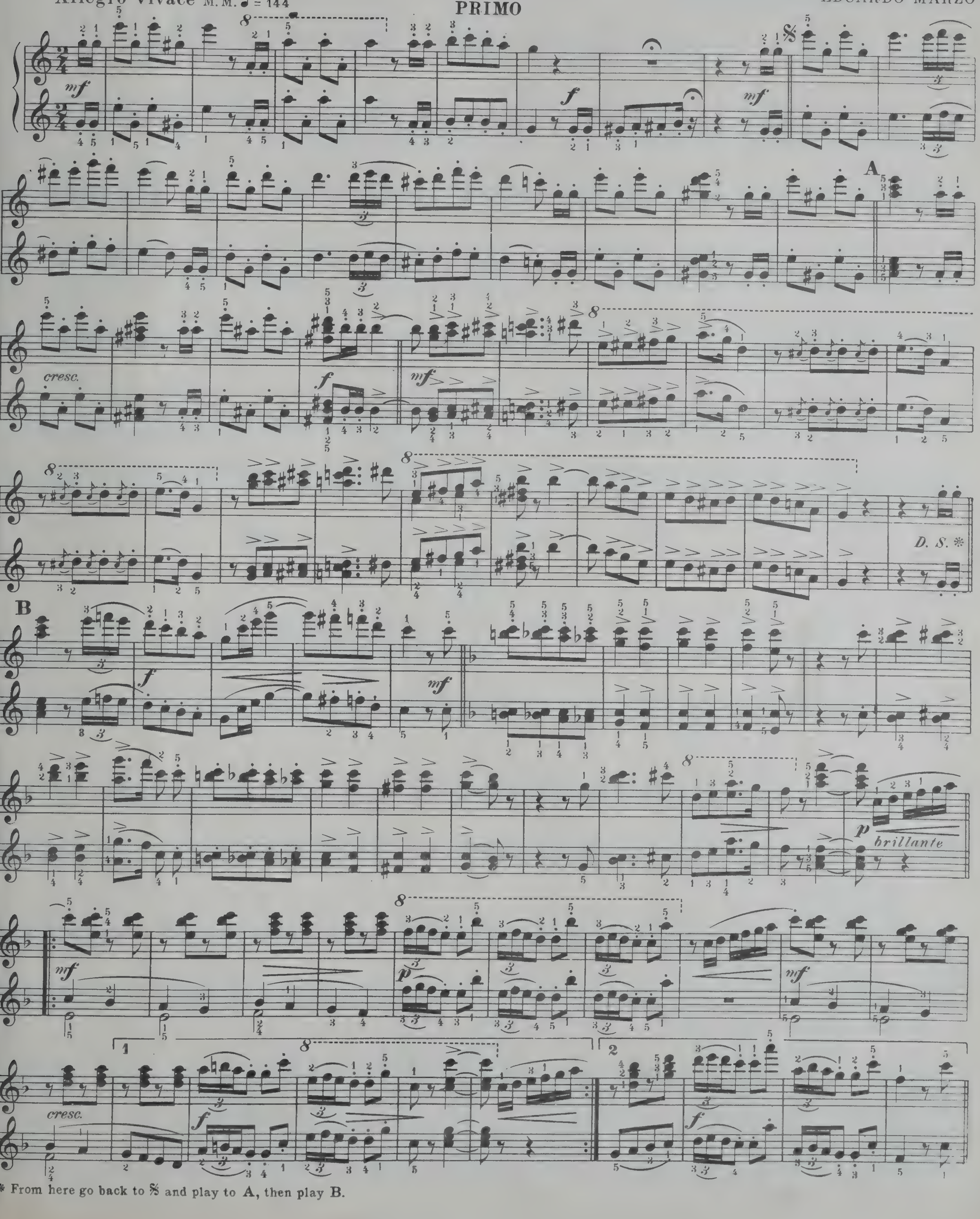
LIKE A FLASH

GALOP

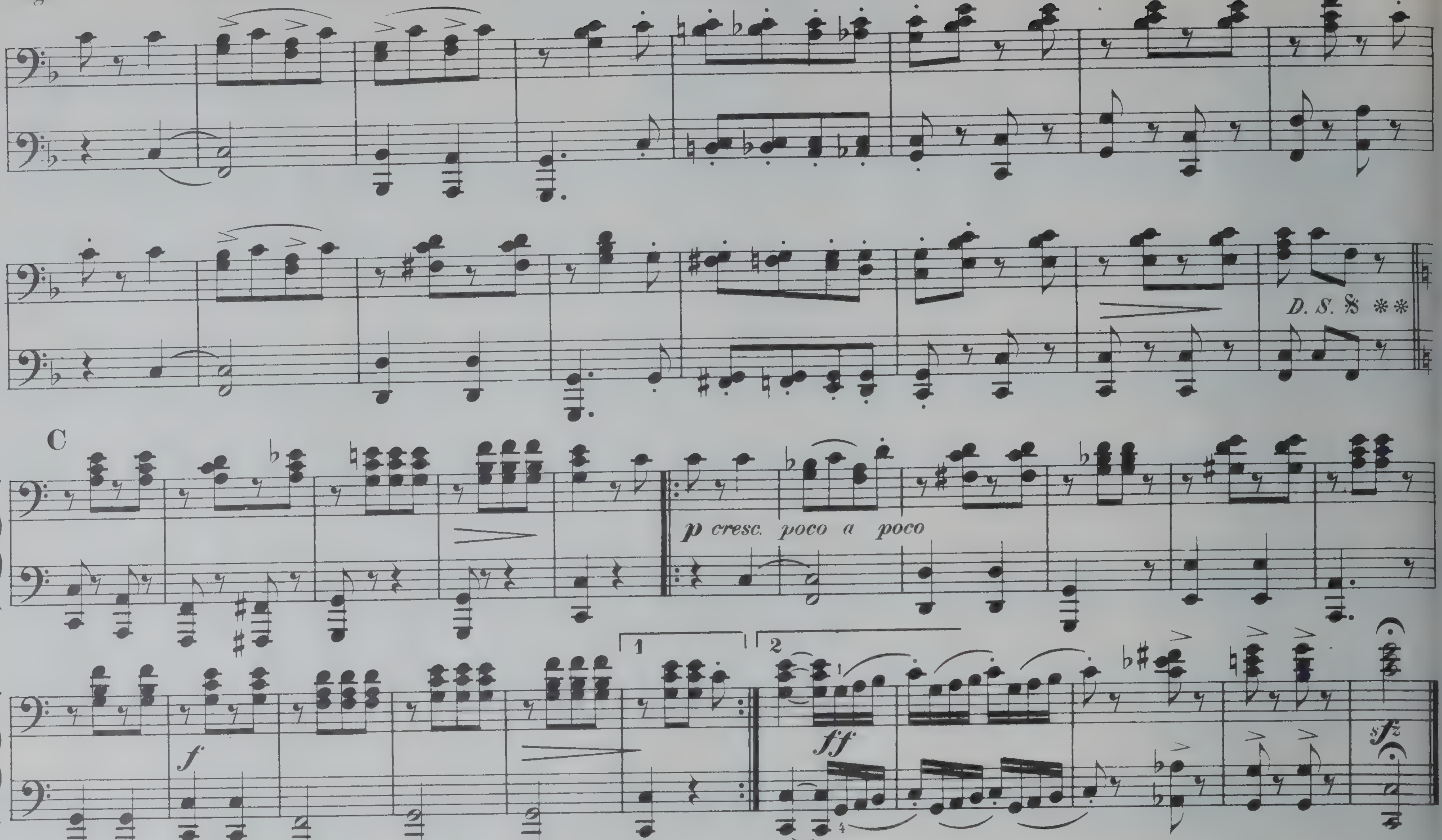
PRIMO

EDUARDO MARZO

Allegro vivace M.M. ♩ = 144



※ From here go back to 𝄋 and play to **A**, then play **B**.



** From here go back to 𝄋 and play to A, then play C.

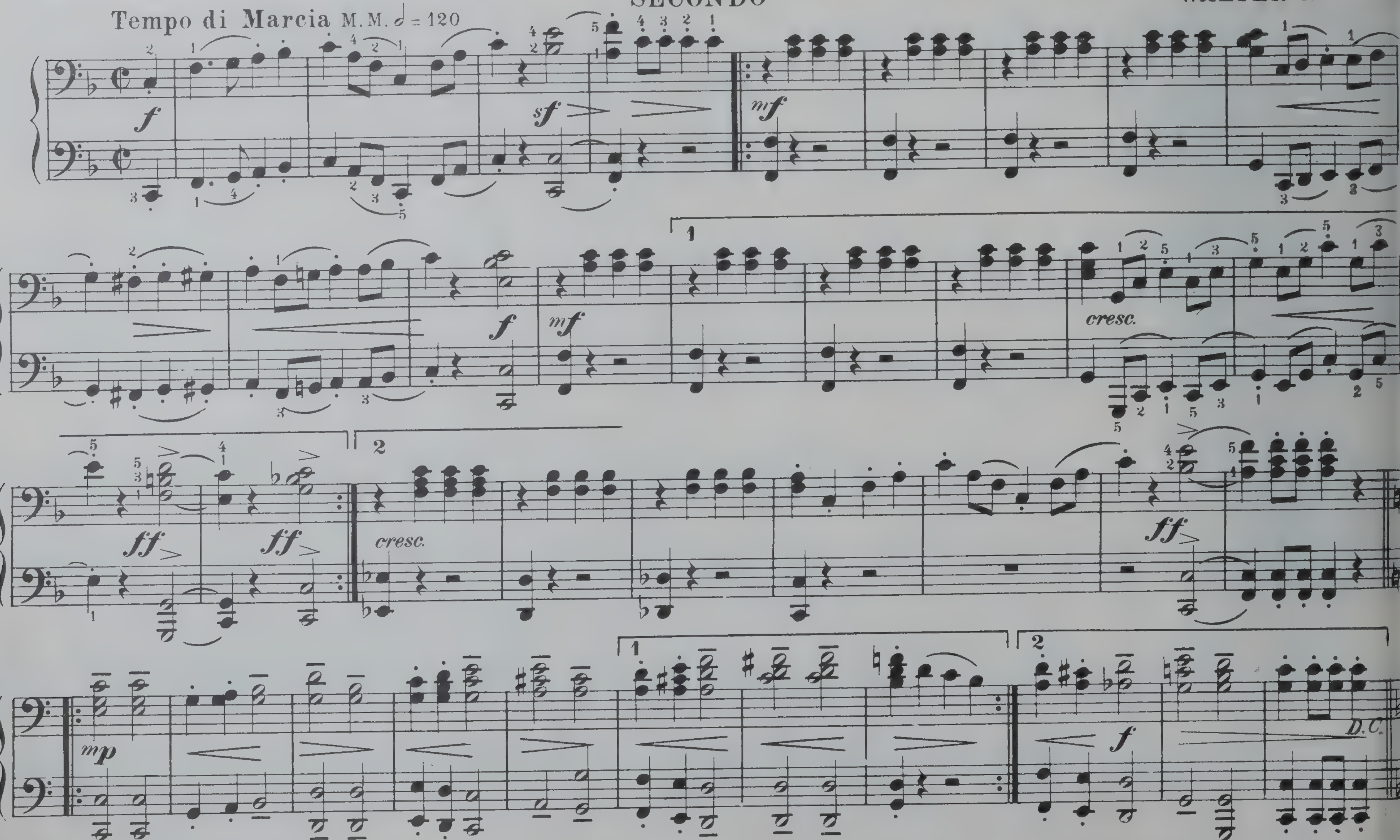
HERE COMES THE BAND

MARCH

SECONDO

An energetic military march, in band style.

WALTER ROLFE



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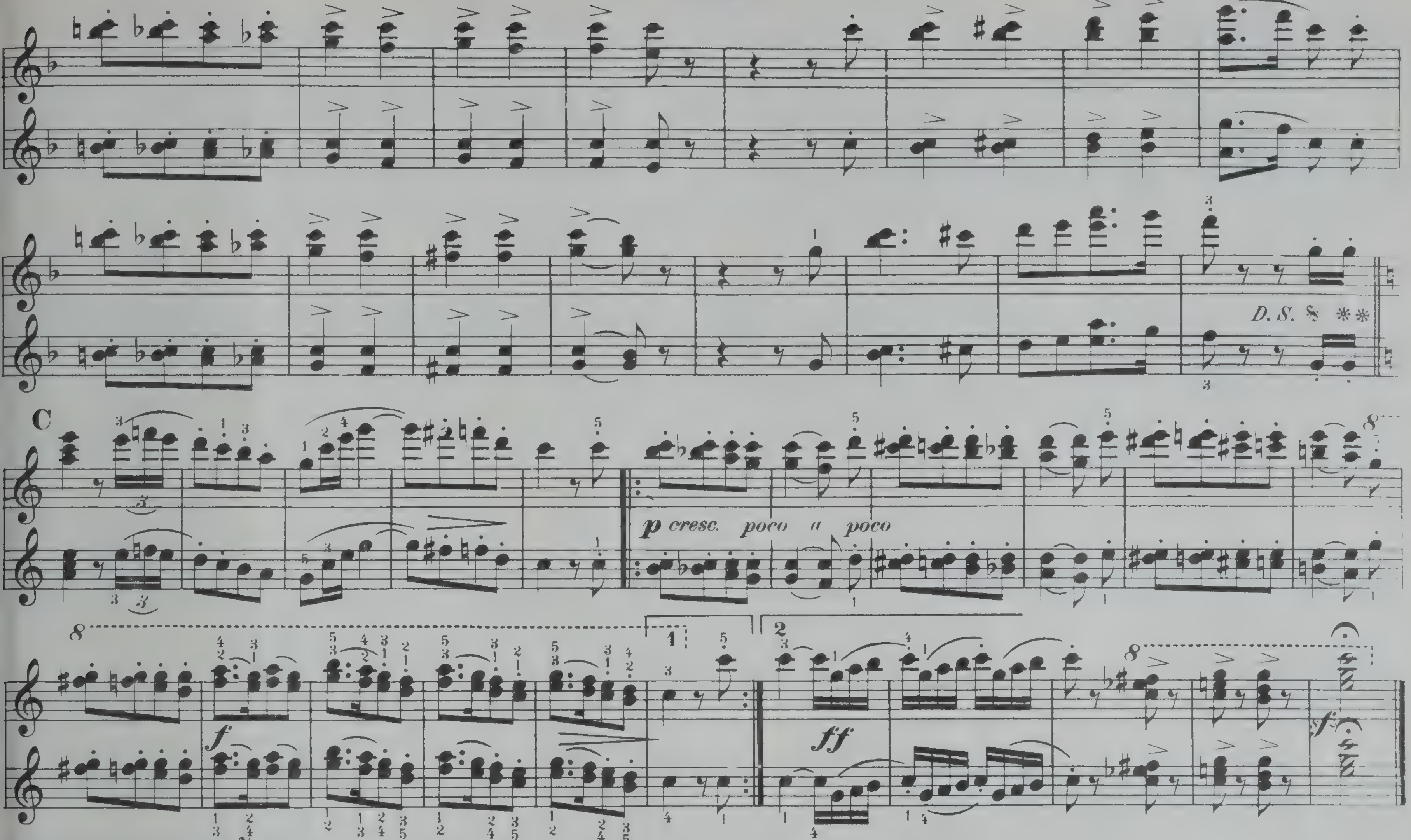
PRIMO



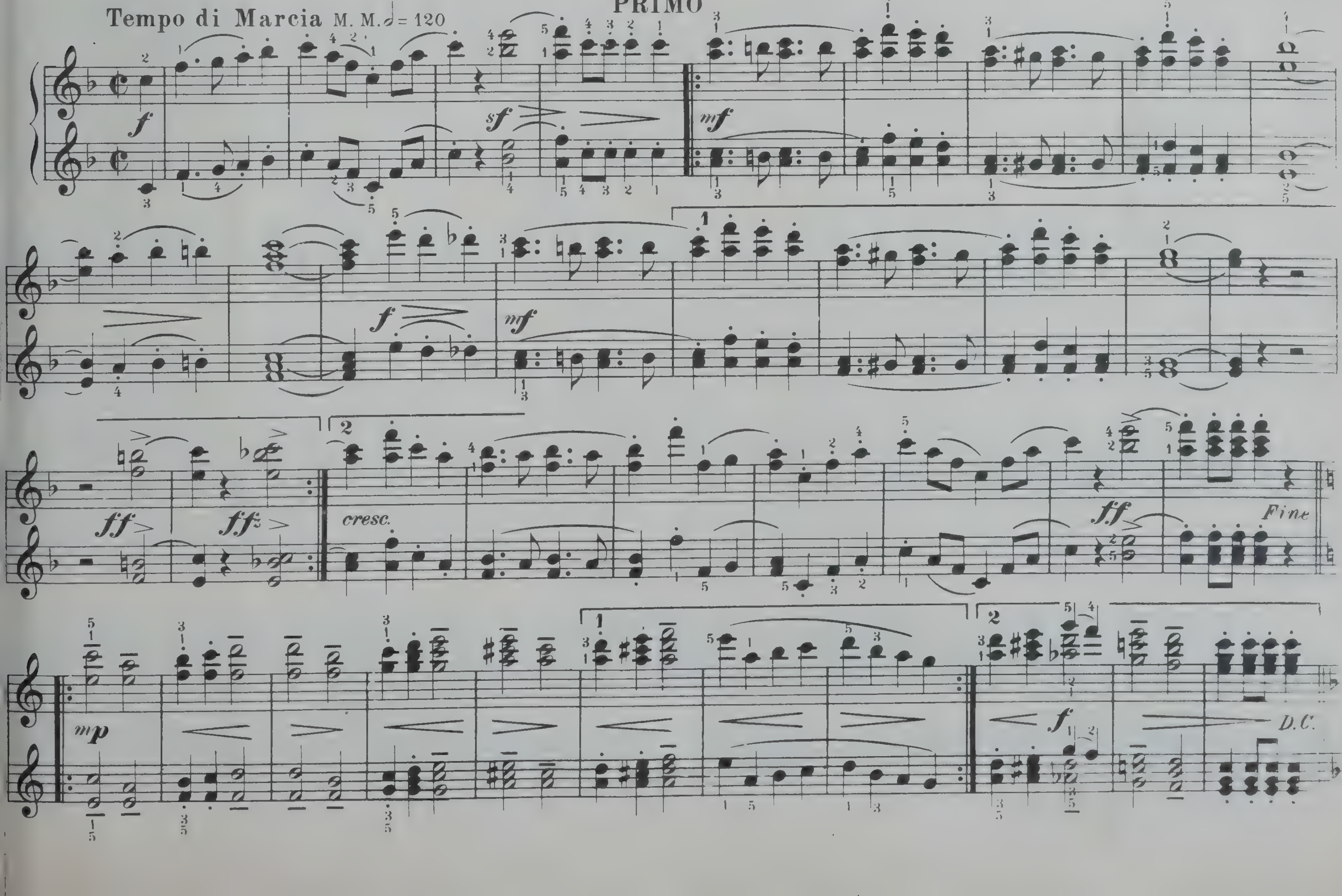
** From here go back to 𝄋 and play to A, then play C.

HERE COMES THE BAND

MARCH

PRIMO

WALTER ROLFF

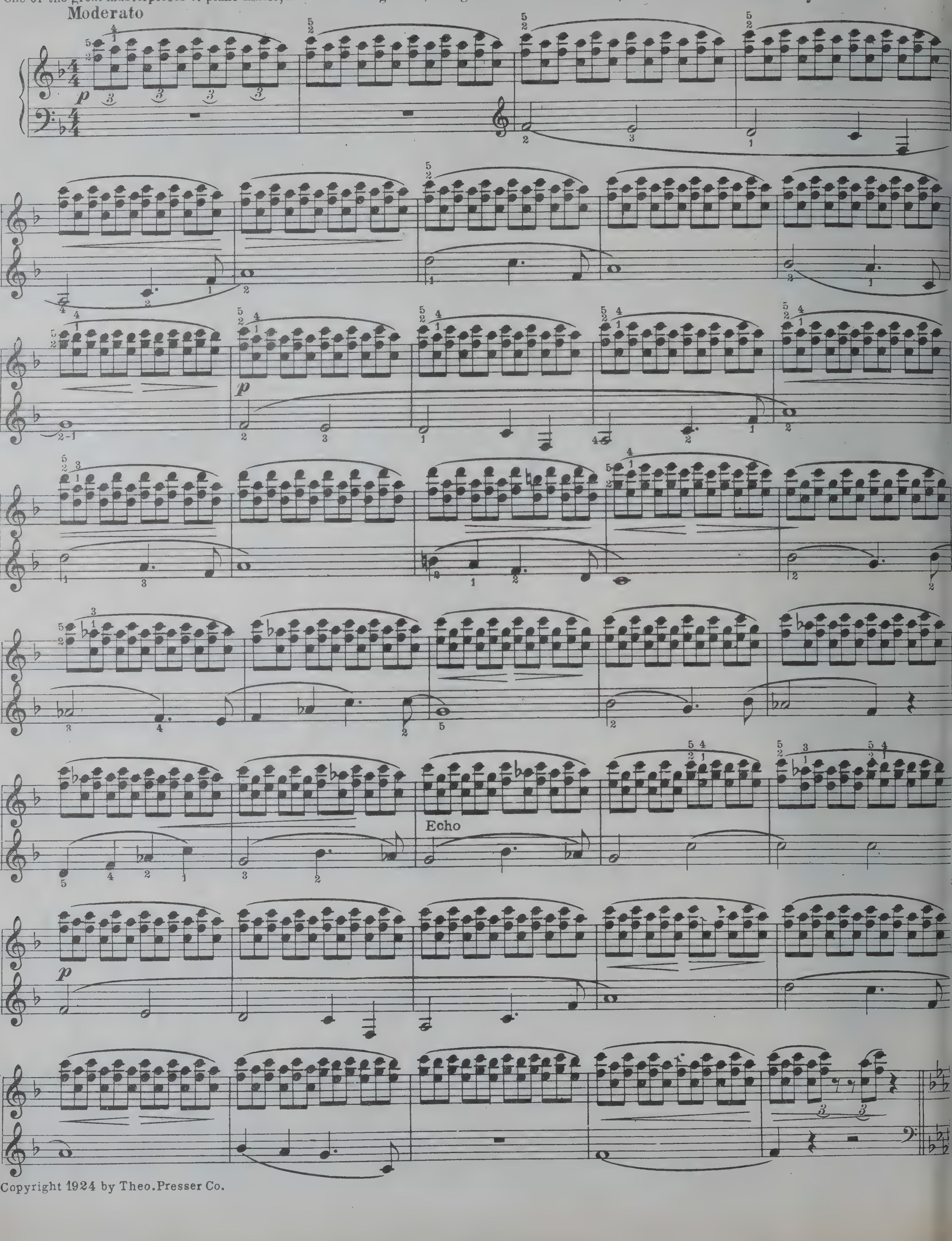


KAMENNOI-OSTROW

Arr. by William M. Felton

A. RUBINSTEIN

One of the great masterpieces of piano music, in a new arrangement, brought well under the hands, and in a more comfortable key. Grade 5.



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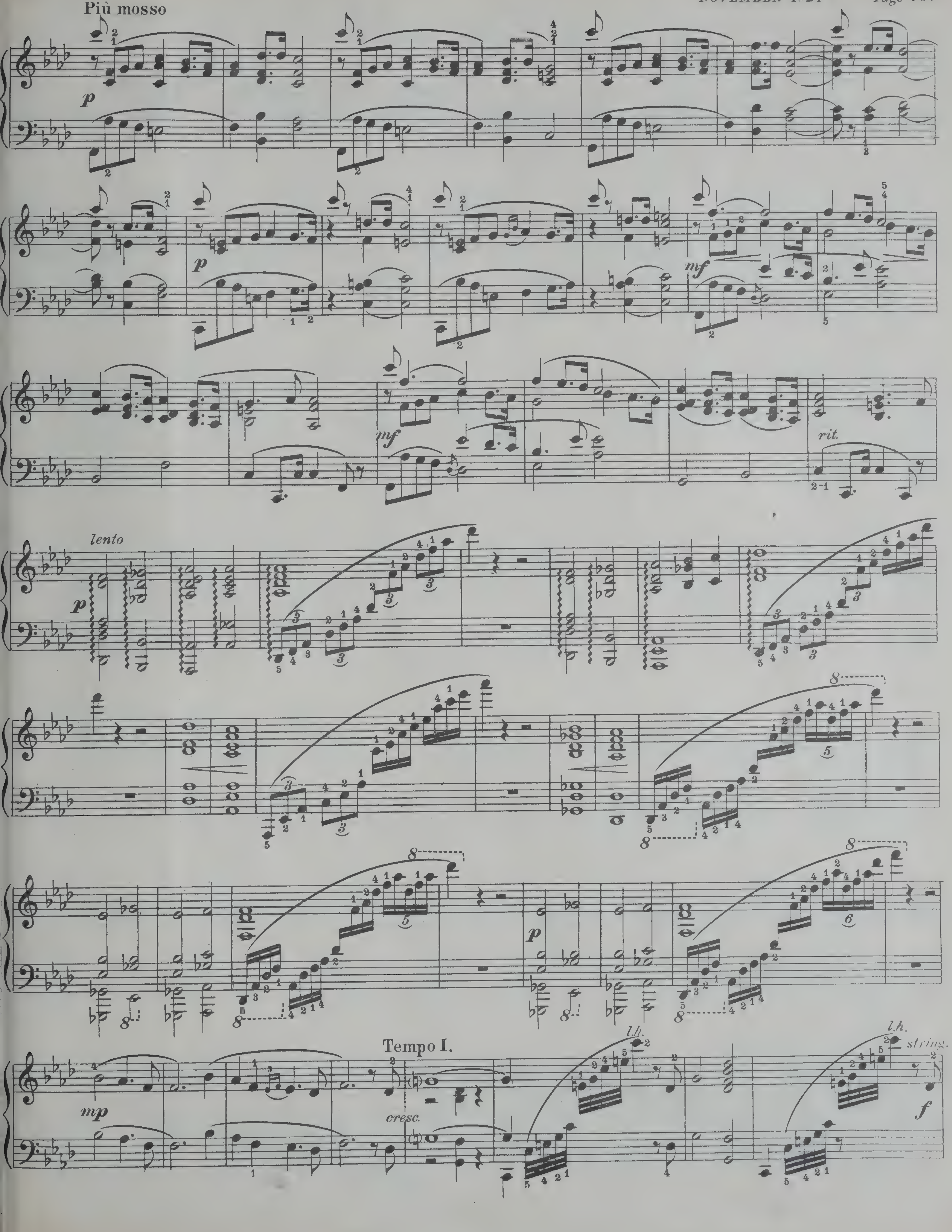
Più mosso
p
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rit.
lento
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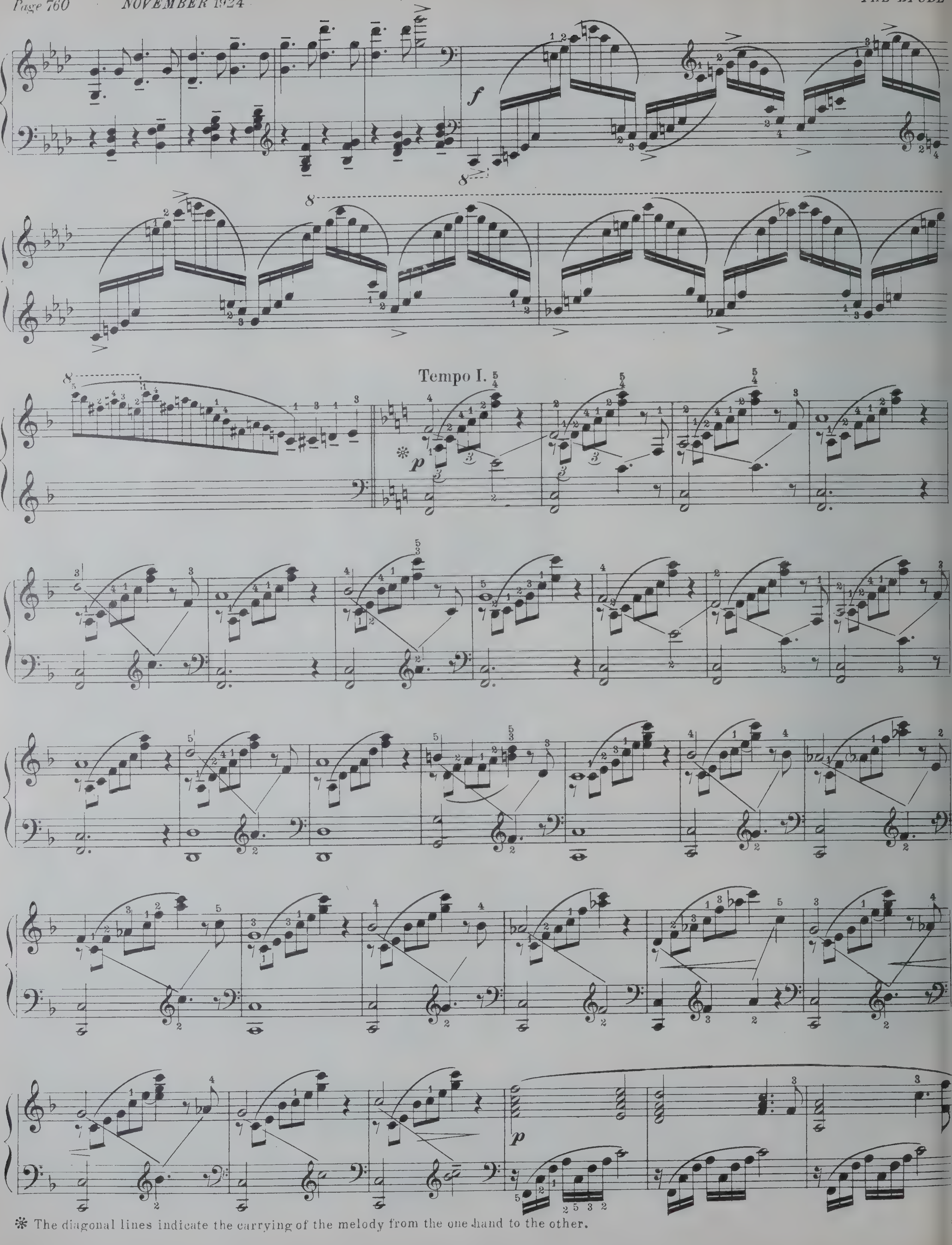
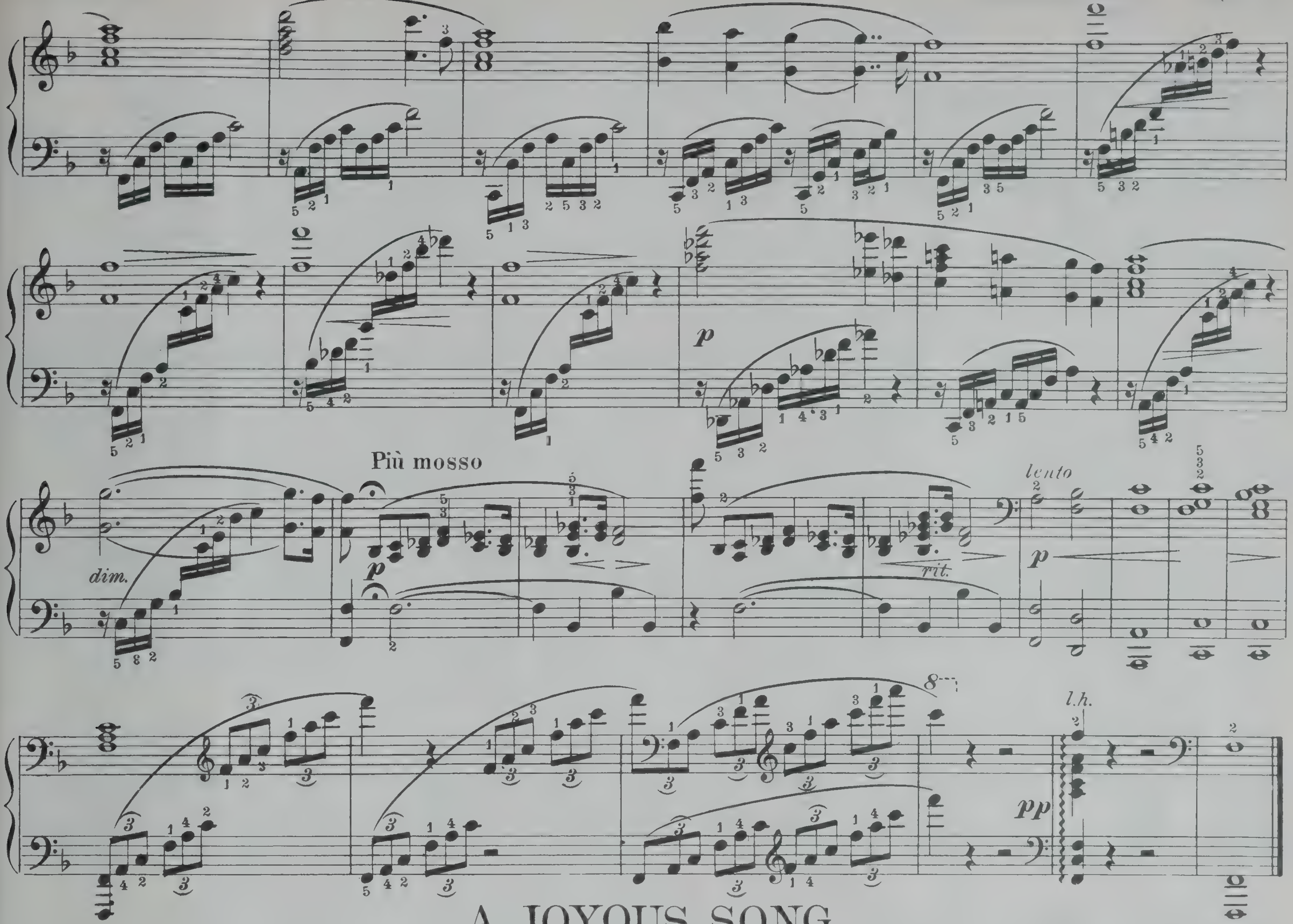
p
Tempo I.
mp
cresc.
l.h.
l.h.
string.
f



✻ The diagonal lines indicate the carrying of the melody from the one hand to the other.

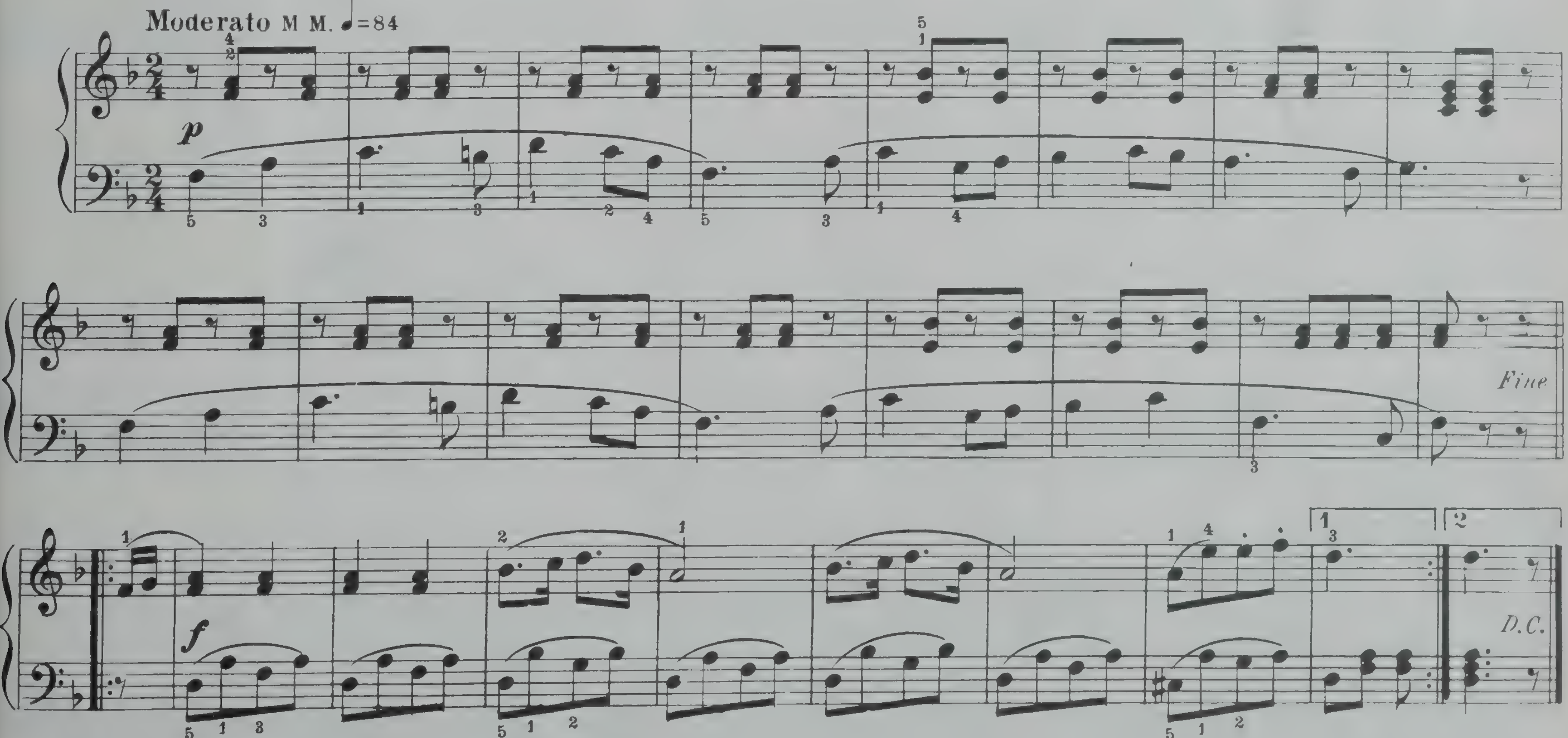


A JOYOUS SONG

MELODY

FRITZ HARTMANN, Op. 219, No. 4

A useful teaching piece, with a taking left hand theme, exemplifying the keys of F major and D minor. Grade 2½



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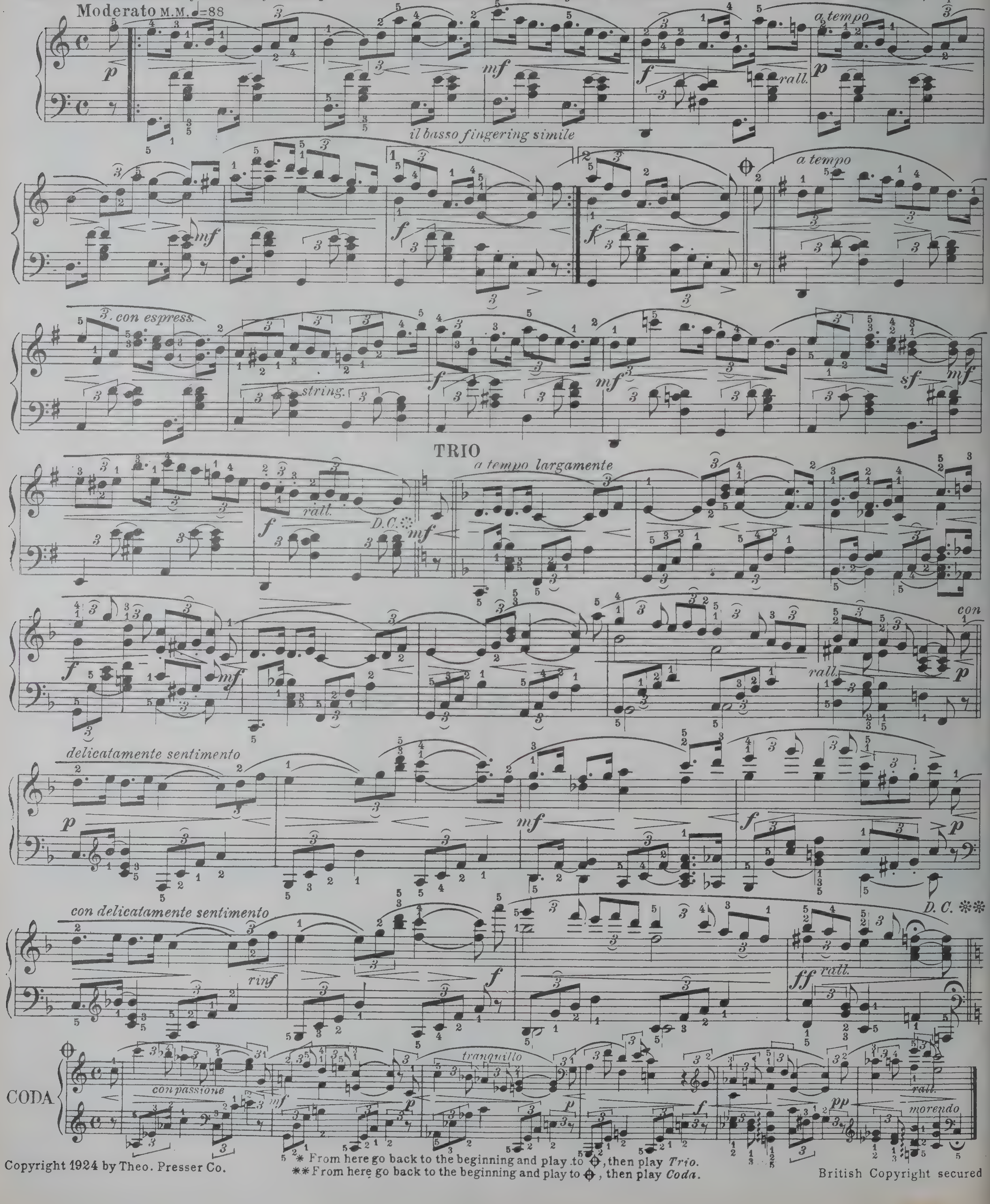
IN A ROCKING GONDOLA

"To the ripple of water and Gondolier's song,
O'er the blue Bay of Venice we now glide along;
Soft music enchanting rings out on the air,
While the moon sheds its lustre o'er Venice so fair."
From "Italian Love Sonnets" by LEO OEHMLER.

In a very graceful and attractive rhythm, which must be carried out carefully and exactly. Grade 3½

LEO OEHMLER, Op.164



* From here go back to the beginning and play to 𝄌, then play *Trio.*
** From here go back to the beginning and play to 𝄌, then play *Coda.*

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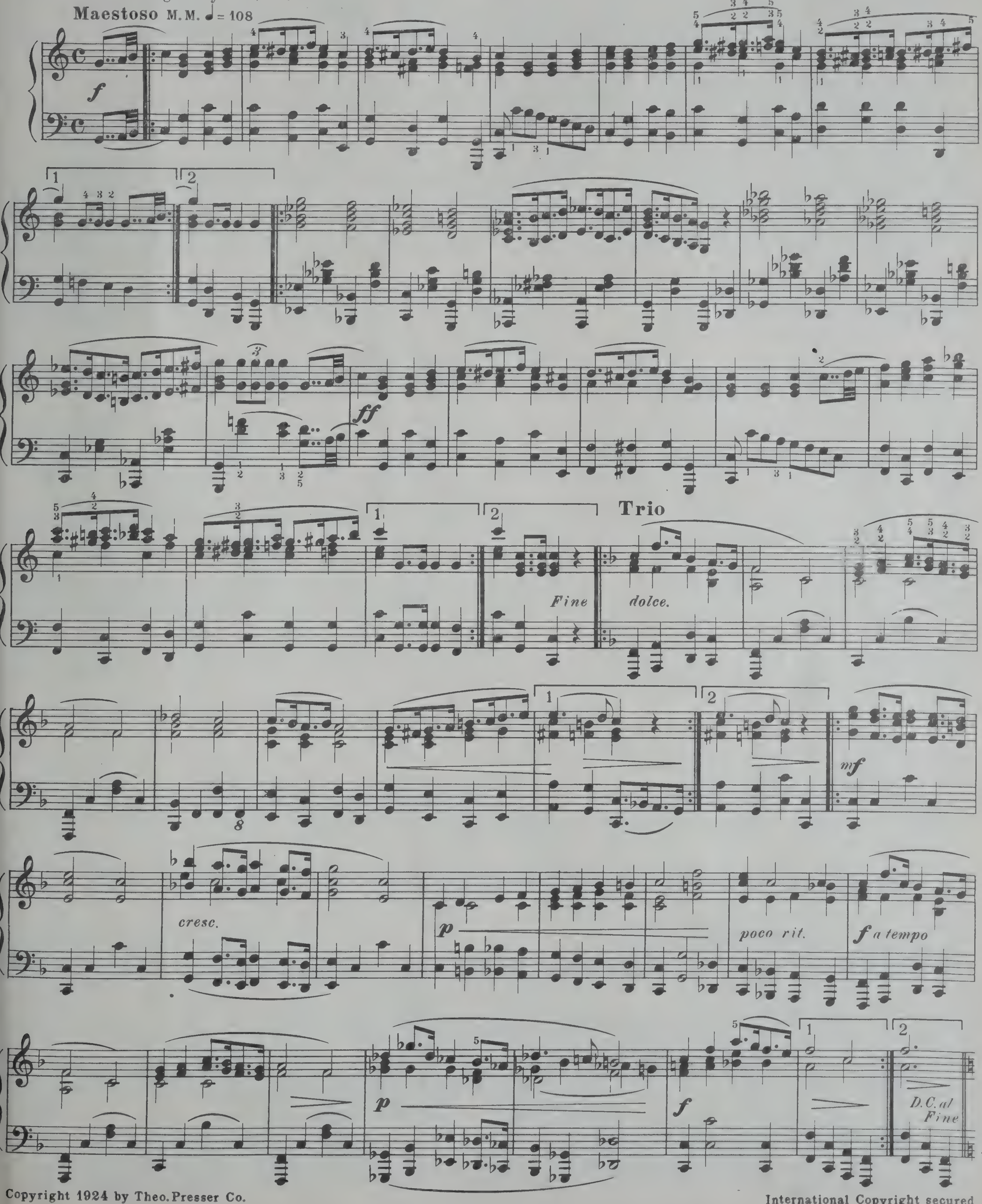
ENTRY OF THE PROCESSION

MARCH

A pompous and stirring number. The sudden key contrasts add brilliance and originality. Grade 3.

CARL SCHMEIDLER



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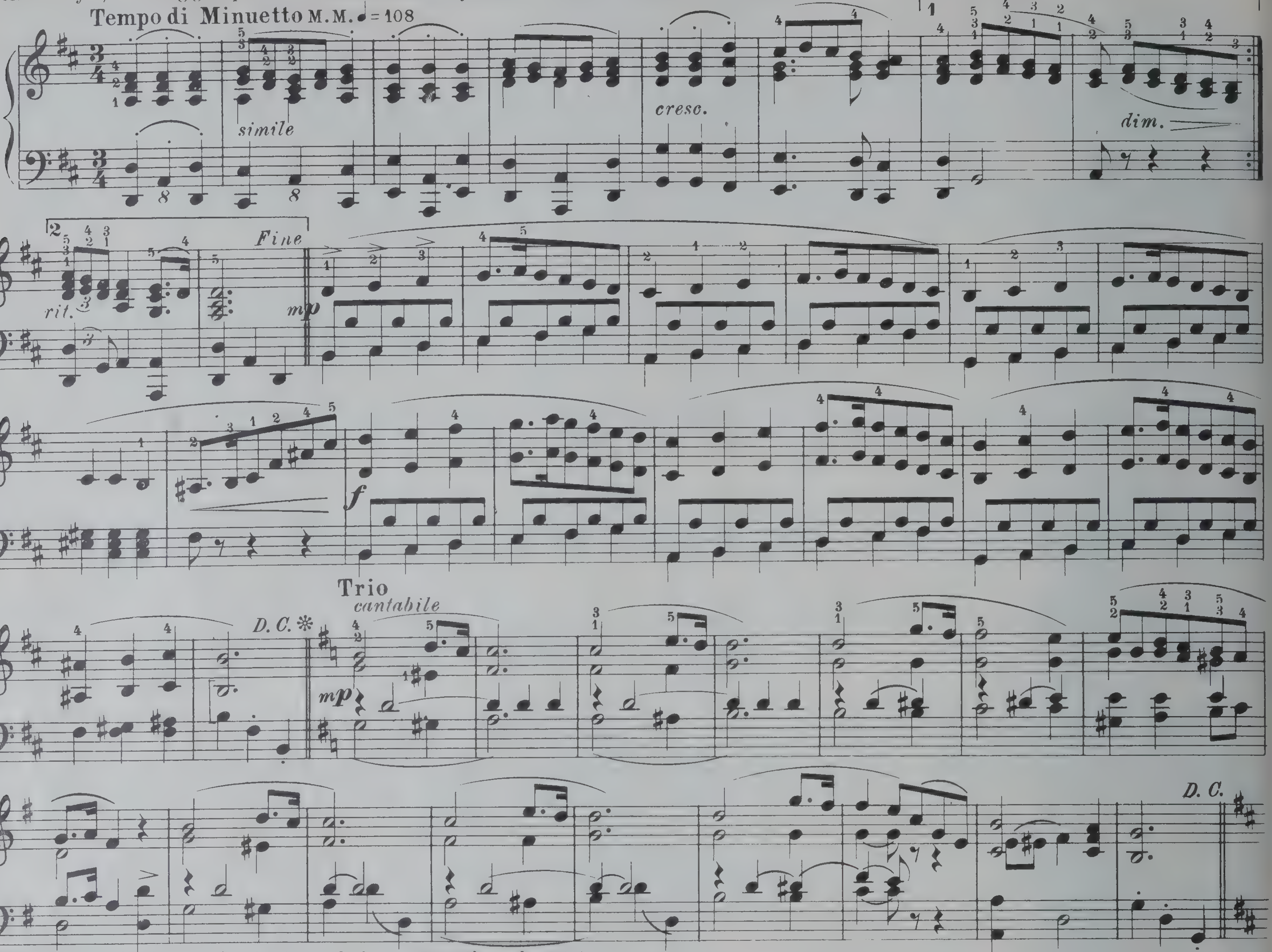
GRACEFUL MINUET

W. D. ARMSTRONG, Op. 114, No. 2

In classic style, affording good practice in steadiness of rhythm and in *legato* octaves. Grade 3½



❋ From here go back to the beginning and play to *Fine*, then play *Trio*.

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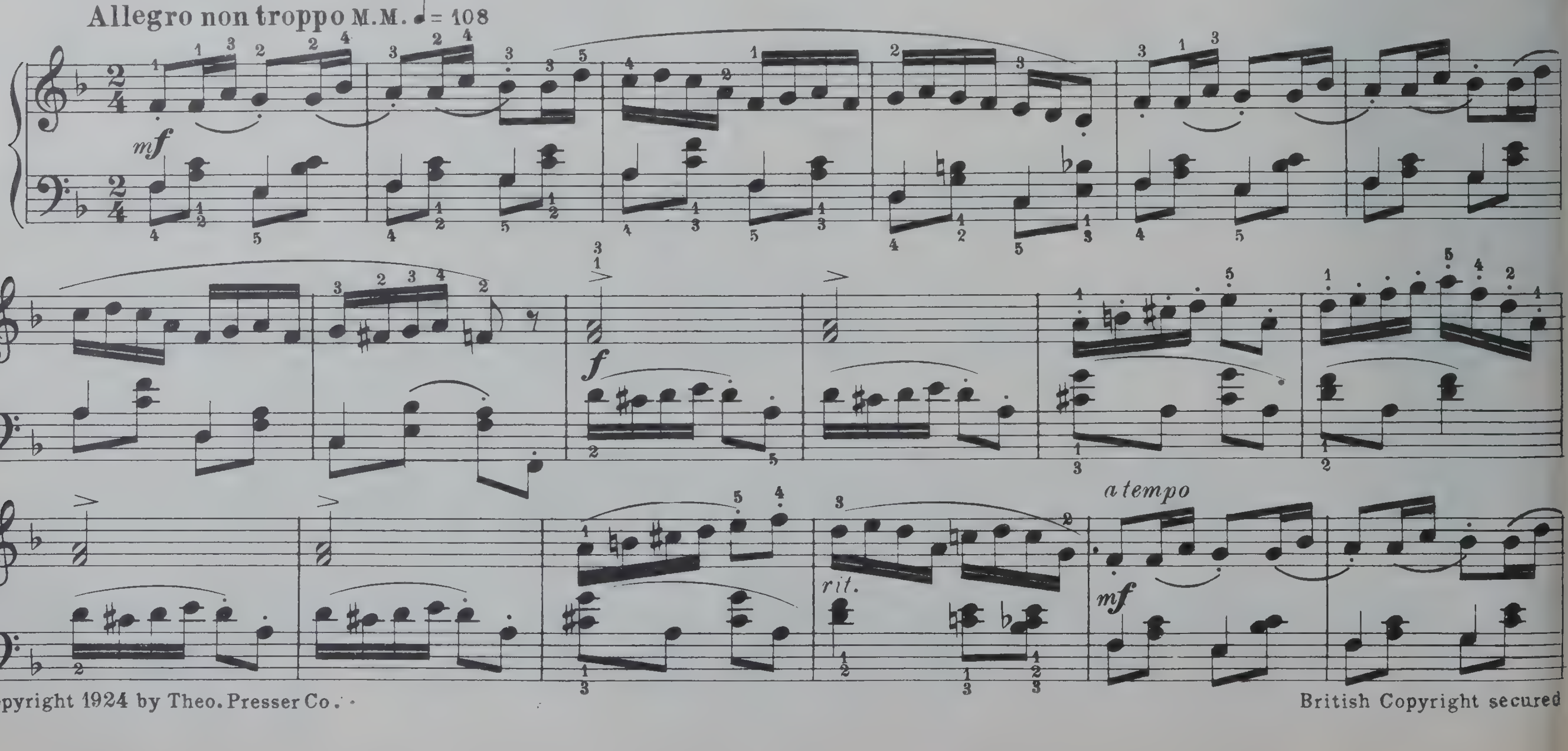
THE PICKANINNY PICNIC

A study in steadiness and rapidity. Play in exact time. Grade 3.

R. S. MORRISON



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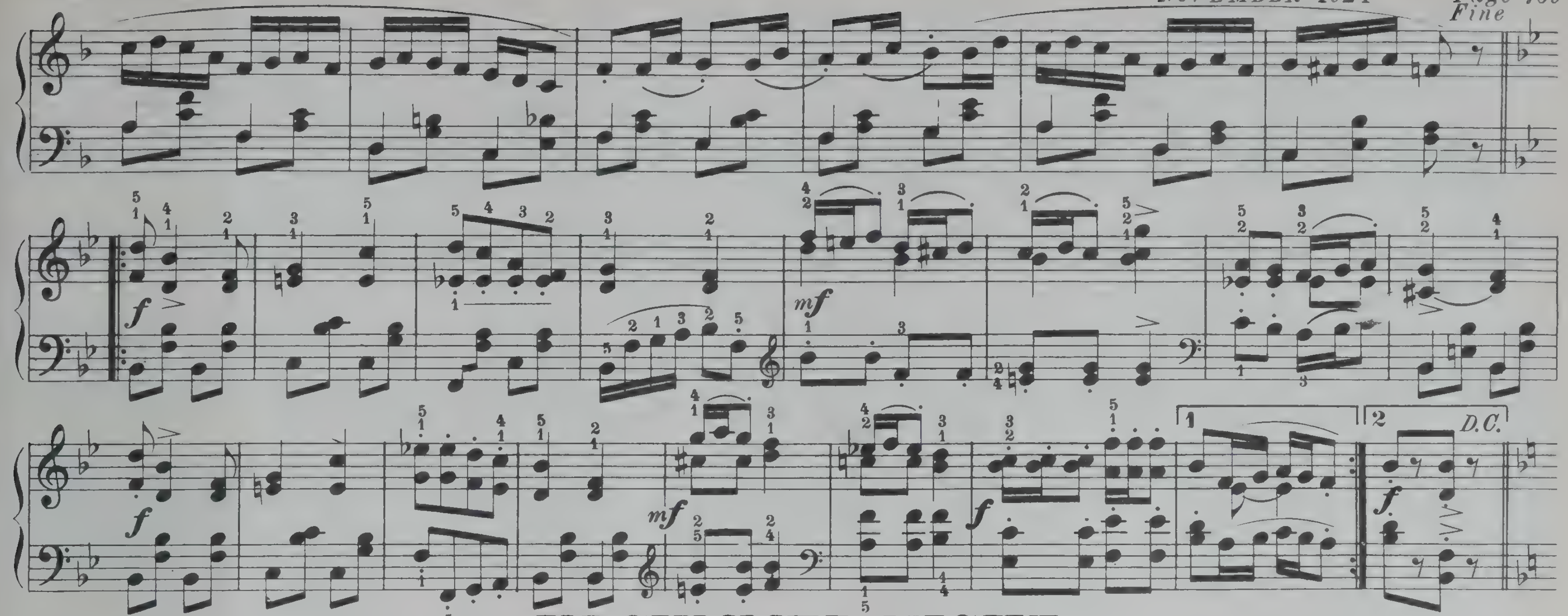
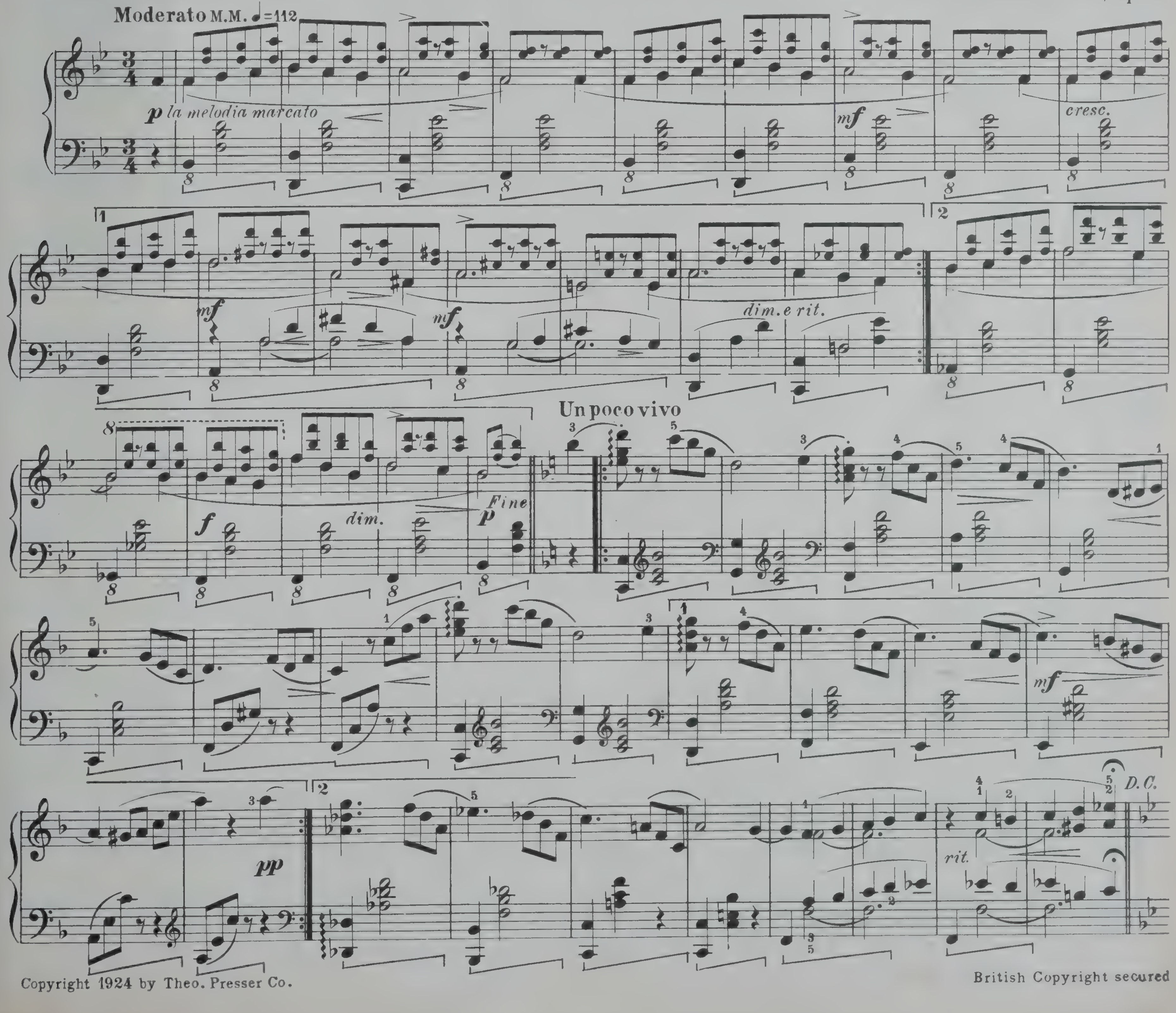


IN SUMMER NIGHT

Melody and accompaniment in the same hand, the melody to be brought out by the thumb. Grade 3.

RICH. KRENTZLIN, Op. 95



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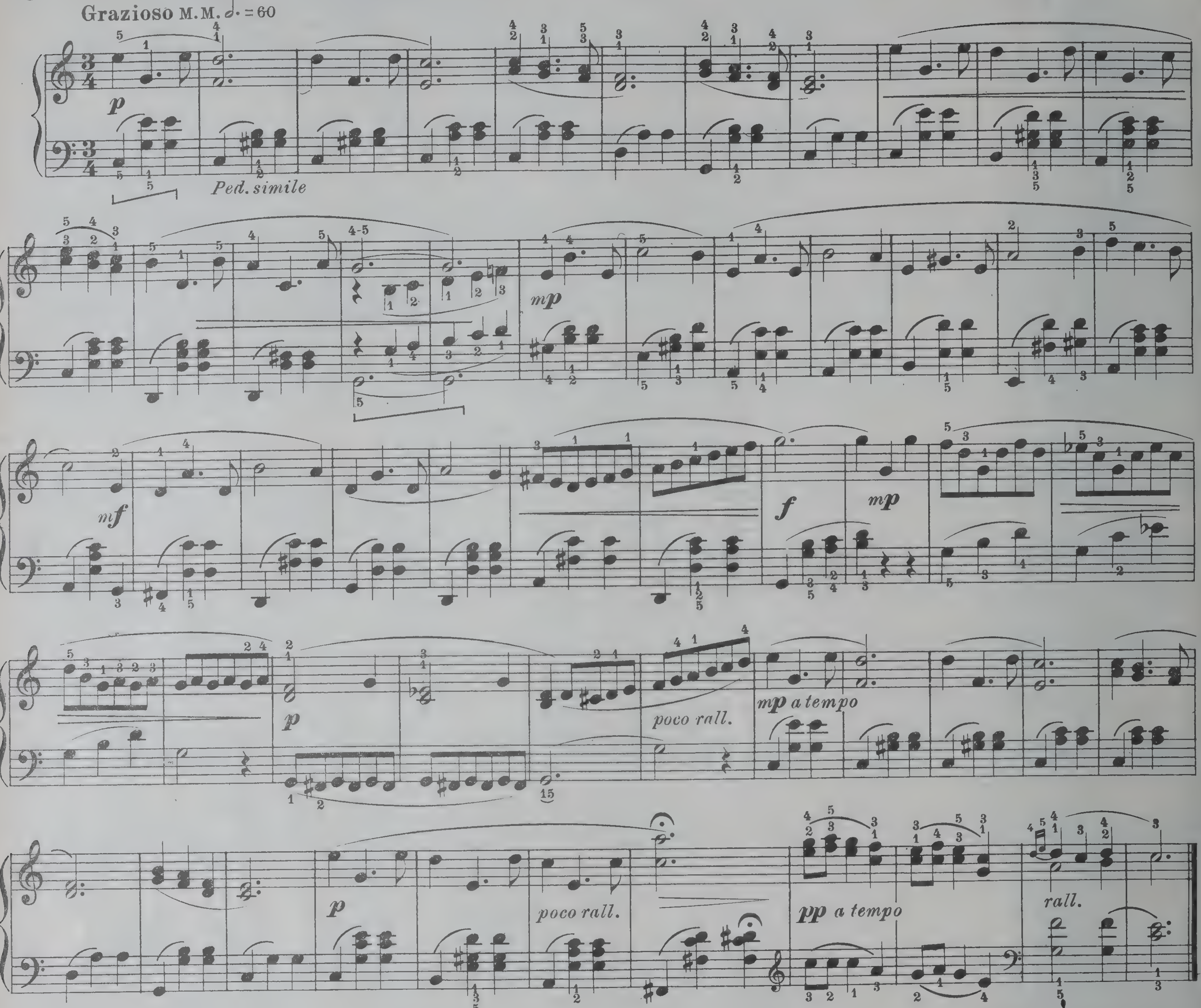
SINGING SANDS

HELEN L. CRAMM

A graceful teaching piece, exemplifying the waltz rhythm. Grade 2½



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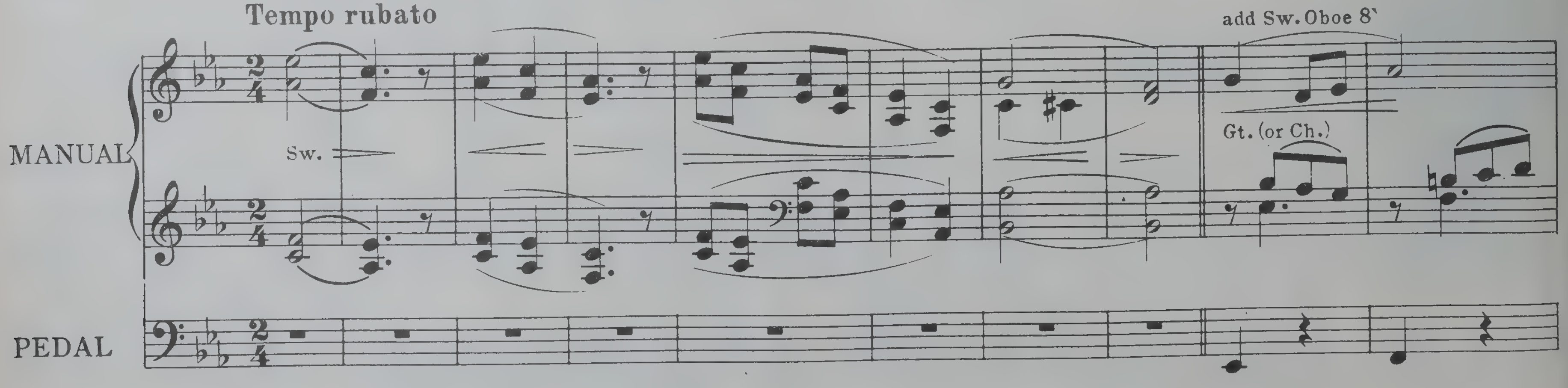
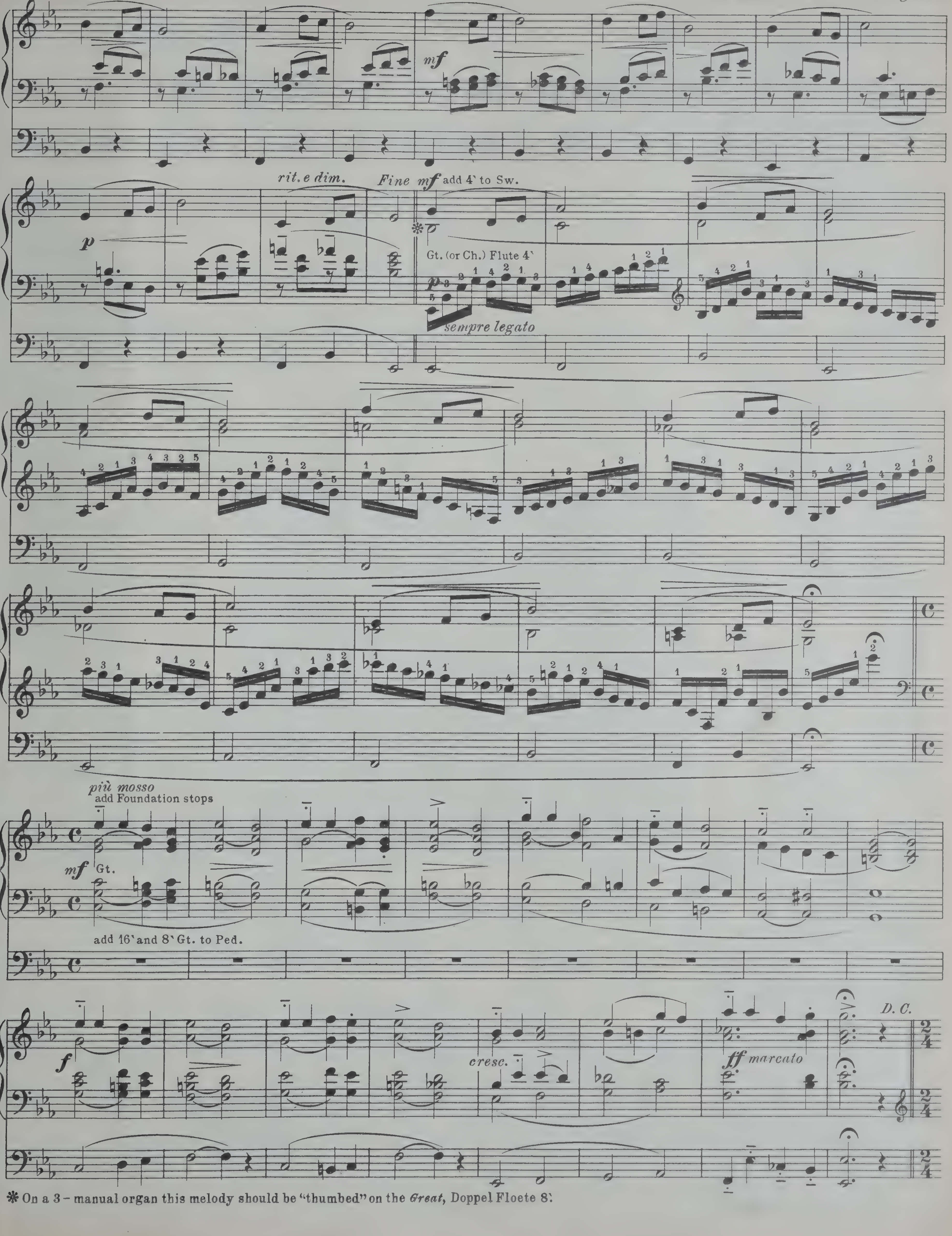
SONG OF CONTENTMENT

CARL F. MUELLER, Op. 19

Prepare
Gt. (or Ch.) Melodia 8' and Dulciana 8'
Sw. Vox Celeste 8' (Strings)
Ped. Bourdon 16' uncoupled

A melodious slow movement, well constructed. A useful *Prelude* or *Offertory*



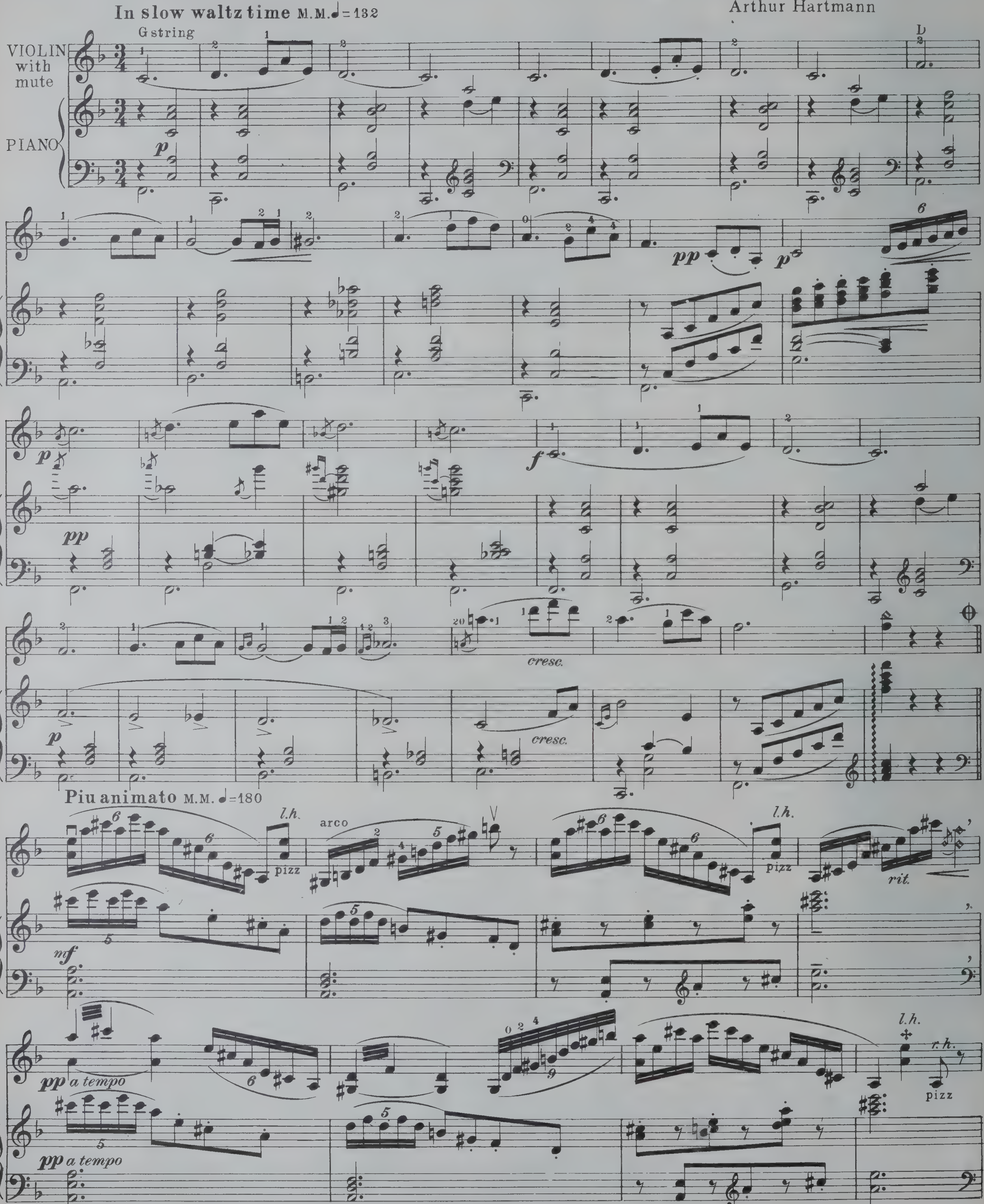


✻ On a 3 - manual organ this melody should be "thumbed" on the *Great*, Doppel Floete 8'.

SIRENS

A really striking concert piece, well-arranged.

JAMES H. ROGERS
Free transcription for Violin and Piano by
Arthur Hartmann



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The Singer's Etude

Edited by Noted Voice Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Vocal Production in the Child, the Adolescent and the Adult

From an Address by the Noted Composer and Teacher, Isidore Luckstone

Read Before the Normal School for Music Supervisors Under the Direction of Dr. Hollis Dann, at West Chester, Pa.

[EDITOR'S NOTE.—*Isidore Luckstone was born in Baltimore, January 29th, 1861. He studied piano, theory and voice with many of the leading masters. After professionally touring the world, he returned to America and became the foremost accompanist. His memory is prodigious; for he has rarely appeared on the platform with notes. In this way he acquired an enormous repertoire of operatic and concert material, always at his fingers' ends, and gradually became the trainer in both voice production and interpretation of many celebrated artists.*]

WE have voices and natural talents in this country that can easily compete with those of any nation on earth; but, as everything tends toward the almighty dollar, study is neglected, and get-rich-quick singing is uppermost in the student mind. The slogan of the day seems to be "get-wise-quick and get-rich-quick." The result is a decadence in vocal standards and purity of tone. Artistic ideals are neglected, and loud singing and questionable effects substituted. There is a lack of desire for knowledge of technic. Operatic arias, and particularly the dramatic ones, inspire the youthful aspirant, and as a consequence many teachers are forced against their better convictions, to cater to the student's mistaken ideas. Each one wants to be a vocal *Babe Ruth,* completely forgetting that the vocal cords are a great deal more delicate than a baseball.

The obvious time to correct this tendency is at a very early age, and the appropriate place is in the schools. Here is *your* opportunity to render an invaluable service to the nation. You can begin to cultivate the child's appreciation, and, through normal gradation, create a desire for purity and artistry instead of the bombastic and the spectacular. The best means at your command to accomplish this purpose is by precept. It is, therefore, my earnest wish to make a strong appeal to you in this direction.

I fully value the splendid work being done here and know that progress is inevitable; but I am *convinced* that technics alone will not suffice. It is an interesting scientific fact that the mind of a child somewhat under two years of age is only equivalent to that of an average animal; But as the child's mind continues to develop thereafter it becomes more and more like a thirsty sponge, ever ready to absorb. His mind in the recipient stage gives music the great opportunity to make its appeal through expression. This must be transmitted by the teacher. It cannot be *told* nor *taught.*

Tonal Examples

Some wise man has said: "You can't *learn* nothin' to nobody." This applies particularly to the vocal question in the child. Give anyone a tone, and more especially to a child, and he will approximate the pitch without reasoning how or where to acquire it. A good tonal example will generally induce a better response than a poor one, especially in children who are natural imitators. A tonal example that is agreeable and free, consequently having its natural vibrations, would unconsciously appeal to the child's hearing and create a genuine interest. This would present the inductive method the subtleties of which always attract the developing mind of the child. Feed the youthful mind with these subtleties rather than the drier mechanics. It is obvious that the teacher himself, in order to accomplish this, should be able to sing a tone with correct vocal production. How otherwise would you expect to inspire the child with the proper appreciation. Any one can learn to give a free tone, even though the voice is not of particularly good quality, and many of you have good voices, while some, I know, are beautiful. To improve the child's voice you should cultivate your own so that you could illustrate correctly. This would benefit the speaking as well as the singing voice. Your work would be enhanced almost beyond conception.

You must educate your own *hearing* if you are to educate the *ear* of a child towards his own organ. I feel that this most valuable part of the work is the most neglected—to teach one to hear *himself.* It is inconceivable how any one can fail to hear himself when the ear is correctly educated. It is merely an evolution toward keen aural appreciation. Physicists state that the ear as a sense is even keener than the eye. I have repeatedly demonstrated to myself and to others that our aural perception of our own tone production is an absolute and essential necessity. Let me quote authoritative statements.

Helmholtz, one of the greatest scientists the world has ever known, states:

> "The vocalist does not, properly speaking, *tune* at all. It is with him a matter of ear, that is, sense of pitch which guides the muscles to alter the tension of his vocal chords and make them produce tones at various pitch. The ease and rapidity with which this can be done are matters of careful training followed by long practice. They can never be acquired by those who have not the proper cerebral organization."

Dr. Gordon Holmes says:

> "The tone of the voice is therefore governed almost wholly by the will of the speaker; and according to the delicacy of his ear will be tuneful or the reverse. That the ear is mainly instrumental in producing refinement of vocal tone is proved by the example of persons who, being born incurably deaf, have been taught to speak, as in such cases the voice remains harsh to the highest degree." He also says: "The ear must be guided by results to act as chief arbiter of the utility of many practices relating to voice training. *In all cases the ultimate appeal must be to the ear.*"

These references may seem superfluous, especially if they appear as obvious to you as they do to me; but this very simple fact is still ignored by many vocal teachers and singers. It is necessary to have the child learn to know through hearing whether he is singing not only with the correct pitch but also with the tone quality desired. He is not encumbered at this period with methods and so can the more easily learn inductively.

Those who cannot hear themselves have never been taught to develop that sense. Through acquirement of this faculty at an early age, the tendency toward correct vocal development will right itself and later on will simplify actual training. It is not advisable at this time to enter into technical fundamentals. It is best to allow children to slowly mature musically and vocally through induction. Naturally if there are not not enough supervisors and the work is done principally by the grade teachers it is much more difficult. But the supervisors should then instruct the grade teachers in the quality of the speaking voice at least and in production of the singing voice when possible.

When Singing Should Cease

If the head voice is used during childhood and the voice is not forced or strained, there is usually no *serious* "break" during adolescence. Therefore in most cases the boy may continue to sing, provided always that all strenuous use of the voice is carefully avoided. A broken and uncertain condition of the speaking voice is conclusive evidence of a similar condition of the singing voice. Whenever such a condition exists, singing should cease altogether until the disturbed vocal conditions disappear.

Growing Youth Forces the Voice

Unfortunately, growing youth is particularly prone to force the voice. That of a child before puberty should never be forced down in order to produce a chest quality. The beautiful head tone should be allowed full freedom in a limited range. Nor should the adolescent be allowed to sing high tenor and low bass parts in dramatic works. I believe this is frequently done, but only in the United States, and is to be deplored. Many voices of great promise have been destroyed through bad usage at this the most sensitive physiological period of their existence. It is an excellent time to devote to the study of musical literature. A graded musical education of the classics, and particularly of the vocal literature can now be made valuable. The voice of the boy at this period goes down an entire octave, while the girl's voice changes only about a tone or two. It is imperative that such transitions receive due consideration. Delay the study of technic until adolescence has been established. General breathing exercises as well as any athletic training intended for physical development are beneficial; but training of vocal foundations should be postponed.

We now come to the adult voice. To sing correctly and artistically many qualifications are needed. People often have peculiar ideas, however, as to proper qualifications. I recall an instance when a lady brought her daughter to me, saying, "I believe that my daughter is destined to be a great singer. I am sure that you will find that she possesses a really wonderful voice, for I have noticed that all the renowned singers have very long necks. Kindly notice my daughter's neck." And I answered: "My dear Madam, I fear that you may be mistaken. The one animal in the world that has no vocal chords, consequently incapable of making any sound, is the giraffe." Such ideas are, of course, absurd. Voice, musicianship, intelligence and imagination are the principal qualifications.

In dealing with the adult voice we must understand the physiological elements that enter into singing. It is essential to know the process of tone production, and I shall endeavor to give you a very brief outline. You must realize that this knowledge must not be used in an effort to *manufacture* tones, but that it should be kept in mind merely for the purpose of allowing nature to assert itself. The first thing we do is to take a breath, that is to say, inhale. There are many ways of breathing; and there seems to be much difference of opinion as to the best method. Notwithstanding the great diversity of description among teachers and vocalists as to the various methods, it is necessary to recognize that there is but one form of breathing that prevails physiologically in all individuals; and that is normal "abdominal" diaphragmatic breathing. This breathing consists of both the thoratic and diaphragmatic acting in perfect synchronism, but merely under greater control and amplitude in the singer.

The so-called "abdominal" breathing means the expansion of the abdominal muscles; since there is no breathing apparatus in the abdomen.

Clavicular breathing is absolutely wrong, because the lifting of the shoulders entails muscular tension in the neck and throat, which would of course interfere with singing. We should, therefore, only use a combination of costal and diaphragmatic breathing, which is known as thoracic breathing. This is what we do when we ordinarily take a breath to speak; and it should be exactly the same when we sing. The only difference is that we take longer breaths. It may interest you to know that normally we take in only three-fifths of a pint of air, whilst there are actually about four quarts of air almost constantly in the lungs. Instead of breathing about seventeen or eighteen times a minute, which we do normally, we reduce this number by taking in a larger supply of air when we inhale to sing; but it is well to remember that one can suffer from too much air as well as from too little. When we exhale the breath the air finds exit through the windpipe or trachea; and in producing a tone this exhalation sets the approximated vocal chords into vibration. Although the pitch desired fixes the chords automatically, the air alone makes them vibrate. Only a limited amount of air can pass between the chords, and no matter how loud a tone is desired only a quarter of one per cent. of additional air can be forced through. The breathing muscles, through training, help to sustain the air in expulsion. Artificial muscular rigidity must not be used for this purpose.

How Tone Acquires Quality

The tone acquires quality through the resonators, which principally include the pharynx, mouth, and nasal cavities. An essential for tone quality is nasal resonance, and, while I firmly believe in nasal resonance, I do not advocate a nasal tone. As the tone is emitted from the larynx it is projected by means of the relaxed uvula to the resonating chambers that surround the nasal cavities, therefore producing nasal resonance. The most important factor in tone production is the complete relaxation of the throat and its surroundings. Contraction should be avoided in the soft palate as well as in the throat, or the head resonance will not be forthcoming. The soft palate, tongue, and lips are for purposes of enunciation only. Let the tone dominate the activity of the chords instead of the contrary. Frequently a student will state that he was instructed to focus the tone in the throat. This I consider fatal. By obtaining head resonance in the *primary attack,* one can learn to use what the French term the "masque," for through the resonating chambers of the face the tone carries farther than through any other means. This cannot be forced; and when I speak of attack I do not mean *assault.* In every case the voice should be treated with consideration. I teach my pupils to think the peak of the pitch and work downwards from that. When working from top down, the youthful quality may always be retained and registers obviated. This will not interfere with a more sonorous tone when descending; for a natural adjustment in the chest cavities permits of a deeper resonance even to the woman's chest tones, and the blending upper quality creates an even scale throughout the entire range. Thus the deadly lower edge of the tone is mastered as well as any flat singing or tremole.

Head resonance first should be your slogan, not muscular effort. The body, throat, jaw, and neck muscles should be relaxed. Experience has taught me that almost every student contracts the muscles of the neck, creating rigidity that interferes with the normal action of the throat. This is partly because the breathing apparatus is not properly under control, and it would seem to them to be the only alternative. Muscular action as such does not produce tone. Likewise interference of the tongue is a mistake and is also a frequent cause of bad tone production. While many teachers and singers believe in flattening the tongue and some work to have it furrowed, I am convinced that any voluntary fixation is injurious. Whenever you deliberately depress, raise, scoop, or draw it back, you interfere. It will more likely act correctly if allowed to function as in speech.

Visualize Your Tone

These generalizations embody the essential fundamentals in singing. It is necessary for the student to grasp and apply them in vocal production. Once fully acquired they become habitual, and in final rendition should be automatic. One can then induce freedom and purity of tone through musical thought. In fact, it is ultimately through the psychology of the art alone that successful singing may be allowed. Vocal production, therefore, is control of breathing and emission of tone, the correctness of which must be proved by one's own hearing. Visualize your tone; have a preconceived ideal; and you will be able to induce rather than produce it. Hear it in *advance*, and then let your hearing determine the result. Rely upon your hearing rather than sensation. It is the *coordination* of the myriads of muscles, nerves, tendons, and so on, that gives you the means of singing; and any deliberate effort applied to any particular group or locality will not be productive but merely obstructive.

I would like to elaborate upon the question of presentation, but I am obliged to content myself with saying that its efficiency depends upon the text, its meaning, and the musical concept. In the desire for tone, text is neglected, for it is unfortunate but true that one can rarely hear clear enunciation. In the majority of cases one might just as well be listening to a Mendelssohn's song without words. Presentation also demands the style and color of the composition according to nationality. It would be a mistake to attempt a Russian song in the style of an American ballad. Music conveys different meanings to different peoples according to their conventions. An extreme instance of this is noticeable in Japan where they use quick music for **burials and slow music for weddings, just as** they use a wet towel to dry themselves after a bath whereas we would use a dry towel.

I remember the funeral procession of a wealthy Chinaman in Singapore. A brass band comprising Malayan natives, escorted the body and played what was considered appropriate music to solemnize the journey of the departed. They had evidently run out of native melodies and had borrowed in some way or another, from their American friends. Two selections particularly interested me. The first was, "I'm Afraid To Go Home In The Dark." And the second was, "There'll Be A Hot Time In The Old Town To-night." I do not expect that many singers or supervisors will ever be called upon to vary their style of presentation to such an extent and on such unusual occasions, but nevertheless, I must take this occasion, though I have never done so publicly before, to pay tribute to that old Malayan band—it certainly had a unique style!

When allowed to put aside mechanical production, by giving the poem its fullest expression, with the necessary dramatic application, one obtains the color of tone desired. This requires imagination. In speaking, the color of the voice always corresponds with the particular kind of expression given—the different kinds of love, sadness, happiness, and so forth. It can be applied equally in singing, once the correct technic has been acquired. Feel the story and the vocal necessities will follow. I do not refer to coloratura singing, of course, where text is very secondary—it is the one exception. One does not generally appreciate the fact that even beautiful tone can become very monotonous. The interest lies in word meaning and sympathetic appeal. Through your own imagination, appeal to that of your audience.

In conclusion, I would emphasize that Music is a significant factor in the uplift of all nations. It is a cultural medium towards the highest ideals of refinement, good taste and aestheticism. The history of the evolution of music parallels the history of civilization. He is indeed, fortunate who is able to offer his best efforts to such an art; and you are individually, and as an organization, to be congratulated upon your remarkable work in the past, and for the breadth of vision and ever expanding ideals with which, I am sure, you will look into the future.

Child Music

In a recent issue of *Musical Opinion*, Ernest Austin, the eminent English critic, writes interestingly, instructively and with evident knowledge of the type of music adapted to children.

"The child at play is perpetually inventing, turning the world (and the nursery) upside down, like a poet; revealing hidden romance, like a composer of music. The poet 'dreams,' the composer 'listens,' and the child 'plays'—at all their occupations. The use of the imagination is common to them all. They 'sort out' and criticise and 'invent.'

"If we admit the 'kinship' of child, poet and composer, one of the first thoughts that will cross our mind is whether children have been fairly treated by composers. (The question does not arise with regard to poets, because the poets *have* treated the children fairly!)

"I contend that composers of music have not—as a whole—been even 'amiable' to children. They generally have taken the view that music for children must be simple. They have put that first and last, and in their anxiety to do the right thing, have forgotten the poetry, the romance, the story, the magic. They have almost taken the view that anything will do for a child, and have attributed to 'simplicity' a purpose for which it should never exist. Simplicity in music should be inseparable from the genesis of the music. The poetry, the idea, should be first, and simplicity just a part of the expression.

"Children can discover the intrinsic value of music in an instant. They have a gift for discovering sincerity, and will accept no music that appears to have been written for their convenience. They want, and get, good stories, good legends, good poems—and their music must be good, also. It must have an idea, and if that idea appeals to their imagination it is surprising how they will work to master any passing difficulties."

"As a rule men of letters have a horror of music.... As for myself, I love any and all of music; eccentric, learned, and naive, that of Beethoven and that of the Spaniards of the *rue Taitbout*, Gluck and Chopin, Massenet and Saint-Saëns, the bamboula, Gounod's *Faust* and also his *Funeral March of a Marionette*, popular songs, itinerant organs, the tambourine as well as the bells. Music which dances and music which dreams, both speak to me, both arouse sensations within me. The Wagnerian melopoeia seizes upon me, envelops and hypnotizes me like the sea, and the zig-zag bowings of the Gypsy violinists have prevented my seeing the Exposition."—*Alphonse Daudet.*

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Cold Hands Spoil Many Lessons

By Lawrence D. Andrews

COLD hands spoil many lessons. This is discouraging to both teacher and student. The teacher knows he cannot judge the student's playing properly, for the playing is not normal. The student, laboring to make his rigid, unresponsive fingers do his bidding, becomes tense and nervous, and finally warms up just at the close of the lesson.

Some people have cold hands habitually. Their blood is thin and their circulation poor. Such persons should build up their general health by proper attention to diet, exercise, deep breathing, and rest. They should eat plenty of raw green stuff, cooked succulent vegetables *with the juice in which they were cooked* (especially spinach), and whole wheat grains instead of those which have been refined. Cool or cold baths in the morning, followed by vigorous rubbing and slapping of the body and by other exercises, also help. Plenty of rest, and freedom from worry are absolute necessities. Such people must expect to take time to build up good blood and circulation; for their cold hands are merely superficial symptoms.

But perhaps cold weather causes most cold hands. The student comes through the cold to his lesson, and hardly realizes that his fingers are cold and stiff until he comes into the waiting room or studio. What is he to do?

Hot water is the first remedy thought of, and if this is available it is fine. Let it be as hot as can be borne, and if possible, alternate with cold water. The hot draws the blood into the hands and the cold drives it out, thus producing a kind of pump-like action which is more efficacious than the hot water alone. End up with cold.

But it is seldom that hot and cold water are available. If there is a steam or hot water radiator in the studio the teacher should provide a pair of woolen gloves or mittens which can be left lying on the radiator for the use of students. With these gloves on, one can take hold of the coils of the radiator and warm his hands in a surprisingly short time.

Massage and exercise also are valuable aids in establishing circulation; though they seem a little slow if one is in a hurry. Rub each finger from the tip towards the knuckle (towards the heart) as if you were putting on a glove. Then rub the hands as if washing them. Alternately close and open the hands with vigorous, complete muscular exertions. Shake the hands vigorously. Grasp each finger in turn at the tip and rotate it from the knuckle in as large circles as possible.

Though this next suggestion involves an expense of several dollars, it is perhaps most generally available since it calls only for an electric connection. An electric warming pad, such as is ordinarily used in bed, can be attached to a socket, the pad wrapped around one's hands like a muff, and in a jiffy one's hands will be as warm as toast. The pad has the advantage of being portable, so that it can be taken to a concert when one is to play and when one wants to make sure of warm hands.

A word might be added about beginning practice at home, with no excuse for cold hands. When you are at home you can take time thoroughly to warm your hands before going to the piano. You will thus save much valuable time and effort; for it often takes half an hour or longer to get limbered up, if one begins with cold hands. Rubbing the keyboard with a warm, thick woolen cloth, will help to warm up the cold keys. A few minutes' application of one of the above devices will enable you to begin your work with maximum efficiency, and thus to get the most out of your lesson or practice period.

One Way of Curing a Bad Fault

By Ella E. Phillips

THERE are pupils, and pupils. Some forget what they are told the minute after it is done; and some never listen in the first place. Some have fingers like sticks and some like cushions of velvet. But the most provoking one that I ever had persisted in playing notes when there were none. No matter how many notes the piece contained, she was sure to add a few dozen more, thus so changing the piece that it was scarcely recognizable.

Talking did no good, scolding did less; and I was at my wit's end to find a way to stop it. Finally I hit upon a scheme. At one lesson I suggested that she write a little line of music for me—she was fairly well advanced—in the fourth grade. I suggested that she try her hand at composing just a line or so.

She seemed quite pleased, and at the next lesson presented four short lines for my approval. I sat down to play them. It was a simple melody well written, and I was surprised that she should show so much talent in this direction. But when I played it I purposely added note after note, lots of them, which I could see made her quite angry.

"You didn't play it as I wrote it," she scolded.

"Are you offended?" I asked.

"Well, no," she said slowly, "but why didn't you play it the way I wrote it?"

Then I started my little lecture.

"Now, my dear," I said gently, "what I have just done you have been doing for three years. I have offended you and you have been offending those great composers, but they were not here to hear you. It's a wonder they did not turn over in their graves! Think of it! A mere beginner like you trying to improve the works of the great masters. That is, you think that you are improving them, when in reality you are distorting and mangling them."

Well, need I continue? My little ruse worked, and incidentally I have found out that one of my pupils has a real gift for composing.

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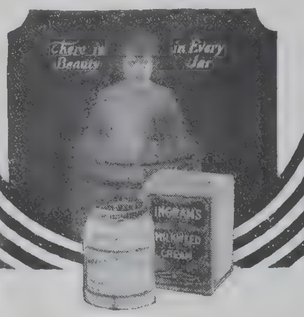

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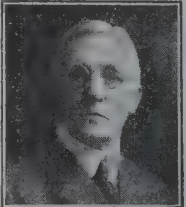

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How to Keep Your Music Shelves in Order

By Marcus A. Hackney

A CERTAIN brother-musician has originated a choice and expressive new phrase: *"It is extensively whence!"* This, when he couldn't find a piece which he had already begun to practice. When one has a very large quantity of sheet music, to mislay a piece is often as bad as to have it destroyed or stolen; if it happens, for instance, to be folded in the pages of some other piece, it may not be found for years. Even though the musical library may be as yet very small, it is an excellent plan to take care of it and to have some proper system in its arrangement, for if you stay in the same game as years go on, it will surely grow to an unexpected size.

It is really impossible to keep a stock of loose, printed music looking as neat and respectable as a shelf of books, and this leads some, as soon as they can afford it, to have their sheet music bound in book form. This, however, is not to be recommended. Books do not stay open well on the music rack, and they are a heavy load to carry if you wish to take them anywhere, especially if the pieces you want happen to be in several different books. For preservation and neatness, plain folders, made of tough, cream-colored manila paper cut the proper size, are the best thing possible. It is not even desirable, in most cases, to sew or wire the sheets in.

The top of the piano is one of the poorest places to let music accumulate. Everyone should have some suitable music shelves. If one cannot afford those very excellent little cabinets with shallow drawers, which are seen advertised in the pages of musical magazines, a simple set of shelves, such as may be made by a carpenter or by anyone handy with tools, will answer the purpose just as well. A door in front, to keep out dust, is highly desirable, but not indispensable.

In regard to the system of sorting, opinions differ. What may be the handiest for one person may not prove so for another; but *any* system is better than none. Some sort alphabetically by composer's names, some alphabetically by titles; others (including the present writer), according to the varied uses for which the music is intended. Where one's music is all of one kind—all piano, all vocal, or the like, possibly the first-named systems may be preferable, but where one has several different sorts, and especially when there are several members of the family whose musical pursuits are various, this last way is most satisfactory.

Just as a practical illustration of the way it works out, and not with any intention to hold ourselves up as a model, the writer will describe his own manner of keeping music sorted. He has an oak cabinet a little over four feet high, with eleven shelves, each 12 by 16 inches, and a door that will lock. From one shelf to the next, the space is about four inches, and the shelves are labeled as follows:

Unsorted.
Present use.
Junior's music.
Blank music paper.
Manuscript copies.
Music for piano pupils.
Music for violin pupils.
Piano music.
Piano music (duets, etc.).
Organ music.
Borrowed.

The top and bottom shelves deserve a word of explanation. Sometimes one is in a hurry in putting away a piece and has not time to think of its right classification; it is much better, then, to put it in the unsorted pile for future attention than to put it away inadvertently in the *wrong* place where it would be harder to find. From time to time one can properly sort out the things on the "unsorted" shelf, without any great labor. In regard to the pieces on the "borrowed" shelf, their presence there serves as a reminder to return them seasonably, and also makes them easy to find, should there be a sudden call for them from the owner.

But this only accounts for a small fraction of the printed music in the writer's possession. A cheap set of wooden shelves in a back room, about five feet high and three feet wide, holds a number of piles of the following sorts: Piano music, Violin music, Chamber music with piano, Chamber music without piano, Orchestra music (popular), Orchestra music (classical), Octavo anthems, Octavo music (secular), Operas, Oratorios and Cantatas, Catalogs, Scrap-books and Programs, Files of THE ETUDE. From time to time such pieces as are to be in present use are picked out and placed on the shelf so labeled in the smaller cabinet, to be returned again to their former places when the occasion has gone by for their use.

For books on musical topics, a special shelf is reserved on the ordinary bookcase.

What To Do With Inconvenient Sizes

Occasionally it happens that some piece of music is printed in a form which makes it impossible to file conveniently in its proper place, for instance, if one has a carefully sorted cabinet of octavo anthems, and happens to get hold of an anthem printed in sheet music size. In such a case, the best thing to do is to lay it away on almost any shelf of the proper size which is not very full, and, to insure its being found when wanted, *prepare a "dummy" octavo-size on blank paper or cardboard bearing the name of the piece in question and telling just where to look for it.* This is a hint borrowed from the keeper of a college library.

Of course, all this systematic sorting and arrangement takes time and care, but it is easy work, and may be done in odd times: and, when all is said and done, it is not half so much trouble as trying to find some piece "extensively whence."

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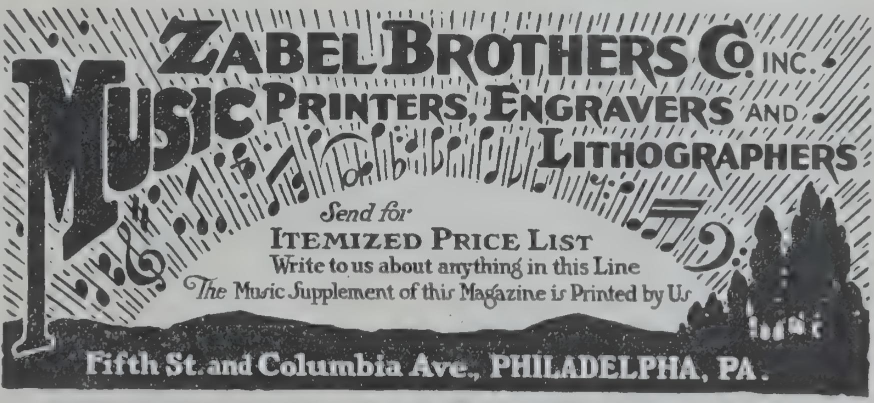

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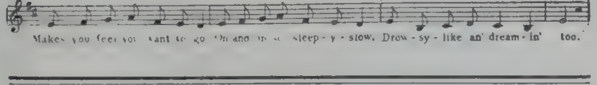

Makes you feel you want to go On and on so sleep-y-slow, Drow-sy-like an' dream-in' too.

At rare intervals songs appear that are easy for all of us to sing and yet, with their simplicity, possessing unusual charms that place them in the repertoires of great singers. Such a song is "Sleepy Hollow Tune."

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Words by Bertram Fosdick Music by RICHARD KOUNTZ

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The Organist's Etude

Edited by World Famous Organists

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Does Organ Practice Injure Piano Playing?

A Symposium by Eminent Organists

EVERY once in a while we hear some musically ignorant person exclaim that organ playing is injurious to the best piano playing. A number of opinions of this kind soon develop into a tradition and the idea becomes fixed. The important thing is to get at the truth and the real truth. A group of organists in Philadelphia have discussed this in a way that would possibly parallel any similar group in America. One pointed out that while one does not hear of famous pianists who are also organists, or of organists who are also pianists, it is nevertheless the fact that there have been many who have been equally gifted in playing both instruments. Handel was an accomplished performer at the keyboard of the organ as well as at that of the Harpsichord. Mendelssohn played both piano and organ and was quite as successful upon one instrument as upon the other. Frederic Lamond, the famous Scotch pianist, who has a world-wide reputation as an interpreter of Beethoven, was for many years an organist. There are numerous other instances.

The fact that American economic conditions are such that the average musician seeks an organ post in order to be sure of a certain portion of his income, has compelled many American musicians to become organists for their own protection. It is also true that in recent years organ posts have become very lucrative in some cities, due to the high prices paid to moving picture organists. On the other hand there are many pianists who have been kept away from organ playing because they fear that it will mean the end of their piano playing.

We are frankly of the opinion that the organ does not hurt piano playing but may help it. What does happen, however, is that both instruments do demand a great amount of time and attention. They are mutually beneficial; but if one attempts to become a master upon either instrument the time required in these days of advanced technic and musical attainments is so great that if one plays one instrument well it is hard to get the time to develop the other. For this reason it is sometimes well to become a master upon the one you select for your major instrument before taking up another. Fritz Kreisler plays the piano finely; but it is upon the violin that he is acclaimed as a master. Two instruments may be mutually helpful; but very few artists have ever had more than one instrument or have become equally famous for performance upon two instruments. Emil Pauer seemed to play the violin and the piano equally well; but, after all, his greater fame was as a conductor, and few people think of him as a pianist or as a violinist.

Preston Ware Orem

Preston Ware Orem, well known to thousands of American organists, because of his excellent collections and editions of organ works, gave the following comments:

"Organ playing, properly taught, unquestionably helps the pianist. It has the effect of making him more exact. It makes his legato vastly better, because he plays this legato with his brains as well as with his fingers. Indeed, the touch, in the case of the modern organ, makes that of the pianist more elastic. Organ playing makes the pianist a better sight reader. Why? Simply because the man who plays the organ has a thousand and one things to think about in the way of pedaling and registration of which the pianist never dreams. When he goes back to the piano all of his attention is concentrated upon sight reading and he is surprised at how simple it is. Organ playing makes the pianist a better polyphonic player because he becomes accustomed on the organ to hear the different voice parts with different organ qualities of tone."

Frederick Maxson

Frederick Maxson, organist of the First Baptist Church of Philadelphia, and a well-known concert organist, has a feeling that the piano touch is not injured by organ playing. "In fact," said Mr. Maxson, "I have a very strong conviction that it is helped very materially. Organ playing requires a peculiar kind and degree of intelligence. It reaches out to far more details than does piano playing. Organ pupils have to be meticulously precise about the legato. Good organ playing without a good legato is unthinkable. More than this the organist has to learn how to phrase, and he must learn how to make his phrasing a part of the larger whole. Nothing is so dull as organ playing without good phrasing. This in itself is an art. The modern organ lends itself to phrasing in a way which was inconceivable in the older organs. For instance, the much more responsive keys and the quick speaking pipes permit wonderful staccato effects. The agogic accents must be carefully observed; and these two make phrasing much easier upon the organ.

"Many organists play the piano exceedingly well. Saint Saëns is perhaps the best example of the brilliant organist and the brilliant pianist and it is reported that he played two great piano concertos in Berlin. Best played the piano well; but was better known as an organist. It is said, however, that when he was invited to 'open' an organ in Italy he spent some days in preliminary practice upon the instrument. Every day an old man with long white hair came silently into the church and sat during the practice periods of the English master. Finally Best inquired who his faithful admirer was. The attendant answered, 'That is the Abbe Liszt.'

"It is a fine thing for organists to study the piano first. Most organ students come to the instrument with excellent ability in piano playing. Everything one does right in piano playing eventually proves of value in organ playing. Of course if one has learned to play the piano indifferently, the organ teacher has a difficult work ahead of him. It is a great saving to acquire one's technic on the organ first through the study of the piano."

Paul Bliss

Paul Bliss, composer of a vast amount of well-known music for the church and for chorus, who was a pupil of Guilmant in Paris for three years, says:

"Of course organs have changed wonderfully. I played on several of the great French organs when they were of the old action. These were *tours de force* in the real sense. It demanded about all one's strength to play them at that time. I remember a famous organ in the east, that I used to play. I would remove my coat and vest and go for it much as one would wrestle with a bear. At the end I would be in a dripping perspiration. The effort was not unlike that which one would put out in moving several tons of coal. I can not see how such an experience would help one's piano playing. Piano playing depends upon great finger sensitiveness and nimbleness. Such an organ tended to blunt the fingers, if that term might be used. The modern organ however has very much the same touch as the piano."

Henry S. Fry

Henry S. Fry, former President of the National Association of Organists, and now Dean of the American Guild of Organists of Pennsylvania, and organist at St. Clement's in Philadelphia says:

"I am strongly of the opinion that, unless the pianist keeps up his piano practice as an entirely distinct and separate thing, his piano touch will suffer from organ playing. This is true of the modern organ with the very sensitive touch. The touch seems to many like that of the piano, but they are really quite different. The piano touch is adapted to sounding wires and is a very sensitive thing. The piano specialists may call it a pressure touch and all that, but it must be percussive to a degree to throw the piano hammer against the wires. The organ mechanism is entirely different and purely pressure. It is very light and very quick. Perhaps one may play even more rapidly on the organ than on the piano; but the touch calls for a different kind of effort; and unless one keeps up the piano practice the touch is likely to become sluggish and inert. Of course the organist is always able to play the piano; but that something which one hears in the touch of Paderewski, Lhévinne, Bauer and others, vanishes unless it is kept up with a great deal of practice."

Humphrey J. Stewart

MUNICIPAL ORGANIST OF SAN DIEGO, CALIFORNIA

I HAVE always contended that a well-developed piano technic is indispensable for good organ playing; and, furthermore, that the cultivation of organ touch is very helpful to the pianist.

In this connection I may cite the experience of Thalberg, who in his day represented the highest development of pianistic art. Thalberg contended that the legato touch, which is so essential for the pianist, could only be perfected by constant practice on the organ. For this purpose he provided himself with a small reed organ, which he used daily. This little instrument, bearing Thalberg's autograph, used to be in the possession of James Kendrick Pyne, organist of Manchester Cathedral, England. We should also remember the advice of Schumann, who spoke from the standpoint of the pianist—to lose no opportunity of practicing on the organ.

Mr. Frank Taft

WELL-KNOWN CONCERT ORGANIST

IN piano playing the most delicate gradations of "touch" are absolutely necessary for artistic interpretation. In organ playing the moment the wind enters a pipe it instantly speaks at its full strength, regardless of how delicately or hard a key is depressed.

As far as the organ keys are concerned, accent effects, which may be considered as "touch," are only obtained by disturbing the regular rhythmic flow of the music, usually by holding the keys down for an extra infinitesimal length of time.

The constant playing of an organ and seldom playing of a piano will certainly injure the piano "touch." The constant playing of a piano and seldom playing of an organ is not detrimental to the playing of either instrument.

In developing and maintaining keyboard "technic," the playing of one instrument is unquestionably of benefit to the other; but very few, if any, players have ever become equally distinguished virtuosi in both fields of activity.

Charles Galloway

WELL-KNOWN CHURCH AND CONCERT ORGANIST

I DO not believe that the playing of an organ is injurious to one's piano touch; but I do feel convinced that he who thinks of, meditates upon, dreams about, and works at real worth-while organ compositions, will eventually find himself both technically and temperamentally unable to cope with at least much, if not most, of the big, solid, inspiring works which have been written for the piano, especially many of the compositions by modern composers. On the other hand, I have observed that the piano compositions by Bach, when played by an organist, on a piano, generally receive a more musicianly, shall I say traditionally, Bach-like, interpretation that when played by one who has studied only the piano; but this is only natural, provided the organist was fortunate enough to receive a good foundation on the piano before beginning his special study of the organ.

The piano-organist, like the old family doctor, has had his day; at least, our would-be versatile friend is not taken seriously nowadays by people who know—his (in some cases) degrees, insignias, honors, and general air of pomposity notwithstanding.

Another "bird" I wish to see swatted is the organ builder (spare the mark) that builds a Three Manual and Echo Organ, but with only One Stop in the Pedal Division!!

Rollo F. Maitland

NOTED CHURCH AND CONCERT ORGANIST

IT does not; if the right kind of organ technic is used, and if piano practice is kept up.

The common assertion that the technic required for the two instruments is entirely different is only partly true, and is less so in these days of the modern concert organ than in the days of the old tracker-action church organ. True, the pianist gets his variation in tone-color by his finger-technic, and the organist by his use of stops; but, to give life to organ playing, the same force, snap, and virility should be used that is employed by the pianist to get the key down to the socket, which is his object, whether the result be a loud or a soft tone.

So many technical requirements are common to both instruments. Phrasing is done practically the same way; and the legato, non-legato, staccato, leggiero, and pizzicato touches are practically the same on both keyboards.

The really important difference between the touch of the organ and that of the piano is the lightness of the former as compared with the latter. In view of this fact a pianist playing the organ should not neglect his piano practice, else he will find his fingers lacking in strength when he returns to the piano. This is the one serious manner in which playing the organ might injure a pianist's technic; but if piano practice is kept up this should not happen.

"Nothing," said Robert Schumann, "helps to cure a young pianist of slovenly habits so much as a little practice on the organ. There is no sustaining pedal on the organ to cover up a multitude of sins."

I believe it would be very difficult for one to become a great artist at both instruments, unless he could devote all his time for several years to them. The requirements of both instruments are very great, and the concert literature of each occupies its own place. Still, a certain amount of organ playing, even a good deal of it, will never harm any pianist.

Ellis Clark Hammann

MR. HAMMANN'S services are greatly in demand as a pianist and as an accompanist in New York and Philadelphia. For many years he has been one of the leading organists of Philadelphia.

"In response to your letter I am sending you a few lines hoping it may be of use to you.

"My experience has been that organ and piano playing do not interfere with each other. I started studying the piano when eight years old and the organ when I was nine. The organs that I played on for ten years were the old-fashioned type with very heavy action when coupling the manuals. Yet I never found that it interfered with my piano work. The modern organ has a lighter action than most pianos. A good legato on the organ is helpful for a legato on the piano. I feel that this idea of piano and organ playing interfering with each other is erroneous. It depends greatly upon the musicianship of the individual."

Clarence Eddy

EMINENT AMERICAN CONCERT ORGANIST

"As to my opinion regarding piano versus organ touch, I can see no harm arising to an organist from practicing or playing the piano considerably. On the contrary, it should result in a great positive gain in the matter of technic, and consequently in a greater variety of touch and phrasing. But this is a rule which does not work both ways. In other words, I would not advise anyone who wants to excel as a pianist to devote very much time to practicing or playing the organ; for the clinging touch necessary to good organ playing, if persisted in to any great extent, is fatal to lightness of touch, freedom and brilliancy, which are required in successful piano playing. It might be a good thing for pianists to go occasionally to the organ, and 'test out' their legato playing; for they will be surprised to learn how imperfect it really is and how much they rely upon the damper pedal!

"In the matter of key-resistance, the modern organ, with its electro-pneumatic action, is quite as easy of manipulation as its smaller sister the piano, and, therefore, Herculean strength of muscle is not called for, even in the production of the most powerful and gigantic effects. The trend of much modern organ music is towards excessive speed and brilliancy, which requires far greater technical dexterity and a more highly developed manual and pedal technic than was ever dreamed of by the classical school of organ playing. However, as technic is only a means to an end, I would finally caution all organists to bear in mind constantly this fact, that the organ is not a piano, nor is it merely a vehicle for astonishing technical display."

Ralph Kinder

ORGANIST, HOLY TRINITY, PHILADELPHIA

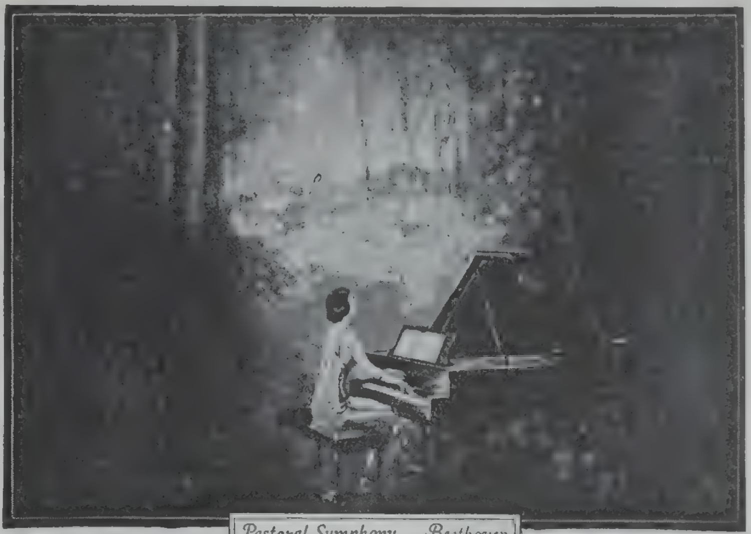
"As a teacher of both piano and organ I have not the slightest hesitancy in declaring that an 'organ touch' is helpful in piano playing and that piano technic is a necessity in organ playing. I constantly urge my organ pupils to play the piano as much as possible, while my piano pupils secure, I believe, a much better tone from their instrument by applying the correct 'organ touch' in their work."

Edwin H. Lemare

EMINENT CONCERT ORGANIST, NOW MUNICIPAL ORGANIST AT CHATTANOOGA, TENNESSEE

"THE technic of the pianist and that of the organist is alike in some respects and yet different in others. The dynamics of piano playing are controlled by the varied pressures or blows from the 'playing muscles,' and in the organ by stops and swell shades. A rapid and clear-cut finger movement is essential in both instruments; even when playing *legato*. So far as I am aware there are no other muscles brought into play in one instrument than in the other. The player instinctively accommodates himself at the moment to either instrument.

"In the old-time organs, however, with their heavy mechanical or tracker action, there was naturally some doubt as to the advisability of a good pianist straining his muscles unnecessarily; or, on the other hand, over-developing them for piano playing. But it must be remembered that during the last few years organ building has made rapid strides, including the new 'Toggle Touch' (to which I lay claim for the idea) which, if properly made, is to all intents and purposes the nearest approach to a piano touch made possible on the organ. Such a touch is the reverse of the unsatisfactory and impossible *spring* touch as first used in the modern pneumatic and electric organs, where the upward pressure against the finger, *when the key was fully depressed*, was often doubled or trebled owing to the increased tension of the spring. To play constantly on one of these spring touches would undoubtedly be more harmful to a good piano technic than even the old tracker action, where, after you had overcome the air resistance of the pallet, there was at least a distinct reduction of its weight when the key was at the bottom. With the new toggle touch there is a delightful *resistance* at the top, as in a piano, and a reduction of at least fifty per cent. in the weight when the key is depressed. This new touch is now extensively used by the leading organ builders, both in this country and in England; and I would suggest that all good pianists who wish also to play the organ insist that it is incorporated, although to this day many of the less advanced builders have failed



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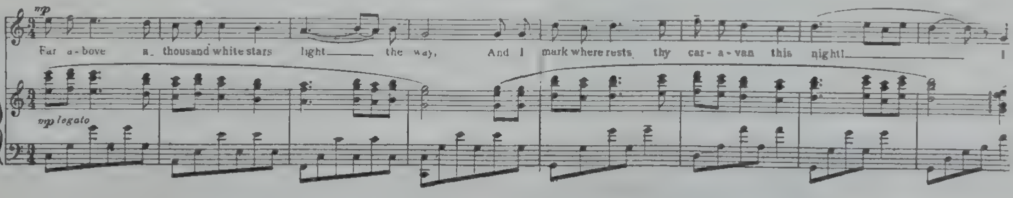
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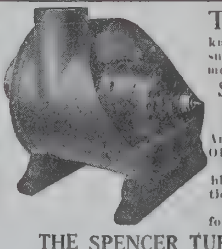

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to adopt it. In England I first worked out the idea with the well-known firm of Norman & Beard, the builders of the great organs in the Colston Hall, Bristol; Norwich Cathedral, and other important buildings, who at once adopted it as their standard, and, incidentally, called it the Lemare Touch.

"With such conditions the pianist can safely practice on the organ. In fact, the greater his technic on the piano the greater will be his ease when playing rapid and intricate passages in organ music.

"To be a good organist it is first essential to become a good pianist; and I see no reason, with a properly regulated touch, why organ playing could in any way be harmful to the pianist."

J. Warren Andrews

Past Warden of the American Guild of Organists

"Replying to your query: I consider that one instrument helps the other. In past years, when the touch of a large organ was such as to develop the muscle needed by the blacksmith, the playing of the organ was undoubtedly harmful to a facile piano technic. Now, however, most of the organs are supplied with an action often superior to that of the finest piano; further than this, the organ is as quick of speech as the piano, and the only limit in speed at the organ is the ability of the performer. Aside from this, the organ is most helpful in forming a good singing legato touch, which, once acquired, is never lost. During all the years of my teaching I have always advocated the use of the pedal piano for acquiring an organ technic. This stroke for a percussion touch is absolutely essential for a crisp and clear organ performance. It is sometimes difficult to convince a young organ student that the practice at the piano is best, because of his desire to be at the organ; but those who have produced the best results have been those with the best piano technic. In fact, a student must be a fairly skillful pianist before taking up the organ. It is time wasted to begin organ study unless the piano has first been diligently studied.

"To my mind, the only reason why most performers are not equally skillful upon both instruments is simply that the *love for one outweighs the love for the other,* and not because of a difference in touch or technic. I do not believe that the study of one instrument is *in any way* detrimental to the other, and that the idea that it is is a fallacy."

Alexander Russell

Concert Director, Wanamaker New York Auditorium; Music Director, Princeton University

"There is no reason why playing the modern organ should injure one's piano touch. It is possible to play both instruments well. One need only cite the case of Saint-Saëns as an example. In fact, playing the organ should be of great help to the pianist, particularly in developing a mental sense of *sostenuto* and a physical sense of *legato*. If the performer has mastered the principles of relaxation, his technic will immediately adapt itself to the instrument upon which he is playing, whether it be piano or organ. The chief danger against which one must guard is the possible loss of power and endurance caused by playing too much upon the light action of a modern organ. This danger can be avoided by dividing the practice between the two instruments, which will then supplement each other.

"On the other hand, a thorough knowledge and fair mastery of the piano is essential to good organ playing. The greatest organists have been and are men who have also won distinction as pianists, even though this may have been in their student days. The crisp, short vibration of the piano tone trains the ear in musical accuracy, while the piano action trains the fingers in physical accuracy, independence and strength. It is impossible to learn to play the organ well without a fundamental grounding in piano technic.

"To become a virtuoso on either instrument, however, it is obvious that one must devote one's chief attention to that instrument."

A Comparison of Handel and Bach

By Rose Frim

Bach and Handel, exact contemporaries as to their date of birth, were markedly different in their professional careers and in their musical characteristics. Percy A. Sholes, in "A Listeners' History of Music" makes the following contrasts which are helpful to the lay reader in mentally placing the attainments of these great men.

Handel was more of the practical man, and Bach more of the idealist.

Handel's was the polished, traveled, cosmopolitan mind, Bach's the more rugged mind of the student who has spent solitary days and nights in intensive work in his own study.

Handel always had some (quite legitimate) money-making scheme in view when composing; he was thus directing his activities to the winning of the suffrages of a large public, whereas Bach very frequently composed merely to satisfy his own need for self-expression or solve to his own satisfaction some problem of musical form or style.

Bach's choral-writing is more genuinely contrapuntal than Handel's; the one is to the other as Northern Gothic (organic "growth" of lines into structure) to Southern Gothic (the Gothic shapes but cut out of the flat); in other words, Handel's harmonic basis is simpler and is more clearly before his mind.

Bach's key-board writing is much more thorough than Handel's which, though effective, is often "sketchy," Bach was evidently prepared to spend time on the writing of a fugue, whilst Handel wished to "throw it off" and have done with it.

Handel's Solo vocal music is usually much more graceful than Bach's, but Bach's often attains the deeper expression; here again Handel was fluent, Bach "thorough."

A good deal of the difference between Bach and Handel might be expressed in this way—Bach was an organist widened out and Handel an opera-manager deepened.

Essentially, Handel is more modern than Bach.

Both Handel and Bach have religious feeling and great dignity, but Bach's is that of some fine old "Friend," rising in his Quaker meeting house, because the spirit moves him, and Handel's that of an Anglican dean, decorously, sincerely, and perhaps just a little pompously officiating in his vestments.

What Organists Say

"The power of self-criticism is one of the most valuable endowments a musician can have."—Hamilton C. Macdougall.

"The important thing is to make up the mind that, come what will, there shall be professional advancement; everything else will follow."—Hamilton C. Macdougall.

"Every organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church."
—Herbert Stavely Sammond.

Question and Answer Department

Conducted by Arthur de Guichard

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Hand, wrist and arm exercises—Duration of Practice.

Q. (1) Please advise me as to so-called systems of finger, wrist, forearm and arm calisthenics as an aid to piano technic. (2) Which would bring best results (a) four or five hours daily practice? (b) four or five hours, plus twenty minutes' calisthenics, or would this be too great a strain on muscles? (c) less than four hours, plus twenty minutes' calisthenics? (3) Is typewriting injurious to piano touch? If so, please point out a possible "antidote."—A. E. S., St. Anne's Ave., N. Y. C.

A. 1 The practice of any "finger, wrist, forearm and arm" gymnastics *away from the piano keyboard* is not recommended. The majority of first-class pianists are against their use except in conjunction with the piano. This is especially the case with the employment of mechanical apparatus. Some of them, in exceptional instances, may afford a certain degree of help; but it will be found, as a general thing, that mechanical appliances induce muscularity, stiffness, rigidity and loss of virtuosity, with the sure result of impaired touch and loss of depth of tone. Do your finger, wrist, forearm and arm work at the keyboard of your piano, entirely. 2 Omit the side-practice of calisthenics and practice daily as long as possible *without any sensation of fatigue, either muscular or mental.* If any muscular fatigue is felt, it is a sure sign of tension and an improper use of the part fatigued. Avoid all feeling of tiredness. Cease practicing before fatigue occurs. Remember always that the chief factor of profitable practice is the action of the mind. It must be fully alert; as soon as it is tired or begins to wander, cease practicing. 3 Typewriting cannot be beneficial to piano touch; it may even be very injurious according to the way you strike the letter keys. If forced to use a typewriting machine, do so by keeping the hand, fingers and wrist as loose as possible, touch the keys as lightly as may be and with the cushions of the fingers, the same as for piano-touch. As soon as you can, after typing, seek your piano and there try to counteract any rigidity you may have acquired.

To Acquire a Soft Touch.

Q. Please tell me how to obtain a "soft touch." I can't seem to get the beauty out of the pieces, and mother says that it sounds "like a dish-pan."—M. A. H., Canton, O.

A. Practice your scales and finger exercises *slowly, very slowly; think all the time* (a) of the quality desired; (b) of the position of hands and fingers; (c) of a constant endeavor to obtain perfect equality of weight and depth of touch of each finger, after you have obtained the ideal touch for the first note—for equality and evenness of touch means *equality and evenness of tone;* let the fourth and fifth fingers give the same weight and quality of touch as the thumb and second.—The position of the hand, for the purpose of acquiring this "soft touch." Place the hand almost flat on the keys, touching them with the fleshy cushion of each finger (except thumb, which strikes on the side near to nail), the hand inclined towards the thumb; *no stiffness of finger whatever.* This position is excellent for obtaining a soft, slow, singing touch, round and velvety. When the required quality of notes is attained, the pace may be increased, but *very gradually.* Too rapid practice is responsible for the vast majority of failures among pianists. GOLDEN RULE: *Practice slowly and concentrate your thought* upon all you do, even upon a simple five-finger exercise.

Some Questions from Afar.

Q. Pray accept my thanks for answering, in THE ETUDE, *the questions I sent you some time ago, and kindly favor again with answers to the following: (1) Is it possible for a teacher in the Public Schools, who has to use his voice all day in talking, to develop a beautiful singing-voice? Should he take lessons in vocal culture? As a singer, would he be handicapped through his work as a school teacher? (2) Who was the greater tenor, Tamberlik or Caruso? (3) What is meant by "program music?"*—Zealous, Christ Church, Barbados, B. W. I.

A. Very pleased to help you; come again. 1 There is here a double question: a. To develop a beautiful singing voice; b. To develop a singing-voice to become beautiful. If the voice is beautiful as a beginning, it may be developed in power, in compass and in agility, but any practice for these purposes may be undertaken *only after* the voice has been thoroughly rested from the fatigue of constant talking. Singers who talk much, damage their vocal quality. It is, therefore, (b) a much more difficult problem to make a singing-voice beautiful, when handicapped by the constant strain of talking. It is a common-sense proposition. Then again, what is your "talking" like? Is it natural? Forced? Nasal? Guttural? Affected—hence, throaty? Not more than one in a thousand speaks correctly. Anyhow, to develop the voice (beautiful or not) lessons in singing are indispensable. 2 Mrs. Malaprop has told us that "comparisons are odorous!" How then compare Tamberlik's voice, which was on the wane in 1873, the year of Caruso's birth? All that can be said of Tamberlik is what Grove tells us: "He possessed a splendid tenor voice, of great richness of tone and volume, reaching C in alt, which he gave with tremendous power, and 'as clear as a bell.' He was singularly handsome and an admirable actor." Very "old-timers" will vote for Tamberlik, perhaps correctly; "present-timers" who have not heard the other may decide for Caruso. As, says the Englishman: "You pays your money and you 'as your ch(o)ice." 3. Program music—as opposed to absolute abstract music, which is pure, for it is simply an endeavor to depict beauty (the greatest beauty) by means of musical sounds—is music which is arranged or composed to illustrate a positive state of mind, a concrete thing or action, the progress of a story and its episodes, and so forth. The music accompanying a film story is program music; abstract music is entirely independent of any other art.

How to Practice the Trill, or "Shake."—The Tremolo.

Q. What is the best way to practice the shake and a tremolo in pianoforte playing?—W. McR., Sharon, Mass.

A. Begin the practice *very slowly* gradually increasing the pace as greater facility is gained. At first, lightly press down all five notes, practice by pairs of fingers, keeping the hand and the other fingers motionless, thus: 1.2, 2.3, 3.4, 4.5. Do this on every pair of conjunct notes of the scale of C; then of E flat, playing the thumb and the fifth finger, as above, on the black keys. After the student has succeeded in suppressing all unnecessary motion, the practice may be continued without holding any other keys. Also try other finger combinations: 2.4, 3.5, 4.1, 5.1 and so forth.—The difference between playing a trill and a tremolo is that the trill is played by means of the finger-joints only; whereas the tremolo is played with the hand and the forearm movement.

The Chief Object of Technic.

Q. There are books upon books of scales, arpeggios and all sorts and conditions of technical exercises and studies; what is their main object? I am quite aware that there may be minor objects, but there must be one that is pre-eminent. What is it?—J. J. H., Boston, Mass.

A. Most assuredly there are many objects that may be, and are, acquired by means of technical studies and exercises, but the chief aim, the alpha and omega of perfect piano playing is the acquisition of *muscular independence.* To succeed in obtaining this, *it is the mind* which has to be educated and concentrated on that object constantly throughout the practice period. Mere mechanism without mind is worth nothing.

Vocal Records—to Imitate or not to Imitate.

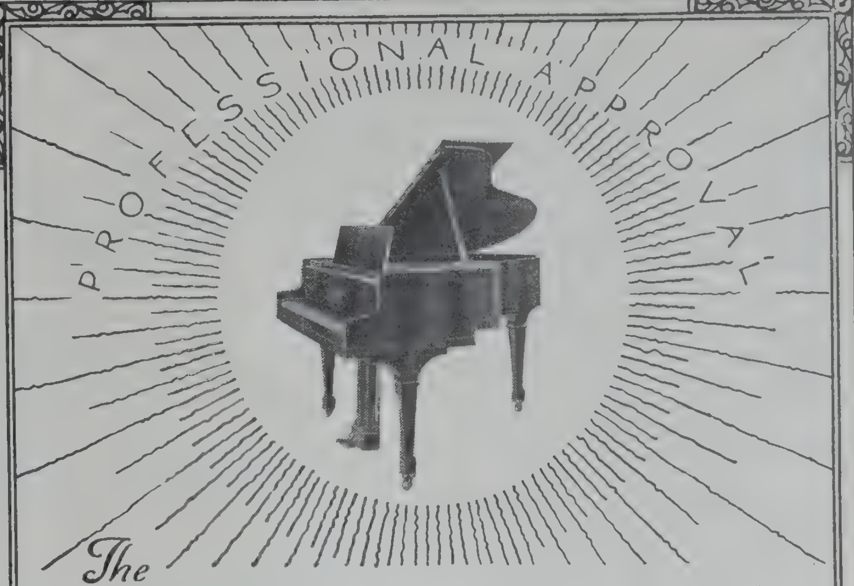
Q. (a) Is it advisable to listen to records of a song before attempting to learn it? (b) My teacher says that I do not know what quality of tones to get (c) as I cannot afford to go to the best concerts, I am recommended to imitate records of my pieces. What would you advise?—A. C. D., Providence, R. I.

A. (a) No. (b) It is your teacher's duty to show you and to make you understand and produce the right quality of emission and resonance of voice. If he or she cannot do that, a change is advisable. (c) Would you also imitate the peculiar scratch and swish of the machine? No. Now, before you attempt to sing songs, you must learn to sing good, even scales throughout your entire compass of voice, with pure tones, freely emitted. This is the essential preparation of your vocal instrument, in the same way that you would require to have your piano in good condition, tuned and regulated, before playing on it, in order that your music might be melodious and euphonious and not cacophonous. When your voice and its method in general are satisfactory, you may make use of it in the study of diction and song. Do not attempt to imitate vocal records for vocal quality, but only for interpretation and style—and even so, interpretation should be your own individual divination and message.

Ostinato—Basso.

Q. What is meant by "ostinato" and "bass ostinato?"—R. J., Troy, N. Y.

A. *Ostinato* (Italian, obstinate) indicates a figure that is constantly repeated. It may occur in any part, but it is usually employed in the bass, when it is termed *basso obstinato* (obstinate bass or ground bass). It consists of a bass figure of some four or eight measures, constantly repeated, each repetition having a different melody and harmony. All the old, classical composers employed this device.



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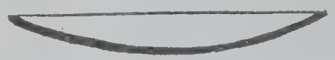
The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

The Curve of the Bow

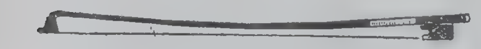
THE first bows for string instruments were probably convex, the curve was outward. They were of various shapes; but the picture below gives an idea of the principle on which they were constructed, although some of them had a crude nut and point for fastening in the hair. It is probable that the idea of using a bow to produce musical sounds by rubbing it over a stretched string was discovered by some savage in pre-historic times, who made his discovery by using the bow with which he shot arrows. A later experimenter discovered that by rubbing rosin or some similar substance on the string or hair with which the bow was strung, a louder sound could be made; and there we had the germ of the modern violin bow.



With this early crude, convex violin bow, only primitive playing could be done, and if we had had to rely permanently on bows of this character the extraordinary heights to which the art of violin playing has been carried would never have been attained. Then came Francois Tourte, the "Stradivarius of the Bow," the greatest bow maker of all time. In a flash of genius he saw that the principle of the early convex bow was all wrong, that the stick should be concave, as shown in the picture of the modern violin bow, below.

Tourte devoted his life to the improvement and manufacture of violin bows. He is a remarkable example of an inventor who not only conceived the germ of his discovery, but also perfected it in every detail until his are the finest bows which ever have been made. There have been sales of Tourte bows at prices from $300 to $1,000. The most famous violinists use Tourte bows. Tourte also discovered that Pernambuco wood, which grows in South America, is the best wood for making violin bows. He also perfected the frog and fittings of the bow.

Here was the "lucky curve" (as the fountain pen manufacturers say in their advertisements) as the inward curve of the stick changed the entire character of the bow, increasing its power of drawing smooth, steady, sonorous tones from the violin in a really remarkable degree, and also making the "staccato bow" possible, as well as the different varieties of rebounding bows, *saltato, richochet.*



The study of the above pictures conveys several lessons to the violinist and student. First, the bow must not be screwed up too tight; for when the stick has been wound up to a point where it has lost its inner curve, as in Fig. 1, the advantages of Tourte's discovery are lost, and artistic violin playing is impossible. When screwed up too tight the bow returns to the principle of the early bow as shown in Fig. 1.

In buying a bow, one with an extremely limber stick must be avoided, since if the stick is too weak it will be necessary to screw it up too tight to retain the inward curve, yet if not screwed up very tight the stick will grate on the strings.

The stick should be stiff enough to hold the hair tight when the hair is at a moderate distance from the stick, the stick of the bow still retaining its inner curve.

The bow should be unscrewed always after playing, since if this is not done the stick gradually loses its inner curve and becomes straight or almost so. When this happens the advantages of the inner curve, discovered by Tourte, are lost. When the stick has become straight from being left screwed up, it usually happens that it must be screwed up still tighter to hold the hair tight enough. When this happens the stick assumes a convex shape as in Fig. 1.

Stage Fright and the Violinist

MANY violin students who have suffered much from stage fright, the first few times they have ventured to play in public, jump to the conclusion that they will never be able to overcome it and might as well give up public playing. In this they make a great mistake; for, while there are no doubt a very few violinists who never succeed in doing themselves justice in public work, the great majority are able to overcome stage fright.

Violin amateurs somehow have become possessed of the notion that professional players never suffer from nervousness or stage fright when playing in public. Never was there a greater mistake. Very few professionals, even the greatest, entirely escape this bugbear, especially when they are playing new works for the first time, or upon important occasions where their reputations are at stake.

I have often heard the bow of a great violinist tremble on the strings at the commencement of a great concerto; and it would be some measures before he "found himself" and played with his habitual "nerve" and fire. Many great violinists dread to go on the stage and commence their work; but, like a plunge into cold water, it is all right in a minute or so. The reaction and "after-glow" come and then they are quite without fear.

Orators and actors suffer from stage fright in the same way as musicians. Demosthenes, greatest of Greek orators, was a failure at first in his public orations. We are told that he was determined to overcome his timidity and halting delivery, and to help in this he used to go to the seashore where, amid the noise of the breakers, he would declaim for hours with his mouth full of pebbles, trying to overcome the handicaps of the noise of the waves and the discomfort of the mouthful of pebbles.

Many of the great orators have confessed that they had a constant fight against stage fright. John B. Gough, the great temperance orator, used to suffer agonies before facing an audience; and, one speech done, he felt that he never wanted to make another. As soon as he had launched into his speech, however, all stage-fright and timidity vanished and he thundered away with tremendous enthusiasm.

In our own day we are told by the eminent actress, Ethel Barrymore, that she suffered from stage fright every time she appeared in a new rôle. Jane Cowl, another well-known actress, who had such a phenomenal run in *Romeo and Juliet,* on Broadway, also confesses to having endured much suffering from stage fright at different times in her career. We are told that, as a school girl, she fainted from fright when expected to play a piano solo, and was too nervous to read her valedictory essay. Then, when she had become a dramatic star, with years of experience, she postponed playing her most successful rôle for three years before she could nerve herself to appear in it before the public.

The late Teresa Carreno, the famous pianist, told a music critic who had complimented her on her fine rendition of the Liszt *Polonaise in E,* that she had completely mastered this composition and could play it half a dozen times in succession without missing a note, three years before she dared to play it in public.

Many violin students, having made a failure, or partial failure the first few times they essay a public performance, lose their nerve, and cannot be induced to make another attempt. They hypnotize themselves into the belief that they will break down if they try to play in public; and as a consequence they do the very thing they fear.

Musical stage fright almost invariably can be overcome, if the student only will go about it right. So many students make their first public plunge at a comparatively important concert or public event, and also make the mistake of playing a composition which is too hard for them to play in private, let alone in public. The best plan for the student who wishes to do public playing is to commence by playing at unimportant events. He should play for his relatives first, then for a few friends, then for informal affairs in private houses. In doing playing of this character he will feel every confidence, because he will feel that a little break down will not much matter; and because he does not fear it, the break down is not likely to come. Having acquired the requisite confidence in playing for his friends and neighbors, and at informal social events, he can take more important engagements, such as little concerts and entertainments in small halls, or in churches. He will be gaining confidence all the time; and as time goes on he will finally arrive at the stage of being able to play at important concerts and musical events without suffering from nervousness.

The piece chosen for a public performance should not be the most difficult in the student's repertoire, but one which is really easy for him. The student who feels that he can really play his composition faces the audience with every confidence, whereas if he dreads breaking down at certain difficult points, it is pretty sure that the "breakdowns" will occur. The reason that great artists play with such confidence is that they have studied their repertoires for years, and the selections have become really easy for them.

Do not memorize a piece in a hurry, completing the memorizing a few days before the concert when it is to be played. The pupil who does this will be in constant fear lest he break down at doubtful points. It is best to have the memorizing completed at least a month before the public performance. If there is any danger of slips of memory, the music should be used, as it is distressing to an audience to see the student's memory continually failing him.

The pupil who starts the study of the violin under ten years of age, has a great advantage when it comes to playing in public. Young children rarely suffer from stage fright, and the child who is continually playing in public from his earliest years never learns "stage fright," as he has always been accustomed to audiences.

The Love of Music in High Places

IT is remarkable what a large number of men eminent in other professions have found pleasure and relaxation in music. General Charles G. Dawes, Republican candidate for Vice-President (the running mate of President Calvin Coolidge) has taken a lifelong interest in the violin and is a violinist of no mean skill. He is also a composer and has written many successful pieces for the violin, of which his "Melody in A Major" is the best known and considered his best work. This composition has been played in public by Fritz Kreisler and other famous violinists and has been recorded for the phonograph by Mr. Kreisler. General Dawes has also given generous aid to many young violinists, has helped them to complete their education and in appearing before the public.

The late President Warren G. Harding played the cornet and other band instruments, in his early years, and became so proficient that he became a member of a band which took professional engagements.

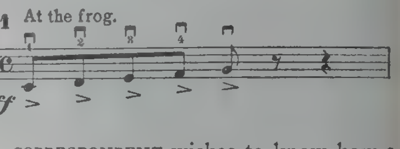
Thomas Jefferson, one of the greatest of Americans, was a violinist and became quite proficient on the king of instruments. His violin can still be seen in a museum with other Jefferson relics.

The late H. O. Havemeyer, millionaire president of the Sugar Trust, was an adept on the violin and sought relaxation and recreation in its beautiful tones, after a hard day in Wall Street, and high finance. Mr. Havemeyer bought the famous King Joseph Guarnerius violin for $12,000, for his own use, one of the most famous of all Guarnerius violins and which has now increased in value to $20,000 at least.

The Duke of Edinburgh, brother of the late King Edward of England, was a skillful violinist and won the popular sobriquet of the "Royal fiddler," in England. He frequently played in public, for various charities. His violin, a splendid Stradivarius, as part of a famous collection, was purchased about two years ago by a firm of American violin dealers and was placed on the market at $25,000.

Marcato Passages

Ex. 1



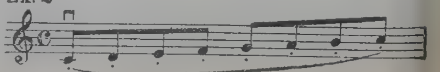
A CORRESPONDENT wishes to know how a passage marked as above should be played, and what the special advantages of such a bowing are. A bowing with a down bow for each note is only occasionally met with in violin playing, and is used when the utmost emphasis is required. It is always executed at the frog of the bow; and after each note is played, the bow must be *lifted and a return to the frog made.* This bowing is most effective for passages on the G string, although it is occasionally used on the others.

You may have noticed that occasionally a virtuoso pianist uses the point of the thumb to pick out occasional notes or series of notes with a hammer-like stroke, which are meant to stand out from the text like gilt letters on a sign board. It is similar passages for the violin which are played all with down bows at the frog.

This "all-down-bow" mode of rendering extremely marcato passages is not what is technically known in violin playing as the *"martelé"* (hammered) stroke, which is executed between the middle and the point, with up and down bowing; but it is well designed to execute "hammered" (*martelé*) passages of a certain character.

The most important thing in the execution of this bowing is that the bow must be returned to the frog after each stroke, and not dragged along the string in a series of down bows, one commencing where the other leaves off, like the following:

Ex. 2



Violin Questions Answered

By MR. BRAINE

Imitation Stainer.

M. R.—The violin dealer was no doubt correct in his opinion that your violin is an imitation Stainer. By a "factory" violin is meant one which is wholly or partially made by machinery or by very cheap hand labor, with little attention being given to the graduation and to the finishing and fitting up of the violin. 2—I would not advise you to try to remove the brand on the back of the violin, as there is no object in doing so.

Modern Violin Values.

A. C.—In justice to its advertisers, THE ETUDE does not express opinions as to the value of violins by modern makers. Besides, I would have to see the violin to express an opinion, as different violins made by the same maker differ very greatly as regards their quality. 2—You will find an extended discussion regarding the Hopf volins in THE ETUDE for August, 1922, which you could order from the publisher. 3—The requisites of a good bow are that it should be made of Pernambuco wood; that the stick should be straight and not too limber; that it should possess the proper elasticity, should be of the proper weight, and have the correct inner curve. If you are an advanced pupil in violin playing, a bow costing $20 to $25 might answer. Concert violinists often pay hundreds of dollars for genuine Tourte bows made by Francois Tourte, the greatest bow maker. You can buy cheap bows, of course, for $2 or $3, but it is bad economy to buy bows of this quality.

Improving Tone Quality.

E. A. J.—Keep your violin tuned at all times to international pitch. You can do this by getting a tuning fork or pitch pipe of this pitch. 2—A good repairer can sometimes improve the quality of a violin by re-graduation, by changing the sound-post or bass bar, or by making other changes, but not always.

French Terms.

G. M. D. A.—The translations of the words in the Ysaye Meditation, which you cannot find in your musical dictionary, are as follows: *cedes,* gradually slower; *sans lenteur,* without dragging; *sans presser,* without hurrying; *sans haste,* without increasing the tempo. These words are from the French language.

Success Requirements.

F. D.—It is quite impossible for me to give an opinion in regard to your talent and ability as a violinist without hearing you play. However, if you have the proper talent you are not too old to become an artistic violinist, if you practice persistently in the right way. The most hopeful sign about your letter is your enthusiasm for violin playing. This is the most important thing of all—to really love music, and to play with "deep feeling and emotion," which your letter says you do.

Self-Teaching.

W. A. H.—Your letter asks if it would be possible for you to learn to play a few popular violin selections by the aid of a self-instructor, or whether "you would make better headway by having the local fiddler give you lessons." If this "local fiddler" in your town knows anything about violin playing and teaching, and is not simply a country fiddler who fiddles a few jigs by "air," you would be wise in taking lessons from him, as trying to teach yourself is a shocking waste of time. If you decide to try to learn by yourself, you might get "Self Instruction," a class method for violin playing, by Albert G. Mitchell, published by the Ditson Co., New York City.

Dangers of Self-Learning.

M. W.—You ask to be cited to a self-instruction book for the violin which will give you a solid foundation in technic, "one that when you are able to take violin lessons from a good teacher of the instrument, you will have no bad habits, or incorrect methods to undo." If you expect to be in a position in the near future to take lessons from a good teacher, you will gain time by not trying to learn by yourself. No matter how excellent the books are which you use for self-instruction, you will find that you will acquire so many faults and wrong methods that when you finally come to a teacher you will have to be put back "before the beginning;" that is, it will take a long time and the exertion of much will power to undo all the bad habits which you have fallen into. It is hard enough to learn to play the violin with the assistance of a good teacher, let alone groping blindly by yourself. However, if you would like to make the attempt without a teacher, probably the work, "Self Instruction," a class method for the violin by Albert G. Mitchell, published by the Oliver Ditson Co., New York City, would be as good as anything.

Preparation for "Scene de Ballet."

G. E.—1—In the first place, a pupil who is only far enough advanced to play the Mazas Special Exercises, Op. 36, Book 1, has no business trying to play the *Scene de Ballet;* for. to play a solo of this difficulty, the pupil should be at least half through Kreutzer. 2—If the pupil finds the Mazas Special Exercises too difficult, possibly a change to the Kayser Studies, Op. 20, would be better. However, I could not say definitely without hearing the pupil. 3—The easier forms of scale work can be taken up after the first few weeks, and scale work must be continued indefinitely until the most advanced forms are reached.

Carlo Tononi.

L. A. P.—There was a Carlo Tononi, Bologna (Italy), 1690-1720. He was the son of Felice Tononi and a violin maker of some note. Your violin was no doubt made by another Tononi—Carlo Antonio Tononi, Venice (Italy), 1728-1770. He was the son of Giovanni Tononi of Bologna (Italy) and his violins bear an excellent reputation. His labels read as follows: "Carlo Tononi Bolognese. Fece in Venezia, l'Anno——." A writer on Italian violins says of his work: "His model is large and well developed in all respects. His varnish is of a very fine quality, varying from a deep red to a light orange. His tone is beautiful in character—resonant and mellow."

Not Genuine.

A. E.—Neither of your violins can be genuine, since one is branded "Conservatory Violin," and the other "Model Antonious Stradivarius." This means that it is an imitation Strad.

Pfretzschner.

J. H. F.—Johann Gottlob Pfretzschner was a German violin maker of the Markneukirchen school. He made some excellent instruments, copying the Cremonese school as far as possible.

Musin Method.

S. F. A.—One of the most comprehensive works for the study of the violin according to the principles of the Belgian method is "The Belgian Violin School," by Ovide Musin, formerly a concert violinist and now a teacher of the violin in New York City. It is published by the Musin Publishing Co., New York City. Mr. Musin was a pupil of Leonard, a famous representative of the Belgian school. The work is in four volumes.

F. A.—As you are under instructions, your teacher is the proper one to decide what works you should study, as he is naturally in a better position to prescribe a proper course of study than a perfect stranger who has never heard you play and does not know your needs.

Scale of G Fingering.

T. R.—The Kreutzer Studies are mostly of the fifth and sixth grades; Fiorillo Studies, sixth grade. 2—Either method of fingering the G major scale would do, but the first fingering you send, by the way of the first, third, and fifth positions, is the easiest. 3—It is a matter of opinion as to who is the "greatest violinist in the world." There is no one violinist who is universally recognized as the greatest.

A List of Studies.

G. M.—I would advise you to get the little work. "Violin Teaching and Violin Study," by Eugene Gruenberg, published by Carl Fischer, New York City. This work treats of the various branches of violin playing, and also contains lists of studies and pieces suitable to the violin student at various stages of his progress. If you do not care to get this work, you might get the following studies: Hermann, Violin School, Books I and II; Kayser, Studies, Op. 20; Mazas Special studies, Op. 36; Sevcik, Bowing Exercises. Op. 3; Schradieck, Scale Studies; Kreutzer, Studies; Fiorillo, Studies; Rode, Caprices.

Selling Stradivarius.

G. J. K.—There is always ready sale for genuine Stradivarius violins. Any large dealer in old violins can sell it for you, or would buy it, if genuine. There is, however, not more than one chance in a million that yours is a real Strad, as there are millions of imitations. You would have to ship the violin to the dealer for examination, as written descriptions of the violin and the label would tell the dealer nothing.

The Best Rosin.

T. R.—The best form of rosin is the kind that comes in oblong wooden boxes, as this offers the largest surface to the hair of the bow, and the rosin can be applied much quicker and better than in other shapes. The round, cylindrical cakes of rosin offer too little surface to the hair.

Richard Duke.

M. E. F.—Richard Duke, London, 1730-1780, was one of the best English violin makers, and a good specimen of his work is of considerable value. His copies of Amati violins are very well done. There are a great number of imitation Duke's, and many other violins which are not imitations have spurious Duke labels. You would have to submit your violin to an expert to find whether it is genuine, and also to ascertain its value.

Square Notes.

B. D.—The "square" notes to which you refer are played as harmonics. In playing harmonics the finger touches the string lightly instead of pressing it tightly to the fingerboard. There are two kinds of harmonics, natural and artificial. Natural harmonics are played with a single finger pressed lightly on the open string at the point indicated in the music. In playing artificial harmonics two fingers are involved; one finger presses the string firmly to the fingerboard, and the other finger touches the string lightly further up the string. Playing harmonics is a branch of violin playing which is difficult, and which should be studied with a good teacher. 2—You will find the list of words which you send, in any musical dictionary.

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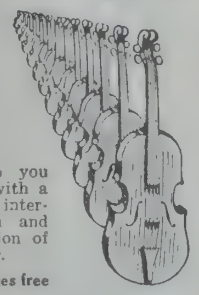

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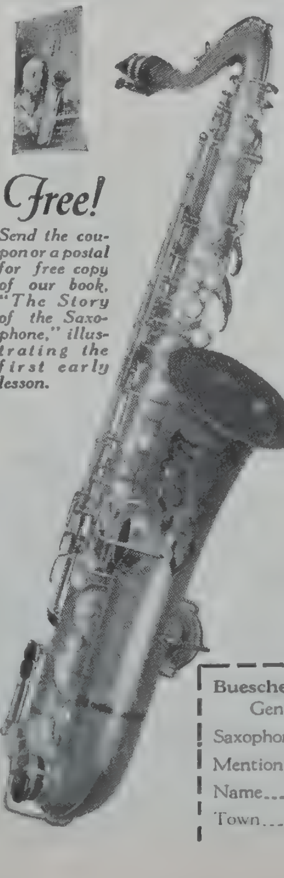

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"Music Paper"

By E. H. P.

"Sheets of blank paper are no trifling gift to a poet," so said Martial, the old Roman epigramist. We might make a similar remark in regard to ruled music-paper for a musician. It is a somewhat expensive article at present, and it is astonishing what an amount of it gets used from time to time, even by those who are not professional composers. There are occasional copying and arranging to be done, and students of harmony and other branches of musical theory use immense quantities of it for their exercises. While the best of paper is none too good, for purposes which demand permanence and wearing qualities, it would nevertheless be a good thing if there were a cheaper quality put on the market, made up in convenient tablets like the paper tablets on the market for school use, of a size about 9 by 12 inches.

In the days of Bach and Handel, music paper was ruled by hand—a tedious job. We are not able to discover at just what date ruled music-paper was first put on the market. In a trunk full of old music in the possession of one of those hereditary families of musicians which are found occasionally in Germany, the writer has seen a number of manuscripts which were written on paper ruled with a five-pointed ruling pen also, he has seen such pens still for sale by music-dealers, but either the multiple ruling-pens of the present day are inferior to the old ones, or the proper use of them is a lost art, for not only could he not succeed in making one of them work, but he never met any one else who could. Further, he never met any one who had even *heard* of any one else who could. Their value, apparently, is somewhat problematic.

Ordinary music stores generally carry but one style of music paper, that ruled with twelve staves to a page, which is convenient for the most common purposes; but many other styles of ruling, suited to special requirements, may be had from any of the large music houses, for instance, 10, 14, 16 18 or 20 staves to a page; "voice and piano," with extra room left between the voice staff and the piano part, for the words; rulings the long way of the page (preferred by some for organ music); score paper for orchestra scores, with the name of each instrument printed in the proper place; the same thing for military band. There are still other varieties besides those we have mentioned for instance very small-sized sheets for band parts to be used on the march. It is said that Richard Strauss was obliged to have special music paper printed for his colossal scores, as he used a greater number of instrumental parts than any regular score paper makes provision for.

Poor Schubert, whose immense and incessant productivity in musical composition nevertheless failed to bring him very substantial returns, was always running short of paper, and found it quite a serious expense to be met. The original manuscript of his *Octette*, a lengthy composition for string and wind instruments, is written on two or three different styles of paper, which would hint at his having used up whatever he had left, instead of buying a sufficient supply of the most suitable kind.

Music paper, as commonly manufactured, is not very highly sized. This makes the surface more agreeable to the eye, but demands special treatment when writing with ink; one should use the blackest ink possible—not a bluish "writing fluid," and should let it dry naturally, never using a blotter, as the latter will cause it to blur. If obliged to make erasures with the penknife, the correct notes should first be written in with a pencil. Afterward the pencil lines may be traced over carefully with pen and ink. Otherwise the ink may spread over the erased portion and make an unsightly blot.

The beautiful cover of this issue reproduces the painting by D. E. Sutton, made especially for the Souvenir Program of the great pageant, "The Inspired City," given with immense artistic success by the Philadelphia Music League, and is thus presented to the readers of the "Etude" through the courtesy of the President of the League, Dr. Herbert J. Tily and the Director, Mrs. Frederick W. Abbott.

A Request from the New York Public Library

The New York Public Library is anxious to complete certain of its files from which copies of THE ETUDE are missing. ETUDE readers having the following copies and desiring to dispose of them, are requested to correspond with Mr. Charles Collier, Chief of the Acquisition Division, New York Public Library, 478 Fifth Avenue, New York, N. Y. It is a matter of pride to the editors of THE ETUDE to note that the great libraries here and abroad (including the British Museum) have taken great care to secure complete files of THE ETUDE. The copies desired by the New York Public Library are

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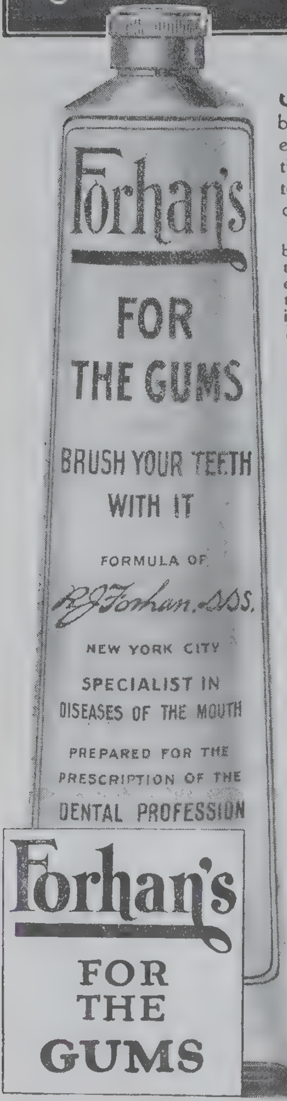
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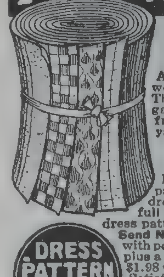

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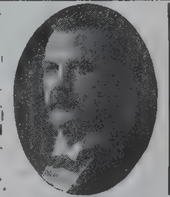

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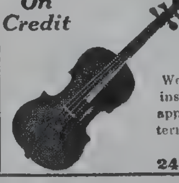

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A Titled Musician Speaks

By D. X. Kyrbi

Of the generation just past, no English composer left a greater impress upon the musical world than Sir Hubert Parry. As a composer his influence, especially upon church music of Great Britain and America, has been enormous. As Principal of the Royal College of Music, he left an incalculable effect upon the lives and artistic ideals of an army of the younger of British musicians as well as a contingent of foreigners. From one of his talks to the young people under his guidance he said:

"The beauty of order is that there is so much more room for things. If you have twenty letters by post of a morning, and open them and throw them all down helter-skelter on the table, they look perfectly awful—it looks as if it would be best to put them in the waste-basket at once, and not try to answer them. But if you put them in a few piles, in accordance with the nature of their contents they look ever so much smaller, and you don't despair of answering them at all.

"Now one of your first objects in life is to get as much into it as you can. When you get old enough to look back, you will get a bit worried not to have done some things that were worth doing; and it is always well to remember we each have a little spell to get things done, and we do not get the chance to get them done again. The older you get, the shorter you will find your one chance; and the only way to pack life as full as it will hold is to put its contents into some sort of order. But there is no order that does for every one; and every one has to find the order that suits his disposition best—and that is where the room comes for your impulses and queernesses."

How Big Is a Band?

There seems to be no definite idea of the exact number which should constitute the wind band. The English bands of the line regiments for many years had about forty members. At times they were under this in size and at times larger. The leading German bands run from fifty-four to seventy-six players. Some especially large bands have appeared from time to time in Germany. The Gilmore band had sixty-six men. Lt. Comm. Sousa, during the war, had Navy Bands approximating three hundred men. His regular organization has carried as many as one hundred. The Philippine Constabulary band has one hundred players; and it may surprise our readers to learn that there are a number of excellent bands in the Philippines numbering forty to fifty players. Many schools and colleges have excellent bands with fifty to one hundred members. It may be said that, while a band of from sixteen to twenty produces very interesting results, a really effective band does not commence until the number reaches twenty-four or twenty-five. A good concert band is quite different in effect from the brass band. Even with the addition of brass clarinets, used in England and on the continent, occasionally the brass band which has a distinctive place can hardly compete with the concert band in which both brass and wood instruments are used. The brass instruments are learned with comparative ease and their massed effect is very striking. This has led to the great number of industrial bands in England and in America. There are literally thousands of such bands now. The band contests held in various parts of England are watched as eagerly as the Olympic games. The contests are believed to have promoted a splendid spirit among the workers.

Very often the ignorant music lover gets an idea that the great masters ignored the military band. Quite the contrary is true. The band has fascinated many of them; and several, including Mozart, Beethoven, Cherubini, Berlioz and Mendelssohn, wrote especially for the band. In this day, when invention has improved the wind instruments wonderfully and expanded their compass, it is not surprising to find composers turning to the palette of the band to find new and ingenious color-effects.

Over the Footlights

By Helen Oliphant Bates

Why do actors put on grease paints? Simply because the footlights would make them appear unnatural without them. The extra paints make one look hideous in daylight; but on the stage they are necessary. Just so in music, many pianists play on the concert stage in a way that would not be acceptable in the salon.

How often has your teacher corrected you upon a point which you felt certain you had executed as she desired. Take for example an accent. Perhaps you thought you played the accent; and perhaps you did. But possibly your hearers did not hear it. It is one thing to hear any effect which you produce yourself; and it is another thing to hear one which comes over the footlights from a piano a good many feet away. It is always necessary to consider whether you have made your meaning clear enough to carry to those who are listening.

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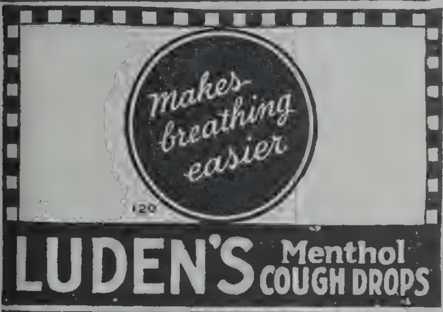

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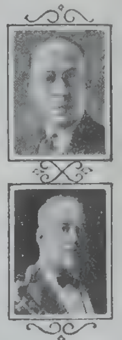

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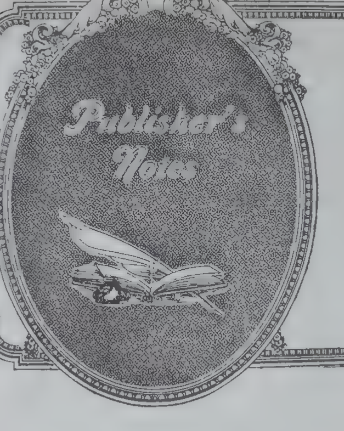

A DEPARTMENT OF INFORMATION
REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

November, 1924	Special Offer Price
Album of Arpeggios for the Pianoforte	.30
Barbarossa of Barbary—Musical Comedy—Britton	.40
Cat Concert, The—Gilbert	.35
Cleopatra—Opera Burlesque—Brigham	.40
Crosspatch Fairies—Christmas Operetta—Dale	.30
Dawn of Spring—Cantata for 2 Pt. Treble Voices—Kountz	.30
Day Before Yesterday—Operetta for Children—Cynthia Dodge	.40
Eleven Indian Love Songs—Three-Part Chorus of Women's Voices—Lieurance	.30
How to Succeed in Singing—A. Buzzi-Peccia	.60
Jolly Jingles for Little Fingers—Cramm	.30
Little Folks' Music Story Book—Cooke	.50
Little Suite for Two Violins in First Position—A. Hartmann	.30
Music Scrap Book, The—Wright	.30
Musical Moments—Piano—Hudson	.35
New Anthem Book	.20
Notturno—A Musical Romance—Schmidt	.80
Pieces for the Development of Technic—Wright	.25
Reflections for Music Students—Silber	.50
Reverie Album for the Pianoforte	.35
Rhythms for Young People—Steenman	.50
Ruth—Cantata for Women's Voices—Paul Bliss	.25
Schubert Album for the Pianoforte	.35
Six Study Pieces in Thirds—Moter	.25
Ten Busy Fingers—M. M. Watson	.25
Vision of Deborah—Cantata—Kieserling	.30
What to Play—What to Teach—Harriette Brower	.75

Teachers' Discounts

A number of well-known music publishers have inaugurated a movement which is designed to take away gradually all discounts from teachers.

In brief, their plan (to which we are fundamentally opposed) is—

> On all music printed after June 1st, 1924, no discount will be allowed to the teacher.
>
> On all music printed prior to June 1st, 1924, the teacher will be allowed the old discount.

This plan will not affect prices very much this season, but gradually, as new editions are printed, they will be marked at a lower price on which no discount will be allowed. This plan is called "Net, no discount."

We are absolutely opposed to any plan which abolishes all discount to teachers. We feel that the teacher is entitled to some compensation for the trouble, time and money expended in selecting music supplies for pupils.

The principle of giving a discount to all who buy to sell again is universal in all professions and industries. The music teacher is surely entitled to just compensation for this quite as much as the doctor, the dentist, the school teacher, the artist, the plumber or the contractor.

Therefore, we shall continue giving to all of the profession a liberal discount upon all of our own publications and a smaller discount upon music we do not publish. We ask our patrons to allow us to use our judgment in their interests, in substituting, where the editions asked for can not be procured except at a retail rate.

In all cases we will send the best edition available at the best rate available. We are confident of the loyal coöperation of professional teachers in our stand to uphold their rights.

We believe most emphatically that the removal of the teachers' discount is an injustice unwarranted by the conditions of the trade and a great hardship to many hard-working teachers who have spent their lives in developing the art of music and also in supporting the interests of the publisher.

Save Time and Money By Mail Order Music Buying

Getting one's music supplies by mail passed from the experimental stage long ago. It is now one of the fixed commercial customs universally observed. The tremendous growth of interest in music in all its branches has made music buyers in every community; unfortunately, the vast extent and diversity of musical needs can rarely be supplied except in the largest commercial centers. Throughout the length and breadth of the land there are relatively few music houses carrying a sufficiently complete and varied stock with which to meet even the current demands of the average community. This is not the fault of the local dealer, since, all things considered, there is but a limited field for his enterprise and he cannot afford to carry a large supply of articles important in themselves but limited in immediate saleableness. The music teacher who wishes to keep abreast of the times is frequently compelled to look to the larger sources of supply, or worry along with whatever may be had close by. Under such conditions the practically unlimited resources of the Presser organization offer the best solution of the problem. The *Presser service* is designed and operated with a single purpose, and that is, to save time, money and effort for music teachers and professional musicians. *Presser* publications meet all the everyday requirements of teaching and professional work; they are attainable at prices much below those usually asked and they are delivered to the teacher with all possible promptness.

The advantages of the *Presser service* including as it does a ready supply of the publications of all houses, the prompt filling of all orders and generous terms of settlement are at all times available to any music teacher who makes application and submits information as to branches taught and the number of students enrolled. A postal card addressed to this house briefly presenting the suggested data will bring a prompt and interesting response.

How to Succeed in Singing By A. Buzzi-Peccia

We have the honor to announce the publication of this new work by one of the most distinguished vocal teachers of the times, Signor A. Buzzi-Peccia. The author is the son of an eminent Italian "master of bel canto" who taught many famous singers. The son has sought to embody in this book much of the lore that has come down to him, combined with his own experience. His work as a musician has been highly lauded by Verdi, Puccini, Toscanini and others. His own pupils have included such noted singers as Alma Gluck and Sophie Braslau. Signor A. Buzzi-Peccia's songs have been sung with great success by many of the foremost singers. They have a very great sale. No one is better qualified vocally to know what he is talking about, from opera to the parlor recital, than this famous Maestro. His book will be eagerly read by singers who covet success. The special introductory price is 60 cents, postpaid.

The Value of the "On Sale" Plan To Teachers

Nothing is more disappointing to both teacher and pupil than to have the lesson hour arrive and the planned study or piece not at hand. If this condition should occur frequently, it is bound to retard the pupil's progress and certainly is no credit to the teacher. Teachers of experience for years have provided against such disappointments by using the conveniences of the THEO. PRESSER CO. service known as the "On Sale" Plan.

For those who are not acquainted with the plan, let us state briefly, that it consists of sending to the teacher a supply of music sufficient to meet the demands of the teaching season. All of this music is sent subject to the THEO. PRESSER CO.'S usual liberal professional discounts. The music is kept by the teacher in the studio throughout the year and used from as the needs arise. At the end of the season, in June or July, all unused copies are returned. Full credit is allowed on the return of all unsold copies and a statement for the balance sent to the teacher. A circular describing the "On Sale" plan and its conditions will be sent to anyone interested.

That this system of dealing is a popular one with the profession is proved by the fact that thousands of teachers annually avail themselves of its privileges. This year the number of "On Sale" patrons is unusually large and at times the volume of orders has fairly swamped the large corps of efficient clerks who handle this branch of the business.

"On Sale" orders are shipped at any time during the year and the service is by no means confined to piano teachers. Voice, violin and organ teachers use its conveniences as well as school supervisors and choir and chorus conductors. Every teacher and professional musician is invited to try this plan.

Thanksgiving and Christmas Music

Choir directors will find many fine Thanksgiving Anthems in our catalog and among the novelties, we would mention:

Now Thank We All Our God, *Huerter*
Praise to God, Immortal Praise, *Stults*
Prayer of Thanksgiving, *Netherlands*
Praise the Lord, O My Soul, *Smart*
Worship the Lord, *Watson*

A wealth of material is offered for the Christmas services in Cantatas, Anthems, Solos and Sunday School services.

The Promised Child, for Mixed Voices by R. M. Stults, is new this year and bids fair to be one of the season's best sellers. Mr. Stults always writes interestingly and his cantatas are eagerly taken up by choirs all over the country.

The Awakening, for treble voices, by William Baines, will prove an excellent work for the Junior Choir. This cantata is tuneful and if solo voices are not obtainable, unison singing can be effectively used for the solo passages.

The New-born King by Paul Ambrose is a lovely Christmas solo and it is published for both high and low voices.

To Sunday Schools, looking for a high-class Christmas service, we recommend *The Christmas Story, The Sweetest Ever Told.* Send for a sample copy. It will please you. Orders for Christmas music on the "On Sale" Plan should be sent in as early as possible so that plenty of time may be taken for making a careful selection. Write us to-day.

Schubert Album

We are going to issue an album containing the most popular selections from this most gifted composer. The volume will contain selections that are within the grasp of the average pianist; the difficult things will be avoided. They will not only be original selections, but also some arranged by Heller and others, that have met with great success.

Schubert wrote a number of beautiful compositions, but there are not many selected volumes published. This excellent compilation may be had at the special price of 35 cents postpaid in advance of publication.

Etude Prize Cover Contest

For the reason that some artists and art schools desired more time to compete for the ETUDE Prize Cover Design Contest it was extended to December 1st.

The ETUDE is most anxious to have its covers "attractive." But "attractive" is not all. They should be *significant.* Found in the music rooms of nearly a quarter of a million homes, they must contribute to the beauty of the music room and they must be so inviting and so thought-provoking that the average person will "stop and look." In other words "mere prettiness" is not all we want. The covers should mean something. Will you kindly call the attention of all of your artist friends to the details of the offer which will be found upon another page in this issue. We want striking covers and we work very hard all the time to get them.

Little Suite for Two Violins In the First Position By Arthur Hartmann, Op. 19.

We have in preparation a very interesting and ingenious little work for the young violin student in this Little Suite for Two Violins, (in the First Position) by Mr. Arthur Hartmann. The composer is one of the foremost American concert violinists of the present day, and with his experience in composing, editing and transcribing other important publications for the Theo. Presser Co., it is not surprising that he should write such a useful and comprehensive work in such a simple way. For although this Suite is all in first position and not difficult by any means, it takes the pupil through various important finger and bow exercises—the trill, tremelo, the pizzicato, chromatics, the arpeggio and double stopping. It will prove very interesting to the pupil who likes to have his teacher "play along with him," and later as the pupil advances a little, added incentive may be secured by having the pupil play the teacher's part.

The special introductory price in advance of publication is 30 cents a copy, postpaid.

Eleven Indian Love Songs For Three-Part Chorus of Women's Voices By Thurlow Lieurance

In this new compilation Mr. Lieurance has included a number of his most popular Indian songs as follows: *By the Waters of Minnetonka, Pueblo Spring Song, Wium, Hear Thy Lover's Cry.* Other numbers less known but equally effective are: *Che-ma-we-yan, Sa-ma-we-no, Pretty Flower, Pa-pup-ooh, O'er the Indian Cradle, Ski-bi-bi-la, A Sioux Maiden's Dream.* All the numbers are arranged for a three-part chorus of women's voices. The arrangements are not difficult, but they are very telling. Each number has a complete piano accompaniment. This is a most interesting compilation, containing some worth-while program novelties.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Crosspatch Fairies A Christmas Play With Music for Little Folks Music by Norwood Dale

A brand new idea for the Christmas entertainment. This little play with music does not emphasize the Christmas idea so much as it does the spirit of the holiday season, "making everyone happy." This is done in a most unusual way. We feel sure that the novel manner of treating the subject will appeal to all. The story, as written by Miss Turner, is full of delightful surprises and lines which the littlest tots will love to memorize. The music is very charming and, of course, suitable for children's voices. This little play may be given very simply or with rather elaborate staging, or it may be given in the home, and we recommend it to all those who are looking for a half hour entertainment to present sometime during the Christmas season. The costumes are fully described and are very easy to make, at little expense. Our advance of publication price for one copy only is 30 cents, postpaid.

Ruth—Sacred Cantata For Women's Voices
By Paul Bliss

Any time of the year this cantata is of use. The choruses may be sung in three parts, with two sopranos and an alto, but the second alto is added for larger bodies of singers. The story follows the Biblical text and with the exception of the prologue which may be omitted, all of the words are from the Bible or the Hymnal. The time required for rendition is about thirty minutes. The solo work is modern in treatment, but not too difficult. Requests are constantly received for a work of this sort and we call attention of Choirmasters and Choral Directors of Women's Colleges, Schools and Choruses to this satisfying work.

Our advance of publication price for one copy only is 25 cents, postpaid.

Pieces for the Development of Technic
By N. Louise Wright

We take pleasure in announcing for the first time the publication of a set of little study pieces by Miss N. Louise Wright. Each study is devoted to some special point, such as Relaxation in Chord Playing, The Trill with the Turn, Broken Chords, Double Thirds, The Scale, Arpeggios. These study pieces, which are of the second grade or a little beyond, are so planned that whatever is done by the right hand in one study, is also done by the left hand in the following study. These exercises have tuneful qualities and hence are interesting to play.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Album of Arpeggios For the Piano

The *Album of Trills* and the *Album of Scales* have both met with much favor. The *Third Volume* of the series, "Study Pieces for Special Purposes," devoted to *Arpeggios* is now well under way. This is one of the most interesting departments of modern technic and unusually attractive pieces have been selected to make up this volume. All possible types and variations of the Arpeggio form have been included. The album is, of course, of intermediate grade throughout. This should prove one of the most useful of the series. One cannot devote too much attention to Arpeggio playing.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Jolly Jingles For Little Fingers
By Helen L. Cramm

Miss Helen L. Cramm, who is a well-known musical writer and educator, has a long list of successes to her credit. She has been especially happy in her ability to produce teaching pieces that have proven interesting to young players. She seems to know just what is needed in this respect. The new volume, *Jolly Jingles for Little Fingers,* should prove equally successful as any of Miss Cramm's preceding works. The pieces are chiefly in the second grade; some are a little easier.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Cleopatra
Opera Burlesque of College Life
Book and Music
By John W. Brigham

A musical play for men is a decided novelty but something much sought after, nd we take pleasure in offering this novlty. The situations are so excruciatingly unny that we suggest plenty of rehearsals, o that the cast may get over laughing at themselves. The music is not difficult o memorize since the entire performance equires but 40 minutes, but it is most ffective. The costuming is very easily one without great expense. Boys' schools nd colleges, as well as community clubs will be most happy to get a play of this ort. Our advance of publication price or one copy only is 40 cents, postpaid.

Reverie Album For the Piano

Collections of pieces of the quieter and more expressive type are always in demand. In the past, we have published a number of such volumes including, *Tranquil Hours, Sunday Piano Music,* and *Album of Lyric Pieces.* Our new *Reverie Album* partakes of the characteristics of all three of these, being made up of pieces of the contemplative type. Some of the pieces, however, are of ornate character. All are of intermediate grade. The book is almost ready, but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

The Cat Concert
By Russell Snively Gilbert

This book of entertaining little teaching pieces is now on the press. It will soon be ready. Young players cannot fail to be interested in the incidents depicted so musically in this clever little work. At the same time, real musical benefit will be derived from the practice of these pieces, as they are well constructed and have real educational value in addition to their picturesque qualities.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Rhythms for Young People
By Blanche Fox Steenman

This is in reality a valuable contribution to the literature of musical appreciation. There are very few volumes containing such a representation of classic and modern gems. Some of the works are in original form and others are transcribed. In point of difficulty none of the numbers go beyond the intermediate grade. Practically all of the classic and modern masters are represented and each one of these by several of his most popular inspirations. The volume is now about ready, but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Day Before Yesterday
Operetta for Children
By Cynthia Dodge

History is frequently a bugbear to the student, but Cynthia Dodge has here a new idea in that she makes the pages of history actually open up and the characters step out from different ages to tell us of their opinions of present-day affairs, as compared with their own. The situations are startling in contrast, and accompanied as they are by dialogue and song, the half hour or 40 minutes passes all too quickly. Sketches of the characters in costume are included in the book, and full descriptions for staging are also furnished. The choruses are written in unison, so that the entire work belongs to little folks. Our advance of publication price for one copy only is 40 cents, postpaid.

Vision of Deborah
Cantata for Mixed Voices
By Richard Kieserling

We have constant requests from choir directors for a cantata suitable for any season of the year and not only for Christmas, Easter or Thanksgiving, and we are very glad to call attention to this serious work which will soon be published. The story is taken from the Old Testament and is dramatic as expressed in the text matter which follows the Bible story exactly. The music has sufficient Oriental flavor to maintain an atmosphere which holds the interest from beginning to end. The solo voices will find plenty of opportunity for good work, and the choruses are not easy to do, although very musicianly in their construction. We believe that this is a work long sought and one which will be of the utmost usefulness. We believe that every choir director should examine it with great care. Our advance of publication price for one copy only is 30 cents, postpaid.

New Anthem Book

We will continue the series of Anthem Books which have been so successful. The object of this series is to supply a generous amount of good, usable material at a very reasonable price. The last one that we published was the Popular Choir Collection. We have published ten volumes in this series and this one which we are now introducing makes eleven. The title has not as yet been selected, so we simply put it down as "New Anthem Book."

The material in this new volume will be similar to the "Popular Choir Collection," anthems that have never been put in book form before. The selections contained in this book are the best sellers of the past two or three years. You can look forward to a very usable volume for the average choir. The special advance price for this book will be 20 cents postpaid.

Reflections for Music Students
By Sidney Silber

The art of embodying in a very few words a thought which can be instantly assimilated is one which has been coveted from ancient times. Mr. Silber is one of the busiest teachers of the West—his influence has reached out to thousands of pupils, but from the whirl of his activities he has found time now and then to jot down a crystallized thought upon music study. There can be no question that many of these epigrammatic reflections will "sink in" with numerous students. Teachers and students will find acquaintance with this book very profitable. Mr. Silber has dedicated the book to his friend, Josef Hofmann. The advance of publication price is 50 cents a copy.

Ten Busy Fingers
By Mabel Madison Watson

Miss Mabel Madison Watson is one of the most successful teachers of young students working along modern lines of instruction. Many of Miss Watson's books have proven very popular. The study pieces in this volume are supplied with verses in order to bring out the rhythms more clearly. The idea of these little studies is to cultivate also finger proficiency, independence and key-board knowledge. They can be used to the best advantage in second grade work.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Six Study Pieces in Thirds For the Piano
By Carl Moter

Double-note technic is one of the prime requisites in modern piano playing. One must begin of course with thirds before taking up the practice of the wider intervals. Serious double-note study should be begun in the third grade. For this purpose the new studies by Mr. Carl Moter afford a very happy medium. Each of the six study pieces is totally different and each one is based upon a different rhythm, but in each case thirds are used continuously either in one hand or the other. The pieces are very musical, all of them.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Music Scrap Book
By N. L. Wright

This is a new work which we have undertaken to publish. It is a book for beginners, almost a kindergarten volume. If you have any young pupils to start, this book is just what is needed, as they do not want an extensive volume. It is made up by a very practical teacher, who presents the very first teachings of music in a very interesting manner. After the rudiments are finished, the pupil has a very easy duet, then come some interesting selections. This book is so well done and so interesting that we have every confidence in it. It cannot help but find a place in the teaching world. The volume will be quite small and inexpensive. We will be able to furnish the advance copies to teachers at 30 cents, postpaid.

(Continued on page 796)

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Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.,* required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
Business Manager—*None.*
Publisher—*Theo. Presser Co., Philadelphia.*

Owners.
Theodore Presser, Philadelphia.
Presser Foundation, Philadelphia, Pa.
James Francis Cooke, Philadelphia.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:
None.

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.

Sworn and subscribed before me this 19th day of September, 1924.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925.)

Little Folks' Music Story Book
By James Francis Cooke

The complete text of this book is now at the printer's being set up. The task of selecting the illustrations (which will be printed on separate sheets to be cut out by the pupil and pasted in the book) is now proceeding. The design of this book is to provide the very little music pupil with musical fun and instruction for a whole year. The stories of the lives of the composers are told in child language (not baby-talk). There is just enough in one chapter for one club meeting or lesson. The publication will now be hurried as much as possible. The advance of publication price is 50 cents, postpaid.

What to Play and What to Teach
By Harriette Brower

The author of this book has just returned the corrected proofs and the work may be expected on the music counters soon. The first to receive copies, however, are those who have sent in for the work at the special advance introductory rate. Miss Brower, a teacher and critic of years of experience, has told what pieces are being used with greatest success in this day by the great artists and by practical teachers. The range runs from ancient works to the most modern works, although very few proprietary numbers have been permitted. The pieces are discussed arranged as programs. Teachers will seize upon this work in their search for standard and new material. The advance of publication price is 75 cents a copy, postpaid.

Dawn of Spring
Two-Part Cantata For Treble Voices
Music by Richard Kountz

At this season of the year it is necessary to prepare for Spring entertainments, and we are glad to offer this cantata for use in the grades, or, since it is a serious work, we would suggest that some women's clubs will be glad to use it in their programs because of its exquisite and charming beauty of melody. It is the story of Nature as expressed in Spring, and it follows a day in Spring from dawn through the coming night until after the rising of the sun. The time required for rendition is 25 minutes. Our advance of publication price for one copy only is 30 cents, postpaid.

Notturno, a Musical Romance
By Carl Schmidt

Romance and music seem intertwined, and it is to be regretted that we have so few good musical novels. Several excellent novelists have attempted books of this kind, but most of their efforts have resulted in a work of fiction with little real musical value. This story, written by a well-known New York music-teacher, has both literary charm and musical verity. Christmas is coming and there is always a demand for musical fiction, literature, etc., as holiday gifts to musical friends. Place your advance order now and get the first copies of this new edition when it comes from the press. The advance of publication price is only 80 cents, postpaid.

Barbarossa of Barbary
A Musical Comedy in Two Acts
Music by David Britton

The comedy which runs all through this musical play is of that bright, sparkling sort which appeals to the modern audience. Miss Frances Bennett has given us some very amusing situations in the book and the dialogue is decidedly snappy. The music is full of color but not too difficult for the average amateur organization to make very successful in production. The range of voices is not extreme. All costumes are fully described in the Stage Manager's Guide, wherein may be found drawings of all the principals in costume. The scene of the play is in Algeria, and of course, this permits of Oriental coloring as contrasted with certain American and other foreign uniforms. The play requires an entire evening for performance.

The stage setting is very easily accomplished, and the entire expense may be reduced to a minimum, or it may be as elaborate as desired. Catchy music, bright dialogue, funny situations and a happy ending afford a most enjoyable evening's entertainment. Any number of people may be used in the chorus. Our advance of publication price for one copy only is 40 cents, postpaid.

Musical Moments For the Pianoforte
By Mrs. H. B. Hudson

Mrs. H. B. Hudson, through the various successful numbers of her *A-B-C Series for the Pianoforte*, has become identified with this particular style of writing, but her new book, *Musical Moments*, is in the regular musical notation. Mrs. Hudson is, herself, a very busy and successful teacher. Her specialty is work with young students. In the new book, *Musical Moments*, she has compiled a very useful collection of first grade recreation pieces. Some of these are arrangements of familiar melodies, others are adaptations, but many of them are entirely original. All are carefully prepared and arranged in progressive order. This little volume might be used to supplement any instruction book.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Withdrawals from Advance of Publication Offers

There are six works that have been offered at low prices in advance of publication for past months. They are now ready. The low introductory prices offered to advance subscribers on these works are now withdrawn, and the normal selling prices apply.

The withdrawals are:

The Awakening, Christmas Cantata for Treble Voices by William Baines. This is a very attractive short cantata that will require about 30 minutes to render. The chorus work is two-part writing and is equally suitable for choirs of girls or women's voices, or for junior choirs. The several solos for soprano and alto voices may be done in unison if no soloists are available. Choristers short on good male voices can contribute effectively to a Christmas musical service with this cantata. Price, 50 cents.

The Promised Child, A Choral Cantata for Christmas by R. M. Stults. Mr. Stults is one of the most successful writers of attractive and appropriate numbers that can be sung with ease and effectiveness by the average choir. This cantata not only has some excellent chorus work for mixed voices, opportunities are also given for using a women's quartet or chorus and a men's quartet or chorus. Each solo voice is brought into use and the organ preludes and accompaniments give the organist satisfying work. The time of performance is about 35 to 40 minutes. The price for the vocal score is 60 cents, and copies of the words only may be secured at $2.00 per hundred.

Comprehensive Music Writing Book by Anna Heuermann Hamilton. This writing book has individual points that recommend it immediately. It not only covers notation, but other important rudimentary branches are treated and teachers will find students helped considerably in the understanding of music in the elementary stages when a writing book such as this is used. The price of this book is 60 cents.

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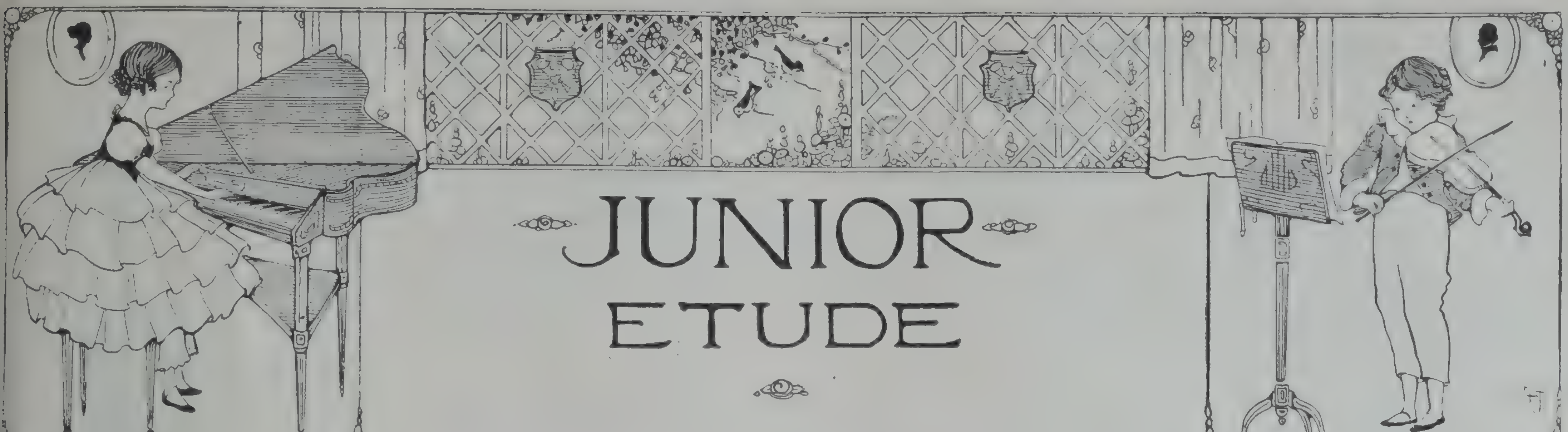

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Musical Terms (No. 11)

(If you have forgotten to copy any of these lists in your note-book, look them up in your back numbers.)

Portamento—(in reference to violin and voice) a smooth gliding from one tone to another; (in reference to piano playing) semi-staccato.

Polyphonic—a style of writing in which two or more independent parts are carried simultaneously.

Prelude—a composition introductory to a larger composition.

Presto—fast.

Prestissimo—extremely fast.

Primo—first.

Quasi—as if, like.

Quartet—a composition for four instruments or four voices.

Quintet—a composition for five instruments or voices.

My Ambling Fingers

My fingers are like little gnomes,
Upon a walk they're starting.
They amble over all the keys
With ne'er a thought of parting.

They amble up, they amble down,
They amble to and fro;
But always where one may start
The others surely go.

They amble up, they amble down,
They amble where they will.
Like walking on a sunny day
They're never keeping still.

And when they amble on the keys
They make such pretty sounds,
Like footsteps of the fairy gnomes
Who amble on the ground.

Letter Box

EAR JUNIOR ETUDE:
I thought I would write you tonight be-
tuse I have just been reading some of the
tters in the last edition and I enjoyed them
ery much. I would like to tell you some-
ting about my music. I study with a promi-
nt pianist of New York. I have studied
ith him for three years and have accom-
ished what otherwise I might not have
complished in five. I have never known
m to lose his patience. I got my founda-
on with a very good teacher. I am getting
ady now for a recital which I will give in
y teacher's studio. I am practicing three
urs a day along with my school work. I
joy THE ETUDE very much and often read
e lovely pieces in it. I have told all my
iends about you and I know they, too, will
bscribe for you.

From your friend,
SALLY CASKIN (Age 13),
Pa.

EAR JUNIOR ETUDE:
I am thirteen years old and can play fifth
ade piano pieces. I live in a small saw-
ill town in Alabama. I am pianist for our
nior Missionary Society and have also
ayed for our "League" and for the Literary
ub.

From your friend,
RUTH EVANS (Age 13),
Alabama.

AR JUNIOR ETUDE:
I enjoy THE ETUDE very much and read
the letters, but have never seen any from
rth Dakota. I like to play the piano, and
play fifth grade music. In the winter time
is very cold here and we have fun playing
the snow, but when it comes time for
ring and all the birds are singing and the
wers are in bloom, I like that season better.

From your friend,
JUNE KREMER (Age 11).
North Dakota.

The Neglected Piano

By Marion Benson Matthews

It seemed to Beth, as she sat by the window in the twilight, that a sigh came floating across the room from the direction of the piano.

She had quite forgotten about it when, a few moments later, there came another sigh, longer and more doleful than the first.

"Dear me!" she exclaimed. "I could almost declare that the piano itself was sighing!"

"I *was* sighing," said the piano.

"I was sighing", said the piano.

"Why—why—what—" stammered Beth.

"Don't be alarmed," continued the piano. "If you will only allow me to tell you the reason for my sadness, it may prove to be of help to both of us. At least, it will cheer me up somewhat to express myself. It's really getting on my nerves, having to keep silent so long. Do you mind if I talk?"

"Indeed I don't mind," said Beth. "I am curious to hear the reason for your sighs."

"Neglect, that's what it is,—neglect," repeated the piano. "Here I have stood nearly all summer, without making a sound. You have been so busy, since vacation began, with your picnics and tennis, your boating and swimming, that you've found no time for *me*. Ah! How different things were before your sister went away! She always found a few minutes, in the evening, to sit down at my keyboard and play some of the tunes I love."

The piano began another loud sigh, and Beth spoke hurriedly to prevent its finish.

"I shall begin my lessons again very soon, you know," she said. "Then you will not feel lonesome."

"Lessons are all very well," rejoined the piano. "Of course you couldn't play without lessons; but how I should like to be played again by some one who played for sheer enjoyment—not because she felt *obliged* to play. And besides, don't you know it is bad for a piano to stand idle all summer, closed and silent?"

"I'm truly sorry," said Beth, "and if it will make you feel happier, I will play some tunes this very evening."

"Thank you!" said the piano, more cheerfully. "And don't forget to play my favorites—the old folk-songs."

Mary Elizabeth's Kittens

By D. G. Holman

Imagine having ten little kittens! And every one of them coal black! That's what Mary Elizabeth had and they were so cunning with their little blue eyes and little pink tongues.

Of course they grew and learned to follow their mistress everywhere; but they remembered that their nice warm bed was in the wood-shed back of the kitchen. Mary Elizabeth would give them their supper in the kitchen and then open the door and say, "Run, kitties, run," and away they would go straight for the wood-shed.

The novelty of having ten black kittens wore off, and Mary Elizabeth was able to put some attention where it belonged; but, even so, her music lessons were worse and worse. When Miss Stone questioned her about her practice time Mary Elizabeth said, "But, Miss Stone, I practice forty-five minutes every day, and lots of the other girls do only a half hour."

The next day Miss Stone called upon Mrs. Brown during Mary Elizabeth's practice period.

"Mrs. Brown, Mary Elizabeth is not practicing as she should. Please let me sit here and listen to her a couple of minutes, and maybe I can find the trouble."

It was certainly Noise that was coming from the music room. No one could call it music, and it stopped promptly on the stroke of the clock. The little girl was much surprised to see Miss Stone.

"Oh, Miss Stone, don't you want to see my kittens?"

The kittens were certainly pretty and their mistress explained that every single one of the ten knew the way to bed and she did not have to take them.

"Every one of them can think. Isn't that nice?"

Miss Stone agreed that it was very nice, indeed.

The next day was music lesson day. "Mary Elizabeth, you have not been practicing. It is true that you spend some time pounding the piano, but you do not *think* about what you are doing. How many fingers have you?"

"Ten."

"How many kittens have you?"

"Ten."

"Did you get your fingers mixed up with your kittens?"

"Why—why? No, of course not. What do you mean, Miss Stone?"

"Well, you open the door for your kittens and turn them out to go to the right place. Your lessons sound as if you opened the music, said, 'Go on and play, fingers,' and your mind went skating and left the fingers to wiggle as best they could. Now each little kitten knows where he wants to go and you do not have to go along to tell him, but your fingers need a guide. They cannot read the music. Your mind is guide and has to do that. It sends the directions to the fingers by means of wonderful telegraph wires called nerves. Unless your mind attends to its work and tells each finger what to play and when and how to play it, you will never be able to truthfully say you have practiced; and, what is worse, you will never play as well as the other girls."

Miss Stone paused for this to sink in and then started the lesson again.

"Begin the etude, Mary Elizabeth, and if I say 'Kitty, kitty,' you will know that you are again treating your fingers as if they are little cats. You ought not to impose upon them that way."

But Mary Elizabeth played better, and her teacher never had to say "Kitty, kitty," once.

There once was a nice little boy
Whose playing was really a joy;
He practiced each day
What his teacher would say,
And ne'er a mistake would annoy.

Anton Rubinstein

Born, Vichvatinets, 1829. Died, Peterhof, 1894

A pianist second only to Liszt, his playing being noted for fire and impetuosity. Founder of the Imperial Conservatory of Music at Petrograd. The *Ocean Symphony* and *Piano Concertos in D-Minor* and in *G* are his best known compositions in large form.

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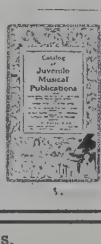

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month, "Music in America." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before November 20, 1924. Names of prize-winners and their contributions will be published in the February, 1925, issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

(When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the JUNIOR ETUDE contest.)

Honorable Mention for Essays in May Contest

Doris M. Evans, Bunos McGuffin, Loraine Fleishmann, Velma M. Donaldson, Elizabeth Wittig, Edmund Lukaszewski, Grace Herbert, Mary A. Muntz, Virginia C. Lupton, Frances E. Metz, Alberta Hays, Louise Neptray, Dorothea Johnston, Lucille Rapillard, Dolly Anderson, Nina Holhne, Mary Crouser, Frances Fusfeld, Hazel Benedict, Catherine Hennesy, Adele DeEtte Hoover, Nellie Lang, Violet May Heide, Helen O'Neill, Faye Wagner, Glenda Briner, Charlotte Silvey, Mary Eileen

MELODY
(Prize Winner)

Melody speaks to the imagination in a language peculiar to itself. Sometimes music is so expressed that it stands out in clear light and needs no coloring to make it apparent. Other times it may be expressed so that an accompaniment is necessary to set it off and bring out its full meaning. Melody comes directly from the feelings and emotions, rather than from complicated harmony which demands more thought and reflection. Thus, melody is easier to grasp, and that is why we hum a tune rather than an accompaniment. It also explains the Greek's long period of acquaintance with only melody. Old time honored melodies are entwined with our earliest recoltions, being associated in our minds with thoughts of home and happiness. They appeal strongly to our minds because we can understand them.

MARIE HOUSEL (Age 14), N. J.

MELODY
(Prize Winner)

A melody is the arrangement of different musical sounds for a single voice or instrument. The music of long ago consisted entirely of melody, that is, tunes which are usually very simple and have only one note sounded at a time. There are many types of melodies; some that bring pictures of spring and some that bring pictures of storms, and some that bring recollections of other days. Doubtless the most spontaneous outburst of song is found in the plantation melodies of the American negroes. Their ear for music is so true that they can form, without a moment's hesitation, correct harmonies for almost any melody, and they do this naturally, without training.

SARAH ELIZABETH JENKINS (Aged 12), N. C.

MELODY
(Prize Winner)

Melody is the product of inspiration which comes from a number of sources. One source might be dreams, for I have read of a composer who discovered many melodies in his dreams and wrote them down on awaking. Another might be concentration, for a composer might try to get a melody for a certain part of a composition and after many hours of thinking he would find one that would suit him. Another source is merely by accident. Mr. Drdla says that he discovered his famous "Souvenir," while riding on a trolley car and had nothing to write it on but his transfer. These are only a few of the ways in which beautiful melody comes into existence.

G. FRANCES LUPEEN (Age 15), N. Y.

Puzzle Corner

By Pauline Leeman

In each of the following sentences there is hidden a composer.

1 Maud Miller on a summer's day,
Raked the meadow, sweet with hay.
Deny it not, O reader.

2 The bell in Ivy Towers rings the knell of passing day.

3 The Mother of Charlie Ross in idle dreams still sees him.

4 We berate our neighbors but excuse ourselves.

5 How frequently we find the cherub in ideal art.

6 If he asks your hand, Elsa, do not say nay.

7 Be brief, Lo, towards life's setting sun man hastens.

8 You have dropped a beet. Ho, vender, here it is.

9 The dog spies a cat and it makes his tail wag nervously.

10 My chop I never like to eat with peas.

11 You have found an egg, lucky boy.

12 Liz still improves from day to day.

(Answers will appear in February, 1925, issue.)

Answer to May Puzzle

13, 14, 8, SON. 9, 10, 7, 6, DEEM. 11, 14, 12, 13, LOSS. 16, 7, 10, 9, 3, 2, NEEDLE. 1, 4, 5, FIX. 1, 3, 2, 10, FLEE. 12, 15, 7, 9, SHED. Composer, Felix Mendelssohn.

Prize Winners

Margaret Walters, (Age 12), California.
William F. Potter (Age 13), Massachusetts.
Roland Forest (Age 12), Canada.

Honorable Mention for Puzzles in May Issue

L. Rousseau, Arthur Boyer, Esten Matheson, Robert Ellis, Virginia Smith, Fred Hawkins, David Turner, Emily Randolph, Emily Swanson, Audrey Fannin, Margarte Way, Jack Alman, Florence Schack, Mary Comerford, Mary O'Brien, James J. Lynch, M. K. Domville, Marian Welch, Maxine Hopkins, Anna Coulombe, Julienne Poincen, Mary Lewis, Esther Rabinowitz, Georgette Wilson, Charles Schurmann, Geraldine Cate, William Grant, Lucile Lowe, Dorothy Marengo, Ethel Lehy, Marian Stamp, Harriet Delevig, Ruth Wade, Freddie G. Jones, Ralph Hallenbeck, Mary Elizabeth Doherty, Nathan Price, Roslyn Roth, Eli Elizabeth Plummer, Mary Frances Berghaus, Maxine Meyers, Frank Gaither, Helen Modson, Pauline Olmstead, Celia Kartzinell, Hazel Scott, Freda Shaw, Violet Mae Heide, Eleanor Query, Evelyn Byrn, Edith Gloves, Leo Ray, Alfred Landry, Rose Cohen, Elizabeth Vassil, Betty Sullivan, Yvonne M. Fievet, Dorothy Thington, Frances V. Brown, Ida Margoles, Dorothy Ashe, Clara, Agnes Jarka, Eleanor Feigert, Dorothy Nash, Lucienne Dessosiers, Laurence Quill, Grace Levenhaupt, Anna Brunswick, Maida Child, Mary Higbee, Jessie Holman, Ruth E. Price, Adele De Ette Hoover, Aileen Graham, Doris Thoresen, Jean Morgan, Margaret Cronin, Josephine McVey, Helen Garth, James Gerend, Ernestine Buck, Irene Zebawa, Dorothy Craft, Evelyn Hill, Evelyn Laver, Marian Porter, Doris Evans, Ruth Lebos, Inez Helen Christianson, Evelyn Omwake, Helen Ashemberg, Winnie Hartwell, Paul Chouinard, Cathryn Janssen, Marjorie Maddox, Cecelia Maddox, Dorothy Oliver, Gretchen Kohler, G. Floriene Goldeen, Martha Smith, Hariette Kohler, Marie Wallin, Frances Pease.

This list could have been extended to include many other answers nearly as neat, but space does not permit. Again, as is always the case, some do not follow all of the rules, and of course can not be counted. And do not forget that what is a good, neat paper for anyone aged eleven or twelve is quite inexcusable for one aged fourteen or fifteen. A good many of the papers from writers of fourteen or fifteen years look as though they came from the kindergarten; and then the senders wonder why they did not receive honorable mention at least, if not a prize.

DEAR JUNIOR ETUDE:

I've taken music lessons for three years. I hated my exercise book and despised scales and arpeggios. I wanted to play pieces only and never bother with scales.

Then one day my teacher left town and I refused to take another teacher. I had my own way then. I played all the pretty pieces I thought of and never bothered with scales.

It is now almost two years since I've had any lessons and I've come to realize that my daily practice has not done me any good. Why? I've got to admit it; it is because I've done without scales, arpeggios, and exercises. My fingers have grown stiff and numb and refuse to run up and down octaves to play decent "glissando," which is due to lack of exercise. I've taken up again with my scales, but I find it harder than ever. I hope to master them, though.

I hope the JUNIOR friends who read this and are tempted to go without scales and exercises will realize what a mistake they'd make, as they are most essential.

From your friend,
R. LESLIE MEURICE (Age 15),
Can.

The ETUDE MUSIC MAGAZINE

Christmas December 1924 Number

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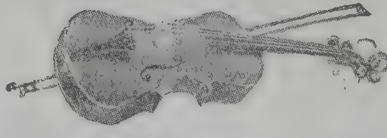

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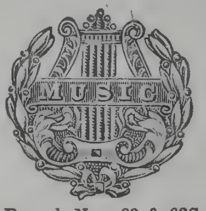

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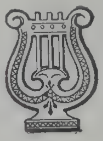

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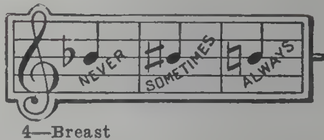

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Genuine cowhide, smooth finish, brief style, 2 pockets, black, brown or mahogany	**5.00**
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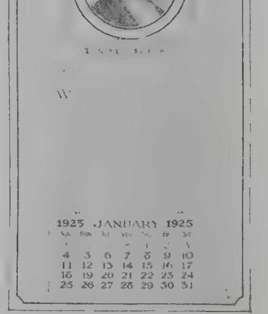

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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The World of Music

Donizetti's Birthplace in Bergamo, Italy, is to be purchased and converted into a public property, as a memorial to the composer of "Lucia di Lammermoor."

A "Temple of Music," consisting of a music stand of white marble in Grecian design, seating a large band or orchestra and a chorus of three hundred, with an amphitheatre seating twenty-five thousand persons, was dedicated on September 21, in Roger Williams Park, Providence, R. I. It was bequeathed to the city by William Curtis Benedict; and the building will be known as the "Benedict Monument to Music."

Jenny Dufau, coloratura soprano, who for several seasons was a leading figure in the Chicago Opera Company, died August 29, at her home in Pau, France. She was a native of Rothau, Alsace; and Etelka Gerster and Marchesi had been her leading teachers. Before coming to Chicago she had sung in many leading opera houses of Europe.

The Semi-Centennial of the Paris Opera, generally conceded to be the most beautiful piece of theatrical architecture in the world, will be celebrated on January 5, next. A feature of the festivities will be recognition of the centenary of the birth of Garnier, the architect of the building. A gala program of music composed between 1830 and 1875, and a performance of Lully's "Triomphe de l'Amour" will mark the event.

"La Mascarade of the Princesses Captives (The Masquerade of the Captive Princesses)," a new ballet by Francesco Malipiero, recently had its premiere at the Théâtre de la Monnaie of Brussels.

Three Daughters of Robert and Clara Schumann are still said to be living. Marie, now eighty-three years of age, lives with her youngest sister Eugénie, aged seventy-three, at Interlaken; while Julie (Frau Sommerhof), at seventy-eight, resides n Holland.

An Organ of 1400 Pipes Made of Cardboard instead of metal is in use in he Church of the Incoronata of Milan. These pipes are said to be wonderfully fashoned, and are made after the ideas of Father Giovanni Crespi Rigghiso, a learned Italian chemist.

Lew Dockstader, one of the most famous of the old-time black-face minstrels, died in New York, October 26th. He was emarkable for his impersonations of prominent figures of the day—such men as Presidents Harrison and Roosevelt—and is said to have been longer before the public and to ave received a larger salary than any other black-face comedian.

The New "Chickering Hall," on West Fifty-seventh Street, New York, was opened o the public on October 8th. It is planned hat this hall shall reclaim the glories of he former halls under this name. The first was completed in 1850, shortly before Jenny Lind made her first historic visit to America. The second, in East Fourteenth Street, was pened in 1860, and the third, in which ractically all famous artists of that period ppeared, was in use from 1875 to 1901.

Serge Koussevitsky, successor of ierre Monteux as conductor of the Boston ymphony Orchestra, made his American début at the concert of October 10. A comletely filled auditorium greeted the newcomer and applauded enthusiastically his ork; while the press of the following morning joined in the favorable reception.

Broadcasting of Copyrighted Musical Compositions, without the owner's onsent, was declared illegal, "Under certain rcumstances," in an opinion of Federal udge Knox handed down in October. Publishers are not yet all agreed as to the advisability of pressing this claim, and The heodore Presser Company, as well as several others, have not thus far restricted the use of their publications for radio purposes.

Olga Sapio, daughter of Clementine De Vere Sapio (who for some years before her arriage to Romualdo Sapio, the operatic nductor who took her to his London home, eld the enviable distinction of being far e highest paid church singer in America), as been achieving reputation as a pianist England.

A Prize of Fifty Thousand Lire ($5,000) is offered by *Il Secolo*, a Milan newspaper, to stimulate the composition of opera. The winning work is to be produced in a leading opera house of Italy.

A Greek Musician Has Ordered an Organ from a German maker, specially constructed for the performance of Greek and Byzantine music. The octaves of this instrument contain forty-two different intervals, each different from the others. These forty-two intervals are probably the seven modes, each in the diatonic, chromatic and enharmonic form of the authentic and plagal modes. On this instrument it will be possible to play the old Greek Hymns of the Middle Ages.

Giacomo Spontini is to have the one-hundred-and-fiftieth anniversary of his birth celebrated on a large scale at his birthplace, Majorana (near Jesi, Marche). A statue of him by Tebaldini was recently unveiled there.

The Brooklyn Institute of Art and Sciences, which has had a most healthful influence in the development of the musical interests of America, is this year celebrating its centennial.

Two American Operas, "Alglala," by Francesco de Leone, and "Snowbird," by Theodore Stearns, are to have a New York presentation, at Carnegie Hall, on December 15, by the English Grand Opera Company, with the composers conducting.

The "Siegfried Chair" from the Villa Wahnfried of Bayreuth, a highly-prized Wagner souvenir, is to be sent to America, to be given as a prize to the person or institution that has done most for the advancement of music and musical education in the United States.

"Thaïs" has had its three hundredth performance recently at the Paris Opéra. Sybil Sanderson created the title rôle at its world premiere at this same historic house in 1894. Mary Garden also won laurels in the same rôle at the same theater.

Six Thousand Musicians are reported to be out of work because of unusual conditions existing now in New York City. Among these are about seventy harpists.

A Sgambati Memorial Tablet has been placed on the house in Rome where the eminent composer lived.

Karl Burrian, one-time famous basso, and the creator of the rôle of *Herod* in Strauss' "Salome" at its world premiere at Dresden in 1905, and two seasons at the Metropolitan of New York, died recently.

The Centenary of the Birth of Anton Bruckner is to be celebrated by the Chicago Symphony Orchestra by including five of his symphonies in the programs of the present season.

May A. Strong, of Evanston, Illinois, has been awarded the One Hundred Dollars W. W. Kimball Company Prize offered by the Chicago Madrigal Club, for her male chorus setting of a poem, "May Comes Laughing," by Henrietta Jewett Keith, of Minneapolis. This is the third time this prize had been won by a woman, Frances McCollin, of Philadelphia having been the recipient in 1918 and 1923.

An American Women's Symphony Orchestra has been organized in New York by Elizabeth Kuyper, the Dutch conductor, pianist and composer. Mme. Kuyper has been the leader of similar organizations in Berlin, The Hague and London. She was the first woman to hold the post of teacher of composition in the Royal College of Music of Berlin.

A Collapsible Violoncello has been invented by Mlle. Adele Clement, an honor pupil of the Paris Conservatoire. Aside from its being foldable in a small space for traveling, it has the additional advantage of not being heard outside the room in which it is played.

Kings, Queens, Princes, Princesses, Dukes, and all members of nobility or aristocracy, must be eliminated from the casts of operas to be given hereafter in Russia, according to a report of a recent ruling of the Soviet.

Orchestral Concerts for the Young Folk are in their third season at Picton Hall, Liverpool, England. Symphony concerts by an orchestra of forty players are given with admission to teachers and scholars at ninepence.

A University of Music and Representative Arts is to be founded in Vienna. Richard Strauss is to be the Honorary Director and leader of the School of Style; Josef Marx will be Active Director and head of the Theory School; and Max Reinhardt will direct the School of Drama.

The Southern Music Supervisors' Association met at Winston-Salem, North Carolina, November 17-21. Leading educators of the South, directed the discussions. The programs of the first day were largely under the direction of the colored schools, the choral concert of the evening having the assistance of Marian Anderson, the phenomenal colored contralto of Philadelphia.

Igor Stravinsky is to appear as guest conductor of the Philadelphia Orchestra on January 23-24, in Leopold Stokowski's absence on his usual mid-winter vacation. He also will probably conduct the same Orchestra for one of its concerts in New York. This is a fitting compliment, as Mr. Stokowski has been one of the leading protagonists of Stravinsky's works.

One Thousand Seven Hundred and One Pipe Organs, with a value of ten millions of dollars, were produced by the factories of America during the last year.

John McCormack gave his first London concert since the war, in Queen's Hall, on October 5th. Apprehension regarding his reception, on account of political friction between Ireland and the British Government, was discovered to be ill-founded.

The Forty-Eight Preludes and Fugues of Bach are soon to appear from the Oxford University Press, edited by D. F. Tovey and fingered by the famous English Bach specialist, Harold Samuel. The work comes out with the approval of the Bach Editorial Committee of the Associated Boards of the Royal Academy of Music and the Royal College of Music.

"Shaun the Post," an Irish opera by H. R. White, was given under the direction of the composer, at the Theatre Royal, Dublin, on August 15th and 16th, and bids well to become a popular success.

Municipal Aid to Music in a more extended form was one of the principal plans launched at the Eleventh Recreation Congress at Atlantic City, October 17-22. Discussions by speakers of national importance furnished a most optimistic outline of the achievements along the line of municipal music.

Mr. Leo Oehmler, the well-known composer, who has been visiting Catalina Island, thirty miles off the California coast, writes that music has become a subject of great interest in this "Paradise of the Pacific." William Wrigley, Jr., the Chicago chewing gum magnate, has bought the island, has erected a beautiful home there, and is said to be greatly interested in the musical interests of this very popular rendezvous of tourists.

Galli-Curci will return from her concert tour of Great Britain to sing with the Metropolitan Company during January and February, after which she will sail for Australia to begin a series of forty concerts about April 1st.

Eugene Ysaye, so well known to American concert audiences as a violinist as well as conductor of the Cincinnati Symphony Orchestra, and who now is residing in Brussels, has completed a set of six sonatas for the violin alone which are said to be of a nature to cause much interest in the violin world.

"Parsifal" has lately been produced on a magnificent scale, and with gratifying success, in the old Roman Arena of Verona, Italy.

The Tailteann Festival, one of the traditional Irish events of this type, going far back into history, has recently been revived with music occupying a prominent place on the programs.

Six Orchestras, but not one playing jazz, is the proud boast of Reeves and Ward Counties, Texas.

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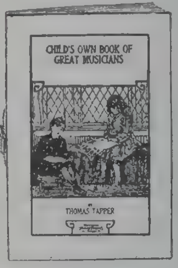
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THE ETUDE

DECEMBER, 1924 Single Copies 25 Cents VOL. XLII, No. 12

Musical Antiques

We were standing at the gate of a wayside dealer in antiques, in Maine. There was little probability that the dealer was a cheat. He was not the kind of bucolic highwayman who spends part of his time concocting "near-Colonial" furniture in the barn and the rest of his day disdainfully parting with family heirlooms in the parlor. No, here was a dealer with real antiques. There could be no question about it. They were too hideously ugly for any manufacturer in these *Ladies' Home Journal-House Beautiful-Pictorial Review-Country Gentleman*-days to foist upon the American public. But there are thousands of antique-mad pepole who will buy anything, if guaranteed to come from a period when their own ancestry was obscured in the stream of European immigration which began with the Mayflower.

We saw one very conspicuous female from the Bronx buy a "real Colonial" rug which would have made a cultured Chinaman weep. We saw the pious descendant of a Maine farmer part with a chair that her grandmother wouldn't have given kitchen room. The price paid would have furnished the entire home of John Alden and Priscilla Mullen.

Antiquity is a fetich with many people. Age means nothing except with old violins, old wine and old wives. In music we know of innumerable things that are revered for their age that are by no means exceptional as art works. It is no heresy to point out that many of the masters, including some of the greatest, could be insufferably dull, prolix and even almost trite at times.

Why perpetuate the bad taste of some of our forebears? If they bought things indicating that they possessed the germs of culture they deserve our respect and admiration. There are thousands of home-made Colonial antiques that have this elemental beauty. Others are merely ridiculous. In the modern parlor they stand in hideous contrast to the best products of the Grand Rapids furniture factories. People who buy such atrocities may possibly be followed a hundred years hence by a similar brood who will purchase our present day lawn mowers and sewing machines as antiques.

It is wise for the teacher to bring up the child with a reverence for the great classics; but at the same time the teacher should know the classics and should read the opinions of great critics about the classics so that an intelligent judgment may select which are really worth while. Many a teacher has given the child musical antiques that even the composer himself in this day would hardly greet with enthusiasm. Many a master has produced works, while under the influence of a few Homeric nods, that, were he still living, he would like to see obliterated. Yet music of this kind is doled out to pupils as immortal masterpieces, merely because it is "antique." Why not teach our young folks to accept music for its intrinsic beauty, not for its longevity?

Stop To-day

Many musicians and music teachers belie their profession and spend no little part of their time in fruitless worry. Music, of all arts, should keep them from this form of non-constructive nonsense.

So many people confound worry with concern, or interest, or earnestness. It is none of these. Worry is a form of fear, of apprehension, of nervous anticipation of some terrible thing that may happen. The musician worries because he fears that the public may not like his playing. Suppose it does not! Worry will not help the situation. Earnest work and more preparation might. Worry and fear are the thieves of success. They unfit one for the real battle, by undermining those forces which one must have at command when the great issue comes.

Arnold Bennett, the famous English novelist, represents worry thus: "Worry is the evidence of an ill-controlled brain; it is merely a stupid waste of time in unpleasantness. If men and women practiced mental calisthenics, they would purge their brains of this foolishness."

Making Others Happy

"Ty" Cobb, who, the "fans" tell us, is one of the greatest of all baseball players and managers, is recently quoted: "If I had my time over again, I would probably be a surgeon instead of a baseball player. I have only one regret, I shall not have done any real good to humanity when I retire."

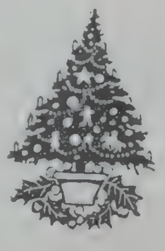
We think that "Ty," in the vernacular of the ball-park, is "off his base." This notable player has given pleasure and recreation to thousands and thousands of high-tension men who depend upon baseball as a diversion, and for a "let-up" from the grind that otherwise might shorten their lives on earth. In doing this, "Ty" has made good. Many of the surgeons he admires would not hesitate to give "Ty" a degree of "Doctor of Psycho-therapy," or "Doctor of Sunshine and Happiness," because he has probably done more for tired brains, tired bodies and tired nerves than thousands of doctors.

If "Ty" is right, all of the efforts of interpretative musicians are wasted. Their productions are just as temporal as those of "Ty." When the playing or the singing is done, all that is left is a beautiful memory unless the artist has recorded his art for some reproducing machine. These memories are treasures to those who know that their journey through life is—so far as we know—onefold. Who would give up the glorious recollections of Caruso, Busoni, Bispham, Williams? No, "Ty," the man who gives the world something to rest its mind and its soul, is not living a wasted life. You have every reason to be glad in your heart that you have had the chance to make so many others happy.

Christmastide brings no finer gift than the chance to make others happy.

Christmas Glorious!

Over a hundred million Americans will shout "Merry Christmas" again this year. The echo will ring back from multitudes in foreign climes to whom this Christmas Glorious will be one of the merriest, happiest, gladdest in their lives. Just now it is a joy to realize that we are blessed with thousands of musical friends the world over. We want them to know that our Christmas Greetings in cold print carry with them the warmest kind of a Christmas Greeting in our hearts.



Higher Character and Business Standards

Much to the credit of a group of leading American vocalists is a "Code of Ethics and Practice" we have recently received from the American Academy of Teachers of Singing of New York City. It would be a fortunate thing if these principles could be adopted by music teachers in general.

Preamble

We, members of The American Academy of Teachers of Singing, citizens of the United States, dedicate this code of ethics to the advancement of vocal art.

We pledge ourselves in our professional activities to the vital principle underlying all enduring accomplishment; in defending our own rights never to be unmindful of the rights of others.

Code

Article 1: Members of the Academy, in accordance with Article 2 of the Constituiton, agree to further: (1) the establishment of a code which will improve the ethical principles and practice of the profession; (2) the spreading of knowledge and culture; and (3) the promotion of coöperation and good fellowship.

Article 2: Members of the Academy assume the obligation to promote the teaching of singing, not primarily as a commercial project, but as a means of culture; to maintain and increase the prestige of the art of singing; and to conform to the standards of correct professional conduct as instructors, advisers, and gentlemen.

Article 3: The teacher of singing should possess both character and education.

Article 4: Any unprofessional, dishonest, or corrupt conduct on the part of teacher or pupil should be reported to the Academy.

Article 5: Any pupil who has deliberately failed to pay his just indebtedness shall be reported to the Academy, and shall not be accepted as a pupil by any other member until his debt is paid.

Article 6: Any specific promise by the teacher that leads the student to false hopes of a career is a breach of ethics and integrity.

Article 7: A minimum of one year of continuous instruction shall warrant the teacher in claiming the student as a pupil. But fairness must be practiced in the proper recognition of helpful services rendered by former teachers, and derogatory statements avoided. Furthermore, dignity and a scrupulous adherence to facts in advertising shall always be observed.

Article 8: Teachers should treat their pupils with consideration and patience, inculcating in them respect for their art.

Article 9: In voice trials the duty of the teacher is to diagnose the case impartially. Therefore it is suggested that at the outset the student be requested not to disclose the name of any former teacher. In all instances an honest opinion should be given the student.

Article 10: Punctuality is incumbent upon teacher and pupil. Pupils should be held responsible for the time originally reserved, except in rare emergency.

The members supporting these principles include:—

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Percy Rector Stephens
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Myron W. Whitney
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Come to Your Senses!

Thousands of very gifted and even notably brilliant students are painfully impatient before real hard training. They provide some of the most exasperating experiences in the teacher's career. The teacher can endure the dull or even the stupid student who is making an honest effort to progress. But the talented fellow, with ability "sticking out all over him," who does not work!!!!

Such students regard their gifts as aeroplanes that will "zoom" them to great heights without work. They laugh at the advice of those who have achieved prominent positions by dint of gruelling labor. These students—alas—usually arrive at mediocrity when it is too late to acquire technical skill and cultural equilibrium, which would probably have made them great. Sometimes temperament, sometimes conceit, sometimes sheer laziness is responsible for leading them to the "easiest way" which is always the hardest way in the end.

Listen to the scimitar-like phrases of the powerful philosopher, critic, dramatist, George Bernard Shaw, in a letter to a young man who was striving to substitute his "genius" for a real training designed to fit him for fearless competition with others of his age and with the good sense to grasp such an opportunity.

"I advise you very strongly to remain in your groove and *postpone* all thought as to your future career until you have finished your university course with reasonable credit and may offer yourself to whatever cause you may choose to serve, as an adult man with a certified liberal education and the standing and experience of a university graduate. In that character you will be welcome and useful in the struggle for socialism or whatever other struggle may represent your sympathies. There is one character in which you will be welcome nowhere, useful nowhere, and a nuisance everywhere; and that is in the character of an erratic, half-educated youth, at odds with his family and school and with all other institutions within his reach, because he is really at odds with his own unstable nerves. Your letter fills me with horrible suspicions of you in this direction. If they are justified I have no use for you, the socialist movement has no use for you, the world has no use for you, and I pity your family. So you just drop it and see what you can do under the easy circumstances of convention before you ask to be trusted in the difficult circumstances of revolution."

This letter, quoted in the *Journal of Education*, is a classic. Teachers of music ought to save it to show to students who balk at technic and bask in the sunshine of their own self-admiration. We once had a pupil who had great and obvious gifts in composition. After a few lessons in harmony he confessed that it was futile "for him to work at something he knew by instinct." That was years and years ago. He has never advanced a step since. A little of the training that Shaw advocates might have made a master of him. If such a student can be brought to his senses in time, before his priceless hours of youth have been dissipated in "temperament" that balks at the rigors of genuine work, the teacher has accomplished something really worth while.

Snap Judgment in Music

Do not give your musical opinion lightly. If it is worth anything at all it must come from reflection. We have repeatedly heard utterances from half-baked minds upon music that has been the result of a life philosophy. The opinions have been so ludicrous that those who have made them instantly become subjects for ridicule. It is very easy to say that you don't like Brahms, or Moussorgsky, or Palestrina or Cyril Scott or Debussy. But before making such a statement you must first assure yourself that you have become sufficiently familiar with their best works. More than this, you should find out "why" you don't like their works. Much of the casual opinion we hear upon Music is about as valuable as barber-shop opinions upon Statesmanship.

Acquiring a Technic of Interpretation

BY GUY MAIER

The Noted American Pianist

Mr. Guy Maier, easily one of the most distinctive of the American pianists of the present day, was born in Buffalo. His American education in music was received chiefly at the New England Conservatory where he studied piano under George Proctor. Later he studied in Berlin under Arthur Schnabel (piano), and under Paul Juon (composition). For many years he has been one of the foremost teachers of Boston and New York. His recitals of music for young people have brought him wide acknowledgment from the press. Together with Lee Pattison he has given "Two-Piano" recitals which have been among the greatest successes of the concert platform in recent years. The records of the playing of these two artists, made for the sound-reproducing machine, are exceptionally beautiful. Mr. Maier is now at the University of Michigan Conservatory. He is an exceptionally clear-thinking writer and his articles in the present series are sure to attract the attention and interest of all piano students looking for practical means to advance their work. This article is one of many new articles which THE ETUDE *has received from modern teachers.*

THERE has recently been republished, an excellent book by Adolph Christiani, called "The Principles of Expression in Pianoforte Playing." The present generation of music students might dip into its pages with much profit. In the preface the author says, "Fully twenty years ago, when first the idea dawned on me that expression was based upon principles and not merely upon emotional impulse or individual taste, I asked myself and others—what are these principles? How can I obtain a knowledge, where find a clear exposition of them?

"My own teachers have never mentioned the subject, and I venture to say that the conditions of musical teaching, as far as expression goes, are pretty much the same to-day as they were twenty years ago. Every artist and musician to whom I applied had only private opinions to give on the subject. I searched in German, French and English literature for more substantial information, but was astonished at the almost total absence of any practical doctrine regarding the laws of expression."

Very little has been done since Christiani wrote his book in 1885, to remedy the situation of which Christiani complains. Music teachers—even those of much experience—still follow the "corrective" or "parrot" policy of instruction instead of formulating for their students definite principles of interpretation which the student can recognize and apply for himself. Teaching is still too much, "do it this way"—or "hold back here"—or "phrase this so-and-so." After many years of study, the serious student (if he is intelligent and lucky) may possibly evolve a haphazard technic of interpretation. But what of the overwhelming majority of conscientious, serious students who cannot help themselves?

These articles do not pretend to lay down a series of laws which will cover all contingencies, but will attempt to show that there exist specific principles (or "tests," as we shall call them,) which are almost invariably applicable and which, if followed thoroughly and carefully, will show the student how to improve the quality of his work.

When the Pupil "Gets Stuck"

The complaint is almost universal that, "I can get just so far with a piece, but then I am 'stuck.' It doesn't sound well; I cannot play it beautifully or effectively. If only I would know what to do to improve it!" To "make it sound well," demands, naturally, an experienced teacher to guide the student. But frequently, for long spaces of time, students (or teachers themselves) have no opportunity of working under expert guidance. It is during these discouraging periods that the student has his real opportunity to do creative work—if he knows how to go about it!

Therefore, we propose that each work (or "piece") shall be put through many tests in order to find out what is wrong with it, or what to do to improve it. These tests will be valuable only if the student applies each of them in turn (omitting *none*) and if the work has been learned so thoroughly that he can devote most of his attention to listening to his playing of it. There will be:

(1) Tests of Tempo and Outline.
(2) Tests of Rhythm.
(3) Tests of Phrasing, Tone and Color.
(4) Tests of Pedalling.

These can be applied to any work whether classic or modern, rapid or slow, large or small.

Communicating Beauty

"Interpretation" may be defined simply as sharing what you have found beautiful with some one else. In order to be able to communicate this beauty to others one must acquire a technic of interpretation or "presentation," so that the work will be as artistically effective as it is possible to make it. Besides the necessity for not violating the canons of good taste, of symmetry, balance, control and suspense, certain features of the work must be slightly emphasized or exaggerated in order that they may be more easily "communicated" to the hearer.

A percussive instrument like the piano, particularly, needs very subtle treatment, in order to be interesting.

Students ought to be encouraged to exaggerate their "effects," to use more vivid extremes of color and nuance, more *real* fortissimos and pianissimos, to underline more certainly all that they do, even at the risk of a little distortion. Better a bit of exaggeration any time than the feeble, impotent approximations of "effects" which deaden the playing of almost all students. How often one hears, "Oh, I was trying to make it sound that way, and I thought I did!" Even first-rate pianists find at times that some feature of a work has not received sufficient emphasis and that the imagined effect has fallen flat, or is scarcely an effect at all except a drab, colorless one. It is better to play with over-much authority than with not enough.

Before taking up the specific tests there are a few general points which cannot be too carefully stressed. First, supervise carefully your mental and physical attitude before you begin to play. Try to feel eager, enthusiastic and relaxed before you start. Do not appear flippant or indifferent at the keyboard. It handicaps your work enormously. Your attitude should be impressive and serious, but not funereal. Your body should feel attuned to the music in hand, whether it be serious or light, songful or gay. Always try to feel the rhythmical "swing" of the piece before you start.

GUY MAIER

Keyboard Attitude

Also, be sure that you are sitting high enough—with elbows a little higher than the keyboard, and arms held *away* from your body—for then you will be able to use your "weight" freely and are less liable to contraction. Always wait a long time before you begin to play—longer than you think you should—and then, after several deep breaths, begin.

It is well to remember also that when you appear in an auditorium (even a small hall) your playing must adjust itself to the size of the place. The larger the hall, the slower must be your tempi (of rapid works) and the "crisper" you must play, because the additional resonance tends to blur otherwise clear passages. Frequently a pianist feels that he is playing very clearly; and yet, to the auditors who are not familiar with the work and who receive several kinds of impressions on their ears at once, his playing is muddled and ineffective. If he played more slowly and with more accentuation, the audience would easily be able to understand it, and consequently would be interested in it.

In halls the pedal must be used sparingly or not at all in rapid scale passages; but, on the other hand, for slow, sustained portions, the damper pedal can be used longer and more freely than would be advisable in a room. All of the extremes of fortissimo and pianissimo must be carefully marked; and, the singing tone must be richer and fuller than in a room. In fact, when one hears a great pianist play a *cantabile* passage in the studio or salon, it frequently sounds too loudly—sometimes almost harsh. That is because he is accustomed to playing in much larger places which demand an "al fresco" style.

Bottom

It is always necessary to watch carefully that the piece has enough "bottom" (bass)—*i. e.,* it is advisable for students to play the bass tones so fully that they almost overbalance the "top." This is very important and is never given enough attention. Bass tones have not as much penetrating power as the higher tones, therefore they can bear a slight excess of "pressing out" without fear of over-shadowing melodic tones above. Schumann's statement that "By the basses one recognizes the musician, can be applied with equal truth to pianists as well as to composers.

Rests, and spaces between phrases, parts of pieces, and pedal changes must be longer in halls. In general, everything that you do in an auditorium should be more deliberate and more underlined; only in this way will your playing be intelligible and interesting to a miscellaneous group of people.

I. Tests of Tempo and Outline

(These tests are put in the form of questions. Explanations or comments follow after the heavier type. Do not limit your examination of the work to a few measures or a page, but conscientiously go through the entire piece with each test).

The First Notes

1. Does the piece (whether fast or slow) begin very clearly, cleanly and impressively?

It is advisable to begin rapid works slightly slower than indicated, so that the thematic material may be extra-intelligible to the hearer, and also that the pianist may feel complete control of the piece. It is easy enough to accellerate as the work gets under way, but almost impossible to slow down once the pace is set. Slow works, on the other hand, ought to begin a little faster than indicated, for then it is easy to find a good rythmical "swing" immediately, and also a simple matter to slow down, if necessary. What is more deadly than a slow movement which starts haltingly and which drags its interminable feet over pages of notes constantly threatening to sink down exhausted—but unfortunately never doing so?

A Significant Climax

2. Is there a well-defined highest point in the piece, and do I really make there a significant climax?

Almost all works have several high points of suspense or climax, and one highest point. This last must be carefully looked for, and will usually be found somewhere after the middle and toward the end of the piece. It is most often the place which demands the richest or most brilliant playing, and should be greatly emphasized. Avoid "climaxing" too often in a short work, but when the highest point arrives drive it home in no uncertain manner.

An Impressive Ending

3. Do I hold back sufficiently at the end of the piece? Do I "breathe" and pause long enough to make the last measures impressive?

The whole effectiveness of a work depends upon its finish. If the work ends in a lackadaisical or hurried manner the pianist's effort has been wasted; for it leaves the audience dissatisfied. On the other a piece may be indifferently played; but if its end is carefully done it may still redeem itself. That pianist is unwise who rushes final chords in a brilliant work instead of deliberately slowing up and holding back in order to pile up the volume of tone. And how often do pianists strike last tones (whether loudly or softly) and immediately remove their hands from the keyboard meanwhile sustaining the tones with the damper pedal! This is a serious fault and invariably ruins the effect. It would be just as inexcusable if a violinist started to walk off the stage while still holding his last tone! The hands should not be taken from the piano until the final tones have been held their full value and then the hands should be removed simultaneously with the releasing of the damper pedal.

Petering Out

4. Do I "peter out" too soon before the end of the piece? Do I diminuendo or crescendo, retard or accelerate too long or too quickly, thus preventing a fine vital finish?

Too long a retard (in slow pieces) will doom any work to a lingering death; and putting on "full steam" too soon in a brilliant work will kill it more quickly, but just as surely!

Deliberation

5. Do I approach all difficult places with sufficient deliberation? Do I consciously breathe deeply, pause, and keep my body relaxed at such times?

One of the best helps for conquering a difficult passage is to pause before it, take a deep breath, and then while trying to think of the passage as a whole (and not of its separate single tones) exhale slowly while it is played. The long breath induces physical relaxation, stimulates the mind and materially assists in the control of "tricky" places.

Points of Rest

6. Where are the places that give me an opportunity to rest (bodily or mentally)?

In works that demand much technical endurance, or that are complicated contrapuntally or harmonically, there are always measures which are less difficult. The student should go through the work, mark these places and deliberately compel himself to relax each time he reaches them. This, if done carefully, will help him to play exacting pieces with the minimum amount of fatigue. It is also good training for the mind.

Color the Voices

7. Is the entrance of each "voice" or color so very well defined that even the most careless listener can recognize it? Does one voice melt away sufficiently before another comes to take its place?

When a theme or important "motif" enters its appearance should be "chiselled out" clearly from the rest of the tonal mass. It will not harm the work if this entrance is exaggerated; but before another voice assumes importance the first should practically disappear.

Frequently, when the outline of a piece is not as clear as it should be it is because several voices (or themes) are sounding simultaneously with important emphasis. Unless the voices are widely separated on the piano it is not wise to try to "bring out" two themes of equal importance.

The Accompaniment

8. Does the accompaniment have a good swing? Do I play it with a different approach in touch or tone from that which I use for the more important part?

The accompanying figure is just as important as the melodic line. It should always give an underlying "liveness" to the piece and should be carefully treated. Its quality should be as different as possible from that of the important part; and therefore, if you can use quite another color for it you will succeed in making the outline of the work clearer. For instance, if you employ a light hand or arm-touch for an accompanying figure, while you press out the melody richly, you will then have the two different "colors" which are needed.

Basic Vitality

9. Is the accompaniment sufficiently reduced in tone so as to be always "present" without obtruding? Does the accompaniment give a real, basic vitality to the piece?

In practicing, it is very helpful to try frequently to see how softly an accompaniment can be played while still really "supporting" the theme. In doing this it is well also to make the theme stand out as fully and as interestingly as possible against the pianissimo accompaniment.

Something of Interest

10. Is there something of interest going on at all times? i. e., if the melody (or important portion) stops do I "make something" of the accompaniment?

Sufficient Bass

11. Is there always sufficient "bottom" (bass) to balance the work well?

Always remember that better too much bottom than not enough! Upon the fullness of the "overtones" which are given out when bass tones are struck depends the sonority and solidity of the work.

Range of Dynamics

12. Does the piece have a wide range of dynamics? Is there a tremendous difference between my fortissimo and pianissimo, with very well defined gradations between these extremes?

People are not interested in the ordinary piano recital because, as they say, "It is *so* monotonous!" This monotony is sometimes caused by bad rhythm, and poor quality of tone, but mostly by lack of dynamics. After students have learned pieces and play them for a period of time the works tend to "flatten out," outlines blur, the color becomes drab, the dynamics range from *mezzo-piano* to *forte*—and the result to the hearer is boredom. This is a state into which even concert pianists sometimes get, when they play favorite works many times in public. It must be guarded against constantly.

A Live Rhythmical Pulse

13. Does the piece swing well?—i. e., no matter how slow or how fast, does it have a "live" rhythmical pulse? Am I thinking of it in smooth, long beats, or in short, jerky, "movement-stopping" beats?

It is always better—even in very slow sustained works to think in long, swinging, measure-beats. In this way the piece is almost certain to sound vital and alive. For instance, in 6/8 time, do not think of each separate beat, but of making the whole measure *curve* giving good stress on the first beat, a slighter one on the fourth. Sometimes even a measure "curve" is too short and tends to arrest the swing; a two-measure beat is then preferable.

14. Does everything that I do sound authoritative and definite, or only dull, half-hearted and indecisive? Are all my desired effects sufficiently well-marked so as to be "brought home" to the most indifferent of my hearers?

Succeeding articles by Mr. Maier will deal with

II. Tests of Rhythm.

III. Tests of Color, Phrasing and Tone.

IV. Tests of Pedaling.

Self-Test Questions on Mr. Maier's Article

1. *How may one avoid "getting stuck" on a piece?*
2. *Define Interpretation.*
3. *Why should "effects" be exaggerated?*
4. *What is the best position at the keyboard?*
5. *Make a list of ten tests of interpretative technic.*

The Public Library

By Lynne Roche

SCARCELY a town there is now of any size which does not have its public library—and most of these of a nature of which the citizens may well be proud.

Unfortunately for themselves, but a small per cent. of the music students—and sometimes of the professional class—have yet discovered that these institutions of public service have departments of music. Nearly all of them have fine collections of reference books on music, biographies of the masters in composition and of interpretation, and often large collections of music for loan. If they are not thus equipped it is because the musicians of the community have not made their wants known; for the trained librarians in charge of them are usually only too eager to make their service of real worth to all patrons.

Conditions have developed in which it is the thoroughly informed musician who leads in the profession, no matter what his specialty may be. The "narrow gauge" teacher and interpreter must give way to the one who knows a thing and knows it broadly. The musician, in whose head a single idea is as lonesome as a young swain with his sweetheart on the way to an African mission field, has about as much chance of coming out of his work successfully as has a goose in a pillow factory.

Make use of the library—of any one or all within your reach. Store the brain with all sorts of knowledge relating to your art; of its history, of its theoretical details, of musical biography—and then of all related arts—and when the gate of opportunity opens you will be ready to step through to the position of honor.

"The ultimate object of counterpoint, as of harmony, is the formation of taste, of what may be called the 'musical character' of the student. It is of little use to know that a certain progression is forbidden unless we ourselves feel that the veto is not the result of caprice but the considered judgment of men whose taste is really supreme."

Inspirational Moments

When Music Lovers Speak

"WE can do without fire in the house for half of the year, but we must have music the year round."

—SIDNEY LANIER.

* * *

"One thing is certain, the native American stock is missing a great deal by not taking a leaf from the book of the Germans, Swedes, Bohemians and other foreign groups, and learning to sing together."

—*The Musical Leader.*

* * *

"The art which I feel must be introduced into all American schools in the shortest possible time—and it will take time—is the art of music."—CHARLES ELIOT.

* * *

"The real test of all great art is its power to give pleasure to the largest number of persons capable of appreciating it, for the greatest length of time."

—THE ARCHBISHOP OF YORK.

* * *

"It has been my experience to find that most children do possess the ability to learn to play an instrument. Of the hundreds with whom I have come in contact in the work I can recall only three or four who were absolute failures, and they were failures in every other study they attempted. Society is going to demand a great deal more of the next generation than it demanded of us. We enjoyed better opportunities and are more accomplished than our mothers and fathers, but we must give the children of today better opportunities than we ourselves had in order that they may meet the demands which will be made of them in the future."—J. A. WAINWRIGHT.

Why a Musical Italy!

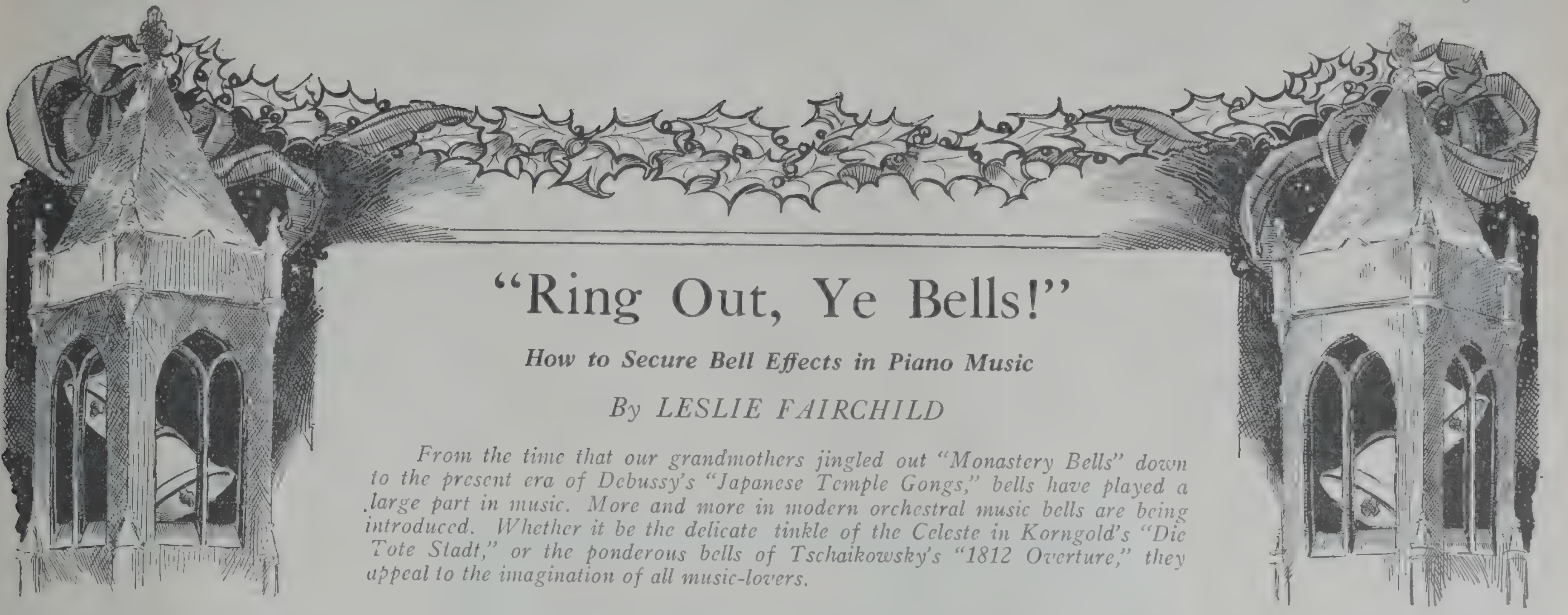
By D. L. Ford

FOR some years there has been more or less of agitation of the question of a National Conservatory of Music for the United States. Whether conditions in our country are such as to make such an institution to be of equal value, it still is interesting and worth while to know something of what other nations have done to foster the musical art.

The prestige of Milan can be better understood when we read the following official report:

"La Scala Opera House is managed jointly by the Commune of Milan and a group of private citizens. The Commune of Milan yearly contributes 350,000 lire (about $70,000), and numerous gifts are received in addition. In the event of a deficit, this is met by the city. Milan also has a government-owned school for instruction in voice and instrumental music. This is the Royal Conservatory of Music Giuseppe Verdi, for which the directors are appointed by the King of Italy. The professors are also selected by the national government. It is open to both Italians and foreigners, provided the latter speak Italian."

"IT is only by knowing thoroughly the great classical masterpieces that they can be duly understood and appreciated."—LANDON RONALD.



"Ring Out, Ye Bells!"

How to Secure Bell Effects in Piano Music

By LESLIE FAIRCHILD

From the time that our grandmothers jingled out "Monastery Bells" down to the present era of Debussy's "Japanese Temple Gongs," bells have played a large part in music. More and more in modern orchestral music bells are being introduced. Whether it be the delicate tinkle of the Celeste in Korngold's "Die Tote Stadt," or the ponderous bells of Tschaikowsky's "1812 Overture," they appeal to the imagination of all music-lovers.

Bells have tolled down through the centuries, proclaiming mankind's greatest joys and sorrows. They have served him on most all occasions and are to this day a necessity to his daily needs.

The first bells can be traced back to Hebrew antiquity, when golden bells were fastened to the garb of the high priest so that their tinkling would call attention of his approach to the sanctuary.

The Romans used bells to announce public assemblies, and a similar custom came into use in the early Christian churches. Although bells had been introduced into Christian churches about 400 A.D., their adoption on a wider scale is not apparent until after the year 550, when they were introduced into France.

Bells have been blessed with the most elaborate ceremonies and consecrated in honor of saints. They are tolled during funerals and also for occasions of great joy. What must the feeling of the people have been when they heard the great Liberty Bell proclaiming the adoption of the Declaration of Independence; and who can forget our own feelings when the bells were rung at early morn to awaken the people to the realization that the World War had ended!

All of us have experienced the psychological effect in the quality of tone a bell gives out. The solemnity and impressiveness of the cathedral bell fills our hearts with reverence; an alarm of thrilling excitement flashes through our mind and body when we hear the first stroke of the fire bell; while the merry jingle of sleigh bells immediately brings to our mind the spirit of "Jack Frost," dancing snow flakes and cheery fires that warm. Is it not remarkable that our lives can be so affected by such a simple thing as tone?

The Piano and Bell Effects

Great composers have used the bell as a medium to express special atmospheric effects in their compositions, and the piano, being an instrument of percussion, is capable of rendering these effects to a marked degree. The student should acquaint himself with all the ways and means of producing these effects:

First—By actually hearing various bell sounds.

Second—By knowing the theory of bell sounds.

Third—By having the technic to produce similar sounds on the pianoforte.

Listening is truly an art in itself. It is surprising the number of musicians who simply play in a purely mechanical manner, neither listening to the vibrations of the instrument nor to the quality of tone they are producing. Merely pushing down the correct notes given in the printed text will never impress one that they are listening to the deep throated bells of great cathedrals or the merry jingle of a sleighing party. Take advantage of the many opportunities you have to listen to all sorts of bell tones; for this is the only way in which you will be able to depict them properly in our own playing.

The depth and richness of a bell's tone are directly proportional to its size. Its clearness depends on the metal used, its shape and the skill used in casting. Its sound is compound and gives out five or more different tones. The first note to reach our ears after the bell has been struck is called the fundamental or strike note, which is really the bell note. The lower note which is heard after the fundamental note has lost some of its density, is called the hum note and an octave above this the nominal. In the first octave are also heard a minor third and a perfect fifth, and, in the second octave, a major third and a perfect fifth. It is said that very few bells conform to these conditions, but those which swing are more likely to do so than ones that are struck.

New Bells Better Than Old

A point is often raised, "Do bells improve with age?" Mr. J. E. Taylor, president of the Taylor Foundry of Loughborough, England, answers this question in a satisfactory way: "Now if one considers this question thoughtfully, it must be realized that it is a difficult one for which to obtain a definite and reliable solution. The oldest bell, for instance, in the Malines Carillon is one of the middle group, and is dated 1480. Now how may one reconstitute or determine the tone of this as it was when first installed in the tower? Its actual pitch and the relation of its harmonic tone to its fundamental note is probably practically the same now as then; but, as to the quality of the tone, who shall say? It is of course impossible to obtain any record of that date to compare with the tone of the bell as it is now. The gramaphone may possibly be a great help to future generations for tone comparisons of that sort; but this machine is of much too recent date to help us solve this often asked question. At any rate, if some of the old bells have improved, they must have been of pretty bad tone in their youthful days. Science today enables one to attain a more accurate and delicate perfection of tone and of tune than has ever before been possible."

What would you think of a two-hundred and eleven ton bell being used to form the dome of a chapel? Such was the use made of the largest bell in the world—the great bell of Moscow. This huge bell was cast about one hundred and ninety years back and is twenty-one feet in diameter and twenty-one feet high. Four years later it was damaged by fire and lay partly buried in the earth for a period of one hundred years after which time it was raised. By excavating the earth beneath, it was made to form the dome of a chapel.

Great Bells of the World

Among other large bells are the great bell of Burma, 12 feet high, 16¾ feet in diameter, weighing 260,000 pounds; the great bell of Peking, 14 feet high, 13 feet in diameter and weighing 130,000 pounds; those at the Houses of Parliament, London, 30,000 pounds; Montreal Cathedral, 28,560 pounds; Notre Dame, Paris, 28,672 pounds; St. Peters, Rome, 18,600 pounds; St Paul's, London, 11,470 pounds.

And the student may ask, "what has all this to do with piano playing?" Just this: The more knowledge we have of our subject the more it will reflect in our own playing. We know that if we are to produce the effect of the large bells, our tone should have great depth and should be rich in overtones. A skillful use of the pedals and a proper attack and touch will enable one to produce these charming effects. If the bells represent the small, tingly type, we have to use an entirely different style of attack and touch to bring about the desired atmosphere.

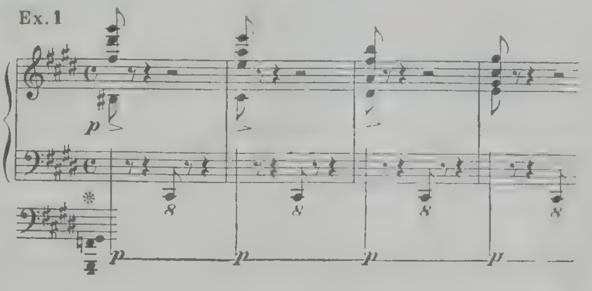
In producing bell tones on the pianoforte there is great opportunity for unusual pedal effects. In fact it is impossible to create the proper atmosphere without a skillful use of all three pedals.

Let us take for our first example Borodin's *Au Couvent* (*At the Convent*). Here we have the uninterrupted tolling of a bell for eighteen measures, whose "bell note" or fundamental is C♯.

From the study of the theory of bells we have found that each has a compound tone; and if we can introduce some of these overtones in the bell note we are in a better position to give a more vivid portrayal than if we simply depend on the single fundamental tone.

Make the experiment yourself to prove the justification of this theory. Note the added richness and depth of tone that the mysterious hum of overtones give. The auditors at once catch the real atmosphere of the effect but are at a loss to explain its phenomena.

Ex. 1

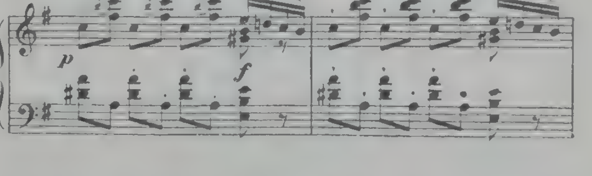


*These notes represent the overtones of the bell. Press their keys down silently, and then seal them with the *Sustenuto Pedal.* The *Damper Pedal* will be used in its usual manner.

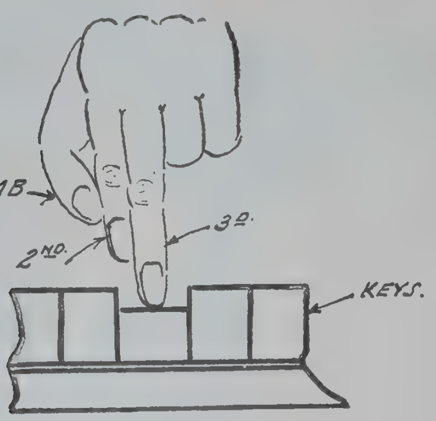
For our next example, let us take Tschaikowski's *Troika, Op. 37 No. 11.* Here we have an entirely different type of bell to depict. It is the merry jingle of sleigh bells suspended over the backs of three spirited horses who are harnessed to a sleigh filled with jolly occupants. In measure thirty and those following we can give a very vivid likeness of these tingling bells by executing them in the following manner.

Do not separate the grace note from the chord as shown in Ex. 2 (a) but combine it with the chord as shown in Ex. 2 (b). Make the attack a crisp finger staccato, as snappy as the frosty air, without a trace of the resonance that the larger bells require. The listeners will not be able to distinguish whether the grace note has actually preceded or is part of the chord, but they will appreciate the added zest and likeness that it gives to this particular bell effect.

Ex. 2



The deep, rich, resonant tone of the Kremlin bell in Rachmaninoff's *Prelude Op. 3, No. 2* can be greatly enriched by employing the attack described below. In the right hand, strike the bell notes with the third finger, binding the second finger and thumb to it thus:

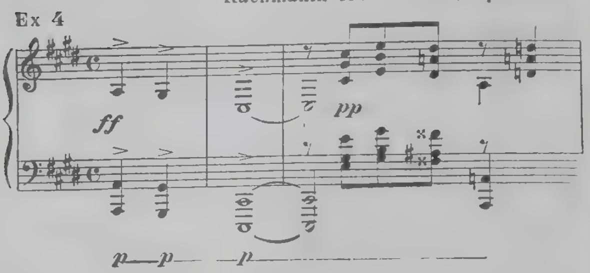


By this method a more accurate attack is possible and the weight of the arm is concentrated on the desired key.

A somewhat stiff attack is used in striking the key; but the wrists are immediately lowered to insure a relaxed condition.

Rachmaninoff's Prelude, Op. 3, No. 3

Ex 4



Numerous other examples can be culled from the vast field of pianoforte literature and the student is advised to study the needs of each individual style, in order to obtain the most desirable effects.

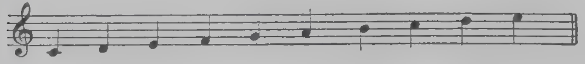
Chimes or carillons are sets of musical bells tuned to a given scale. They are made in sizes from the tiniest sets that we have in small clocks up to sets of forty or fifty bells, the smallest of which weigh only a few pounds and the largest, several tons.

In the east tower of the Notre Dame Church in Montreal hangs a set of chimes consisting of ten bells, the weights of which are:

Do	*6011*	*pounds*
Re	*3633*	"
Mi	*2730*	"
Fa	*2114*	"
Sol	*1631*	"
La	*1463*	"
Si	*1200*	"
Do	*1093*	"
Re	*924*	"
Mi	*897*	"
Total	*21696*	*pounds*

and which form the scale given below.

Ex. 5



*One of the finest carillons of America has been installed in the Harkess Memorial Tower of Yale University. The total weight of the bells is 56,000 pounds and each bears the inscription, "For God, For Country, and For Yale." The largest of the group weighs twice as much as any of the others and is engraved, "In memory of Charles W. Harkness, Class of 1833, Yale College." The bells range from six and one-quarter tons to three and one-quarter. The largest bell measures six feet in height and seven feet two inches in diameter. The largest hammer of the bells is about the size of a coal scuttle and has square corners. Some of the hammers are round, and vary in size and in the length of their arms. Some of the arms are about ten feet long, and each has a wooden plug in it for the purpose of deadening the metallic sound. A long arm, from each of the sixteen notes in a large keyboard, reaches up to the main clapper and allows the several individual clappers to strike the bells with little effort on the part of the player. Six of the ten bells which make up the entire group are so equipped that they can play a half-tone above the true pitch of the bell. These six bells are those having the highest pitch. The sounding of this higher tone on the bell is made possible by the use of an extra tongue within the bell. This is timed to strike a fraction of a second later than the large clapper. The second vibration is reinforced and is made to follow in a more rapid succession than the normal rate of vibration. For the present, at least, the bells will be rung by someone at the keyboard, although it has been suggested that an electric mechanism for the playing of the chimes be installed.

A distinctive manner will be used in ringing the new chimes. Instead of ringing every hour as is the usual custom, they will ring only four times daily; first at rising time, then at noon, then at vespers, and finally at curfew. The selections will be from great musical compositions of the most suitable and inspiring kind. Following is their program:

"THE DUET," BY THE FAMOUS RUSSIAN ARTIST, MAKOWSKY

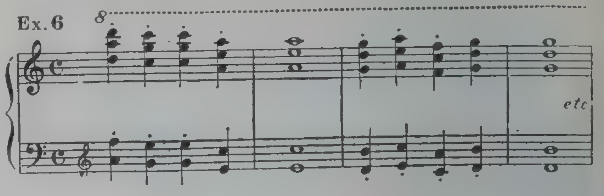
Daily Program— 8:00 A.M... "Scalero" (Old Italian)
12:00 M. .. "World Symphony," Dvořák
6:00 P.M... "Parsifal," Wagner
10:00 P.M... "Gregorian Chant"

Special Program .... York Tune
Integer Vitae
Adeste Fideles
America

In the tower of the Metropolitan Insurance Building of New York city, are four bells that form the Westminster peal. It is said that these chimes are rung at twice the height of any other peal in the world. The four bells weigh seven tons.

Chime effects have ever been present in certain types of piano compositions. All of us have met the individual who considers the pianist, who can execute chime effects in the upper register of the keyboard, that sound so realistic and maybe just grand, to be musicians of exceptional ability. Such imitative effects as these have an elemental appeal; they recall familiar scenes to the mind without a vivid stretch of the imagination, and have been the means of bringing applause to many a mediocre vaudeville pianist. Try the following on your own ears and those of your friends.

Ex. 6



In concluding, we are now at the dawn of a new year of musical activity; a year of golden possibilities, if we will but take advantage of them; a year that may be the most successful of our careers if we will only will it to be such. So let us ring out the past and ring in the new year with a firm resolve to raise the standard of our art; to lay aside antiquated methods for the new; to keep abreast with the finest musical minds of the world, by reading the best periodicals and books. Let us strive to be just to ourselves and to others; so that the evening of the year will find us on a higher rung of the ladder of success.

Self-Test Questions on Mr. Fairchild's Article

1. *Describe how bell tones may be enriched in piano playing.*
2. *Name some of the large bells of the world. Which one is the largest?*
3. *How should one study bell tones?*
4. *What is the psychological effect of the different bell tones?*
5. *How many tones does a bell give out besides its fundamental tone?*

Bibliography

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Illustration and Demonstration in Teaching

By Earl S. Hilton

Illustration clarifies the way for pupils. Demonstration brings the object to be learned before the pupil. Illustration opens up to the pupil the possibilities of his learning the object. Demonstration shows how it is done. Illustration is theoretical, while demonstration is practical. Both should be used in a lesson.

For example: A child does not know what a sharp is, nor where to find it on the piano.

Illustration: A sharp is a little sign like this, ♯; placed at the left of a note, like this, ♯♩. On the piano the sharp is found a half-tone to the *right* of the note with the sharp.

Demonstration: Ask the pupil to press the key which represents the note with the sharp. Then, ask him to find the next key to the right of this key he is pressing. When this is done, ask the pupil what that note is called. If his answer is correct, the Demonstration is complete. If not, then review the Illustration, and afterwards the Demonstration.

Exercises for Development of Extensors

By Ada Pilker

With weight playing occupying so much of the piano student's attention, it is desirable to learn numerous ways of developing the extensor muscles, ability in weight playing being almost entirely dependent upon the strength and flexibility of these muscles.

Here are two good exercises for development of the extensors, based upon the famous Swedish movements.

1. Raise the arms straight in front to shoulder height—palms down. Turn the palms upward, angle slightly outward; hold in this position while counting twelve; return to first position, relax, and repeat several times.

2. Raise the arms to shoulder height horizontally—turn palms up. Count twelve; return to first position; relax and repeat.

These exercises practiced several times a day will produce a markedly beneficial effect upon the extensor muscles and the result will be apparent in the increased ease and beauty of the tone.

"The composer must devote to the expression and elaboration of his ideas the best skill at his command."
—Sir Henry Hadow.

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*I am indebted to Yale University for this interesting information. It might be also interesting to know that there has been a controversy between the University authorities and the New Haven representatives of the United States custom offices as to whether the chimes are works of art or musical instruments. The University claims that the bells are works of art and are entitled therefore to be imported free of duty. The custom officials believe the chimes to be musical instruments, in which case they are liable to a tax of thirty-five per cent.

The Triumph of Grieg

How the Great Norwegian Composer Has Gained Permanent Recognition

By Grieg's Foremost Protagonist

HENRY T. FINCK

WHEN a writer has reached his seventieth year—as I did on the twenty-second of September last—he is by common consent allowed to talk a little about himself and his "past performances." Let me avail myself of this privilege by answering a question I have often been asked: "What do you consider your most important achievement during your forty-three years as a musical critic?"

In my book on *Musical Progress* I wrote: "If I were asked what I am most proud of in looking back on my forty years' career, I would answer: 'My having always stood up as protector of the greatest artists and composers.'" I also expressed my conviction that "the only important function of criticism is to discover and boom genius or superior merit."

Booming Eleven Composers

In carrying this maxim into action I devoted much time and space to "booming" the achievements, in particular, of Bach, Schubert, Chopin, Wagner, Liszt, Grieg, Franz Tschaikowsky, Johann Strauss, Massenet and MacDowell.

Many others of the masters, it is needless to say, were dwelt on with enthusiasm in my critical comments; but the eleven men I have named enlisted my sympathy *specially* because, four decades ago, they were *underrated*.

Underrated? Do I mean to say that the first five composers on my list were not fully appreciated?

That's precisely what I mean to say. Four decades is a long time, and in that period critical and popular opinion on these composers and others has undergone radical changes. I was sneered at many times for boldly declaring that Schumann (you may call him number twelve in my list) was a greater genius than Mendelssohn. Does anybody deny that to-day?

Four decades ago I was stared at and laughed at for maintaining that Bach was a far profounder genius than Handel. To-day I would be laughed at if I said the opposite. Handel's genius—a great and noble genius it was—has stood fully revealed to all ever since his own day; but Bach's veins of gold were buried so deep that it is only in recent years that the musical public has become aware of the fact that he was a billionaire—the one billionaire in the realm of music.

All the world now knows that what Bach is in absolute music Wagner is in the field of opera. But when I came to New York, in 1881, and proclaimed that fact with trumpets and trombones and kettle drums, the Meyerbeer, Donizetti and Verdi "fans" looked on me as a lunatic, pure and simple.

Wagner would have found his level had I never written a line; but I am quite sure that my enthusiastic articles on his genius, and my two volumes on his operas, helped to accelerate the appreciation of his genius in America. That is all a critic can do in such a case.

Of Liszt, as an epoch-making creator, I was for years almost the only ardent champion in critical circles—a singular fact inasmuch as all the great pianists and conductors have worshiped his genius as much as I have.

James Huneker did not write his book on Liszt until after he had repeatedly urged me to do it, as in a way my duty. But I was appalled by the magnitude of the task. As far as it goes, his book is excellent—everybody should read it—but it does not cover the whole ground by any means. Liszt's music is still largely music of the future. In it may be found the healthiest roots of what is now called futurism in music.

Chopin and MacDowell

One of the leading American composers, Edgar Stillman Kelley, has written an admirable book on "Chopin the Composer" in which, for the first time, the full depths of Chopin's oceanic genius are sounded. In it he refers to the "brilliant and daring" lecture I wrote on this composer and afterwards embodied in my *"Chopin and other Musical Essays"* (now out of print). Why "daring?"

Because it took a lot of courage to come out, four decades ago, with the blunt declaration that Chopin was "the supreme genius of the pianoforte"—greater than any of the Germans, including Beethoven.

A prominent American musician summed up the general opinion of my "reckless statement" by declaring that I must be "Either a consumptive Frenchman or a patriotic Pole!" Yet I merely echoed what Liszt and Schumann had dared to intimate long before me. Little heed had as yet been given to their words when I took up the cudgels. I swung them with all my might and main and with stubborn persistence. Today nobody denies that Chopin is king in the realm of piano music: Even the Germans are beginning to see light.

EDWARD GRIEG ACCOMPANYING HIS WIFE, NINA

My critical cudgels were also swung eternally in behalf of our American Chopin, Edward MacDowell. On this point it will be more modest if I allow the eminent San Francisco critic, Redfern Mason, to speak: "At a time when most Americans regarded Edward MacDowell as a pretty good composer 'for an American,' Henry Theophilus Finck asserted his right to be included in the same category as the outstanding Europeans. He did not ask to see the European hallmark before he said a man's music was good. He looked at the work itself and if it pleased him he said so in words not to be misunderstood. Today MacDowell is regarded as a creative genius, even by skeptical Europe. But Finck did not wait for foreign endorsement before he rendered judgment. He did his own thinking and he never fell into the superstition which holds that music, in order to be good, must have a German, an Italian or a French accent."

A Valedictory

Mr. Henry T. Finck has chosen this article as his valedictory as a metropolitan musical critic. He will of course write other articles which we shall have the honor of publishing. However, he has this year terminated a service of forty-three years on the *New York Evening Post*, during which time he has become one of the most distinguished writers upon musical subjects, of his time. Born in Missouri, brought up in Oregon, educated at Harvard, a world traveler, a friend of eminent men and women for half a century, authority upon a half dozen subjects, author of some twenty books, Mr. Finck, who has now retired to the Riviera to complete other books, says adieu to the field of newspaper critics in this article, in which he indicates the most important achievement of his industrious and brilliant career.

There is no room in this article to dwell on the battles I have fought, and the propagandism in which I have indulged in behalf of Schubert (who is greater, both as melodist and harmonist, than even the giant Beethoven), and in behalf of Franz Tschaikowsky, Johann Strauss and Massenet; kings, all of them, in the realm of melody and masters of harmony and rhythm. Their names will, in futures' histories of music, be ranked higher than some of the big idols now being worshipped blindly by professional musicians.

Musical Morning Glories

Why were these composers underrated? Why do some musicians still underrate them? Let me answer this question with another question. Have you ever seen or heard of the "Morning Glory" in the Yellowstone Park?

The first time I visited the park I heard of a stupid boy who threw a stick into the "Morning Glory." His poor dog jumped after it and was boiled to pulp in a few minutes.

The "Morning Glory" is the most glorious of a number of intensely hot pools, lined with the richest colors, which are among the most precious ornaments of that wonderland. They are of fathomless volcanic depth, but so celestially pure and translucent that those who do not know their depth think them shallow.

In music, also, there are "Morning Glories;" works deep but so pellucid that shallow observers have supposed them to be like themselves. That's why ten of eleven composers on my list were undervalued and belittled. (Bach was undervalued for other reasons.)

Much of Edward Grieg's music is of this kind. It seems so clear that as we are often told, "any schoolgirl can play it." But this schoolgirl and the average pianist or singer hasn't the faintest idea of its marvelous depth; and if she plunged into it she is likely to get into "hot water."

Percy Grainger wrote in THE ETUDE for November, 1920: "It is the greatest possible mistake to regard Grieg as a 'simple' composer in any sense. To the uninitiated, perhaps some of his works may seem simple enough; but to the ears of cultured musicians his music abounds with a unique richness of subtle intricacies. In particular, his harmonies are strangely complex, and in this respect stand closer to those of Bach and Wagner than *do those of most modern composers.*"

"In the realm of harmony," Grainger goes on to say, "Grieg was a daring innovator, whose most iconoclastic flights in this direction can most profitably be studied in his amazing arrangements for piano of Norwegian folksongs and dances (opus 66 and opus 72), so much so that it may safely be said that the later moderns of different countries, such as Debussy, MacDowell, Cyril Scott, Delius, John Alden Carpenter, Howard Brockway, Puccini, Albeniz, and others, owe more, harmonically, to the pregnant suggestions of Wagner's and Grieg's harmonic innovations than they do to the influence of any other two composers."

And this daring and original harmonist has been habitually insulted as a writer of drawing-room pieces and songs for school girls!! It is the most idiotic notion in my vast collection and recollection of critical imbecilities; sillier even, if possible, than Debussy's oft-quoted remark that Grieg's music gave him "the charming and bizarre sensation of eating a pink bonbon stuffed with snow."

Did Debussy try to obscure the fact that he learned much harmonically, from Grieg? Many of Grieg's things, to cite Grainger once more, "appear, after lapse of time, like the most modern French ones today." They were "too modern, too iconoclastic, and took in consequence longer to reach the public."

Grieg and the Futurists School Girls

As harmony—and dissonance—are just at present in the foreground of musical discussion and composition, let me dwell a moment longer on this side of Grieg's achievements.

It makes me wild with indignation to think that so much attention is now being given to the senseless cacophonic experiments of the "futurists" while Grieg is ignored—Grieg who *introduced more valuable* dissonantal material into modern music than all these fellows (excepting Stravinsky) combined.

An English critic has described the latest phase of music as "compact of a want of melody and the direst discords." In one way Grieg does not belong to this group, for he is always melodious; but in the matter of *legitimate and justifiable* dissonance no one has gone beyond him. He was quite aware of this—and proud of it,—when he wrote in one of his letters to his most intimate friend, Frants Beyer (which have recently appeared in print): "I have indeed put on paper some hair-raising harmonic combinations."

On pages 216-217 of my *Grieg and His Music* I have referred to many instances of his original discords—as ravishingly new in music as those of Chopin, Wagner and Liszt. If those who prate about Grieg as a composer for "school girls" would give themselves the trouble and pleasure, too, I assure them—of looking up these things, they would never again indulge in such foolish talk.

If you can read German and wish to realize the asininity of the "school girl" idea in all its preposterousness, I advise you most urgently to buy a copy of a book published in Leipzig by C. F. Kahnt: *Die Freiheit oder Unfreiheit der Tone.* It is by George Capellen, the first of the learned theorists to discover the fact that Grieg's harmonies mark a new departure in music. *He devotes no fewer than twenty-six pages to an analysis of Grieg's harmonic innovations,* and sums up his views as follows:

"Grieg is recognized far beyond his native country as one of the few masters who have enriched music with new means of harmonic and melodic expression, and created an admirable home-art distinguished by poetic feeling and the charm of many moods. For this reason the study of his 'Lyrical Pieces' for piano, in particular, cannot be too highly commended to music lovers, were it only to make it clear to them that the one-sided, narrow theoretical rules, as usually taught, too often fail in face of his lovely art, without its losing thereby any of its charm."

This last point is extremely important. The cacophonists of our time—who could learn much, oh so much, from Grieg—drive audiences from concert halls by the naked hideousness of their senseless clashes of sounds. Grieg, on the contrary, uses his daring dissonances only for epicurean flavoring, as a good cook uses the hot spices. He never flings handfuls of cayenne pepper (or pots of paint, as Ruskin would say) in the public's face.

Like the French Debussy and the Italian Puccini (in "Madame Butterfly," particularly) he knows how to give to dire dissonances a quality which sometimes rises to voluptuous enchantment. The supreme master of this art was Wagner.

Mozart's Nose

So *amazingly* original are Grieg's harmonic progressions and modulations (for school girls forsooth!) that Capellen declares that a "really satisfactory theoretical explanation of Grieg's music in accordance with the methods now in vogue is unthinkable, and has not even been attempted so far as I know." (I wish Edgar Stillman Kelley would write a book on "The Greater Grieg," doing for him what he has done for Chopin.)

Yet, these wonderful harmonic (as well as melodic) turns of Grieg, by which any expert knows him at once, are often sneered at as "mannerisms." As I wrote in my Grieg book: "Mozart, too, was in his day accused of having mannerisms; but he retorted with imperturbable good humor that if his compositions assumed a form and 'manier' that made them unmistakably Mozartish, it was with them, presumably as with his nose, which was of a certain size and curve that made it Mozartish and unlike that of other people."

A Melodic Millionaire

Only a genius, like Mozart or Grieg, can make his music sound unlike that of all other composers. It means *personality,* and personality is only another word for immortality.

"Back to Mozart" has in recent years been the motto of many musicians. What they mean by it is "back to melody." Why not "back to Grieg"?

The most wonderful thing about Grieg is that his music is melodically as original and varied as it is harmonically. Schubert, Chopin and Wagner are probably the only other composers who have given to the world as many melodies that are at once unique, beautiful and emotional as Grieg has.

Yet, to this day—and this is the most horribly unjust thing in the whole history of music—many persons believe that, melodically, Grieg was merely a borrower of national tunes!!

The late Victor Herbert was one of my best and oldest friends, yet one day we nearly came to blows because he stubbornly clung to this notion.

"It's no disgrace to borrow melodies," he said; "the greatest composers have done it."

"Quite true," I replied, "but it *is* disgraceful to accuse one of the world's most prolific creators of absolutely original melodies of being merely an arranger of folk-songs."

Another American composer declared that when he read Grieg's melodies, the folksongs of Norway everywhere stared him in the face. I challenged him to point out a single instance. *He couldn't do it!* Nor could I find such an instance in any collection of Norwegian folk music. In the first edition of my Grieg book I declared that "Solveig's Lied" was an exception. But Madame Grieg wrote me promptly that it was as entirely Grieg's creation as all his other songs.

Among his piano pieces there are several collections of arrangements of folk tunes, but these are plainly marked as such. Nobody could ever call Grieg "the grand old thief" as an English critic did Handel.

Ignorance, Sheer Ignorance!

When Dr. Johnson was asked by a lady what had made him, in his dictionary, define a certain word as he had done, he replied frankly: "Ignorance, Madame, sheer ignorance."

It was ignorance, sheer ignorance, that had led the two American composers just referred to to underrate Grieg. It is ignorance, sheer ignorance, that makes other musicians belittle this musical giant. They simply don't know his works; they have heard a few of his simpler pieces played "by schoolgirls," but the *Greater Grieg* is unknown to them.

It is so elsewhere. When Grieg's sixtieth birthday was celebrated, Germany's foremost critic, Dr. Leopold Schmidt, wrote in the *Tageblatt* of Berlin: "He has created a school—but only a few of his works are really well-known here."

Four years later Grieg died. The last letter I received from him was dated December 30, 1905. It was written in a hospital. He had been a sufferer most of his life, partly because of mental depression caused by the hideously unjust treatment of his music by the profession. He had just read my little book on him—the first edition, which is far less complete than the later one written after his death and including all his letters to me.

"The whole book," he wrote, "breathes sympathy and love for my art, and you have made excellent use of the material. Of most particular importance is the chapter on the relation of Norwegian folksongs to my originality. For this I must express to you my gratitude in the highest degree. You have succeeded brilliantly in rehabilitating me in face of the many unjust and ignorant foreign criticisms."

Now, dear reader, I can tell you what I consider the greatest achievement of my musical career. It lies in my having done for one of the six most individual composers that have ever lived what made him write that letter to me.

An Appeal for Justice

I wish he could have lived to see the later and more complete edition of my book. I do not believe any reader of this article will be mean enough to consider me so low as to try to boom that book for commercial reasons. As a matter of fact, I get no royalty from it, having sold it outright.

Therefore, I have a right to urge every professional and music lover to read and reread *Grieg and his Music,* and then to buy his songs and piano pieces and absorb and assimilate them in the light of the facts revealed in that book and the notes to my edition of "Grieg's Best Fifty Songs" (on which, also, I get no royalties.) I ask this as a simple matter of justice toward a creative genius of the first rank who has been persistently belittled.

If I have smashed, destroyed, annihilated the "schoolgirl" notion about Grieg, I have not lived in vain. If I can persuade musicians and amateurs to discover for themselves the riches and the glories of the Greater Grieg, I shall be the proudest and happiest man in the world.

I have given up writing musical criticisms for a daily paper because I am tired—oh, so tired!—of most of the music publicly performed. But I am not tired of Grieg. When I sit down at my piano and play for myself, it is usually either Bach or Grieg.

Think what that means! And think what it means that America's foremost musical genius, Edward MacDowell, to the end of his life adored Grieg more than he did any other composer; and that the same is true of one of the leading musicians of our day, Percy Grainger.

Will you try to get acquainted with Grieg's music? Do, *please!* It is *real* music of the future. As the advertisers say: "You will use it ultimately, why not now?"

Music is a thing of the soul

Test Questions on Mr. Finck's Article

1. *Name the eleven composers whose cause Mr. Finck especially championed.*
2. *How are Bach and Wagner to be compared?*
3. *Who is "King in the Realm of Piano Music?"*
4. *Why were the composers, whose works appealed so much to the author, underrated so long by the world?*
5. *What are the "keys" to the charm of Grieg's music?*

Seven Practices to Conquer Difficulties

By Alice F. Horan

1. PRACTICE each hand separately, determining the fingering to be used.
2. Practice hands together, slow and *forte,* watching each note to discover the harmonic pattern.
3. Practice slowly, strongly accenting every other note, beginning with an accent on the first note.
4. Practice slowly, strongly accenting every other note, beginning with an accent on the second note, just the reverse of the former way. This insures individuality of tone.
5. Practice a group of four, six, or eight notes, according to the formation of the passage. Practice this group lightly, quickly, and above all, clearly. Treat the succeeding groups in the same manner. After this, two groups should be coupled to acquire smoothness and fluency. Each group, large or small, must be repeated several times.
6. Practice by repeating this process faithfully every day, for a time. After a few days of this intensive study a great gain in technique and clarity of tone will be noted.
7. Practice "away from the piano." Test your memory by trying to visualize the entire passage. If you are able to do this, you have indeed conquered the difficulty.

The Play Days of Musicians

By Ebner Hascom

ONE wonders when the great composers ever got time to play, when one looks at their enormous output. Yet several of them were very fond of games of various kinds. Mozart, for instance, was abnormally fond of billiards, as indeed is Paderewski. Mozart often amused his friends while playing billiards, by humming over melodies. Once after he had spent an evening thus he finally went to the piano with the exclamation, "Here it is, now. Listen!" and he played his beautiful *Quintett* from the first act of "The Magic Flute." He had been composing it during his game.

Every music worker should adopt a sport of some kind. Commander Sousa and Josef Lhévinne go in for trap shooting. Brahms is known to have been fond of cards. Kullak, it is said, used to like to box. Verdi made a hobby of farming.

Are You Going Caroling This Christmas?

Revival of a Mediaeval Custom Which is Sweeping the Country; Stories of the Most Famous Christmas Carols and Christmas Folk Songs

By GEORGE A. BROWN

EDITORIAL

One of the most thrillingly beautiful of our Christmas experiences at this day is the revival in America of the Old World custom of singing Christmas Carols in the streets on Christmas Eve.

Millions of people have been awakened Christmas morning with beautiful music that carried with it the glorious message:

"Christ is Born!"

Wholly independent of creeds and sects, mankind bows before the beautiful spirit of the Christ Child. The manger-born Prince of Peace is the highest emblem of the world democracy to-day.

The great war has come and gone. Whose was the final victory? The Prince of Peace! If you doubt this, go to the navy yards of the world where armies of men are demolishing the engines of war. This may be but a step, but it adds a new meaning to the message that will be sung around the world:

"Peace on Earth, Good Will to Men!"

Of all years this is the one when we should join in carol singing with greatest joy and triumph. How can the birthday of Christ be welcomed more gloriously than with beautiful carols? "It came upon the midnight clear" has come into a newer and higher spiritual significance.

In some large cities, such as Philadelphia, the matter of caroling is organized upon a municipal scale. In the "City of Brotherly Love" Mr. Florence J. Heppe, an active music-worker, and a group of faithful assistants, has spent months in past years in getting ready for Christmas caroling. This has led to a great central "Sing" in the heart of the city on Christmas Eve, with large bands of instrumentalists. For two years the huge central chorus has been directed by Dr. Leopold Stokowski, director of the Philadelphia Orchestra. Other groups proceed to all parts of the city.

Let us have more and more Christmas carol singing. Collections such as "Standard Christmas Carols" cost only a few cents when bought in quantity. The carols are so simple they may be learned over night or at a few rehearsals by any body of singers. My! What a glad and happy time everyone has! Perhaps you never thought of getting up a Christmas Carol party to sing in the streets until you read this article. Start right away and you will get a new thrill this Christmas.

THE revival of carol singing in the streets at Christmas time has brought with it a desire for information about the carols. Is is a curious fact, but one well authenticated, that Christmas was not among the earliest festivals of the Church. Irenaeus and Tertullian, early church fathers, omit it from their lists of feasts; and Origen asserts that in the Scripture, sinners alone, not saints, celebrate their birthdays.

The First Christmas

The first evidence of the feast comes from Egypt, about the year 200; and after many changes in the time of year for celebrating the Nativity—some as late as May 20th—the date decided upon by church authorities was December 25th; and in 1038 we find the term *Christes Maessi* (O. E.), from which we get our English word Christmas.

The French word Noël is derived from Natalis (Latin, Birthday); and carol (It., Carolare) suggests the mediaeval ring dance which, like all old dances, was accompanied by singing.

The word Yule is of disputed origin but probably came from an Icelandic root, meaning, "A feast in December."

The First Carol

Possibly, the first carol was sung in the Italian village of Grecia near Assisi, in 1200. Here St. Francis of Assisi made the first Christmas *crèche*, or crib, to represent the manger bed of the Saviour; and he and the brethren of his community gathered around and sang hymns in honor of the birth of Christ.

The later Christmas plays, of which St. Francis' tableaux were the forerunners, were acted versions of Christmas scenes and were helpful to the Church in teaching scriptual lessons, as very few of the people could read. Singing by clergy was introduced between the scenes of the mystery plays; and the people enjoyed these vocal interludes. Their enthusiasm was so great, they often marched through the town, following the wagons on which the scenes were enacted, and joined in singing the carols.

From this custom it was an easy step to the singing of carols apart from the mysteries; and by the 15th century it was a common practice to sing the carols alone, without the histrionic representations.

The Cherry Tree Carol

Many of the old carols are founded upon legends, of which perhaps the most interesting is the "Cherry Tree Carol." The poem appeared in the 18th century; but the story dates from the Coventry mystery plays of the 15th century. Mary and Joseph are on their way to Bethlehem, before the birth of the Saviour. As they pass a cherry tree, Mary desires some of the fruit and asks Joseph to get it. He brusquely refuses, whereupon the tree bends down its branches and offers its fruit to her. The legend of the cherries is intimately associated with the episode of the apple in the Garden of Eden and is one of the oldest stories in the world.

A carol which must have been very popular, judging from its many variants which still exist, is "I Saw Three Ships Come Sailing In." It comes to us from Derbyshire and, in the form now used, dates from the 15th century.

The Coventry Carol, "Lullaby, Thou Little Tiny Child," dates from the 16th century Coventry Corpus Christi play entitled the "Pageant of the Shearmen and Tailors." The melody is charming and while written in a minor mode, as were many old carols, it ends with a major third which has a most beautiful effect when sung unaccompanied by a choir of trained singers.

The Wassail

The Wassail is one of the oldest forms of English carol and derives its name from the Anglo-Saxon "Weshal" (be hale or healthy), a toast equivalent to the modern, good health. The presence of a feasting carol is easily understood, if we remember that most of the great Christian festivals were grafted on the feast days of the old heathen mythology. Christmas coincides with the time when the Druids celebrated the winter feasts; the Romans, the Saturnalia; and the Scandinavians, the Feast of the Yule. The well-known Wassail song familiar to the English people is the North country traditional carol, "Here We Come A Wassailing."

Most of the old tunes were of the folk-song order, being popular melodies of the times and adapted to carol words. An excellent example is "What Child Is This." The original is a charming old love song, "My Lady Greensleeves." Another popular tune is "God Rest You Merry Gentlemen."

"O Come, All Ye Faithful"

The melody of "Adeste Fideles" was probably written about 1780. Many compilers credit it to John Reading (1677-1764); but this is known to be an error. Later it was ascribed to Marco Portogallo. The Latin hymn sung during the Midnight Mass was heard (perhaps for the first time) in the Portuguese Chapel, London, and for this reason the tune is known as the Portuguese hymn.

The hymn "Joy to the World" was written by Dr. Isaac Watts and the tune "Antioch" is an adaptation from Handel's oratorio, "Messiah."

"Hark the Herald Angels Sing" was written by Charles Wesley about 1730, possibly with "Adeste Fideles" in mind, as some of the stanzas are almost translations. The melody is a noble choral taken from the Mendelssohn Cantata "Gott ist Lecht."

"Angels from the Realms of Glory" was written by James Montgomery (1819) and the music is by Henry Smart, one of the great English composers of sacred music. He became blind; but his loss of sight was no hindrance to his genius and he was universally mourned when he died in 1879.

"O Sanctissima," the Sicilian "Mariners Hymn," was at one time very much in vogue, chiefly in non-conformist chapels and was first published in England about 1794.

"Good King Wenceslaus" is probably a legend connected with Saint Wenceslaus of Bohemia who was born about 908 and converted to Christianity. The translation is by Rev. Dr. Neale. The music from Helmore's Christmas Carols is based on an ancient melody. "The Moon Shines Bright" is an English traditional carol from Warwickshire; and "When the Crimson Sun Has Set" is another fine old English carol that shows its clerical source in its Latin refrain.

"See Amid the Winter's Snow" was written by the Rev. E. Caswell and set to music by Sir John Goss.

"Shepherds, Shake off your Drowsy Sleep" comes to us from French sources as also "Come with Torches, Jeanette, Isabelle," the latter probably the work of Nicholas Saboly (1614-1675.)

An American Carol

"O Little Town of Bethlehem" is another American carol. Phillips Brooks wrote the poem in 1868, the inspiration coming from a visit to the Holy Lands a few years previously. Mr. Lewis H. Redner, who wrote the music, was organist at Holy Trinity Church, Philadelphia, at the time Phillips Brooks was there as rector. Dr. Brooks had asked his organist to set the poem to music for the Sunday School. The theme came to Mr. Redner as he slept; and waking, he jotted the notes down at his bedside. While other musical settings have appeared for this lovely poem, Mr. Redner's seems destined to remain the popular one.

"We Three Kings of Orient Are" was written and set to music by an American clergyman, Rev. John Henry Hopkins, D.D.

"Silent Night" is known to all lovers of beautiful carols. It is a German hymn which for a time was erroneously ascribed to Michael Haydn and later to Jos. Aiblinger. It has been definitely traced as the work of Franz Gruber (1787-1863) who was a teacher and organist at Arnsdorf, Austria; and the words were written by Joseph Mohr, an Austrian priest who died in 1848.

In these Christmas Carols, we have inherited a treasure from the past that is well worth preserving; and the ever-increasing use of them by our churches shows that these Nativity hymns still make a strong appeal.

Other carols and Christmas folk-songs that are widely sung at this time are:

Away in a Manger	J. E. Spilman
Good Christian Men, Rejoice	Traditional
The First Noël	Traditional
While Shepherds Watched their Flocks by Night	Old English Melody
Christians, Awake, Salute the Happy Morn	John Wainwright
It Came Upon the Midnight Clear	S. Willis
Come with Torches, Jeannette, Isabella	Old French Carol
Away in a Manger	E. N. Anderson
The Holly and the Ivy	Traditional
The Sleep of the Child Jesus	F. A. Gevaert
Lo, How a Rose	M. Praetorius
A Joyful Christmas Song	F. A. Gevaert
Legend—Child Jesus Made a Garden	P. I. Tschaikowsky

Musical Class Training

By Dr. Annie W. Patterson, B.A.

A good deal has been written about individual music-teaching in all branches. But this activity of the skilled instructor differs considerably from the specific energy and attainments which make the perfect class-demonstrator. A few essential qualifications may be summarized as follows: Thorough and fully memorized *Familiarity* with the subject matter taught, whether this be theory, harmony, counterpoint, "form" in composition, orchestration, history of music or sight-singing; *Method* in the imparting of information to a mixed gathering of students—a gradual leading-up to the climatic points of the discourse at each class, so disposing the material as to have neither too much nor too little to be remembered by the hearers on any one particular occasion; and, finally, *Manner of Delivery*—under which heading might be included easy and fluent speech, clarity of explanation (so as to reach the lowest range of intelligence likely to be in the class), and that pleasant, inspiring form of address which enthusiasm and a real aptitude for the work invariably give to an expert preceptor.

There are minor requirements in class-teaching which are often omitted to the detriment of the good work done. Among these are such items as the unpunctuality of the teacher, who often rushes in either late, or just "on time," and then makes a fuss in winding up as if he, or she, were catching an invisible train. Pupils are sensitive to such ill-advised tactics, and take less interest in their subject than they would otherwise do, thinking, possibly, that the instructor looks upon them merely as so many bores who must be talked to for an hour or so at so much per hour. Under the same objection comes the too great aloofness of the demonstrator. He is often too pre-occupied to listen to the inquiring among his listeners—some earnest if dense student who is not quite sure about some point, and would like a private explanation afterwards. A little tolerance and courtesy on such an occasion is good policy on the part of the teacher. Carelessness in having materials, such as text-books, diagrams, or even the chalk and duster for blackboard handy, diminishes the respect of the learners for their preceptor. These things may seem trifles; but trifles count.

Generally, in class-teaching of whatever kind, the person in charge should endeavor to reach the general rather than the special intelligence of the students present. Nothing is gained by talking "over the heads" of those who come to gather knowledge rather than see it flaunted arrogantly in their faces. A nervous or over-anxious professor, on the other hand, largely minimizes the benefits his possibly real skill and knowledge would confer. As far as can be, in class demonstration, text-books should be dispensed with, as there is a class of student who will be always ready to ridicule the man who is constantly turning over pages to confirm some statement he has made. Concentration on the topic, combined with that familiarity with it which we have emphasized above, is the best antidote for "fumbling about" of all kinds on the part of the lecturer. Notes, if used, should be brief and easily found, and read clearly in the often uncertain light of an ordinary class-room. If illustrations are needed to be played or sung, the lecturer should be wholly competent to do this, if he has not previously coached a student to perform a selection. Especially should a class-teacher have a ready hand at blackboard demonstration. Speed and accuracy in the putting down of chordal sequences (in harmony), or the cataloging of historical facts in neat, chronological order, always impresses the serious student. In short, the speaker should be expert at his branch in every sense of the word, and should send his learners away with the impression: "Professor So-and-So knows what he is talking about."

Giving the Fingers a Vacation

By Joseph George Jacobson

Over how many weary miles do a pianist's fingers travel during the year!

I remember long trips on railroad trains and in primitive countries, in donkey carts and ox wagons, when there was no chance to use a piano, I substituted a two octave and a half "dummy" keyboard, afraid to miss a few days without drilling the fingers. Now I realize that if I had given the fingers a good rest during the vacation time it would have been more beneficial. For a month I tried not practicing once. During this time I drove an automobile continuously over mountain roads, forgetting that there was such a thing as scales or arpeggios. On returning I wisely commenced to practice carefully. The periods were not too long during the first few days and the exercises not too strenuous. I used mostly a few Chopin Études, Bach and scales.

After four or five days I noticed that my fingers were not only as strong as they were before, but they also seemed to have gained in strength and agility. Certain passages which had given trouble before my leaving were easy after a little practice.

Too many pianists become slaves to the keyboard. *Practice*, practice, PRACTICE, seems to be their motto. If they would sometimes forget about this and put their minds on something else for a short while in God's beautiful outdoors, they would certainly benefit. How many pianists go stale through a steady grind day in and day out! It is impossible to concentrate on work when there is no variation. Practicing without thought is useless. Read good books that deal with other subjects than music and you will broaden your scope of view and add to the breadth and symmetry of your playing. Only through the presence of universal culture does genius ascend to a lofty peak of fame which commands the reverence of the world.

Waking the Dozing Student

By Nancy D. Dunlea

The student who sees and plays only the notes on the page is frequently the despair of the piano teacher. Time, not to mention the marks of expression, are completely ignored. Correcting these mistakes patiently for a number of lessons may produce results. But usually the correction must be more forceful if the student is to climb up from the slovenly habit of missing time, touch and dynamics.

A useful plan is to have the student to make some corrections himself. Play the music and ask him to watch for mistakes. The chances are that he will not notice rests, or *forte* and *piano*. By calling his attention to this, he will be more alert in the future.

To make him study out time, as well as feel it or get it by ear, as this type of student is apt to do, request him to place the correct number of counts, in figures, over every note, on a certain page in his lesson. Don't give him too complicated time for the first assignment, but measures in which six-eight time is expressed with two quarters and two eighth notes will compel him to do a little figuring. It may even be necessary for the teacher to "figure" a sample measure to give the pupil the idea.

For encouraging study of expression, request the pupil to use a red and blue crayon. With the red crayon, ask him to mark every loud passage in the piece, by underlining, and with the blue crayon ask him to mark the soft places.

Where the melody is involved in any composition, the red crayon is again useful. It is a new idea to some students that the melody, or "tune," may shift from treble to bass. Ask them to encircle every melody note with red and then play it louder than all the rest of the notes. This exercise is especially useful to the beginner studying Bach. The predominating voice in the Two and Three Part Inventions, for instance, is much easier to bring out, when the student has thus analyzed it.

Determination Masters the Piece

By Earl S. Hilton

Here is the problem. You have a perfectly good piece of music which you are trying to learn to play. Having heard it, you know that it is a very beautiful selection. The teacher assigned it for your special study, and he told you that it was within your ability and technic. But somehow you cannot get it learned. Is it because you lack Will-Power? No. It is not that. You have proved that on other duties of the day.

Very well, here is the solution: You lack determination—continuing, persevering *determination*. You have tried the piece? Then, try again. If you cannot play it right, then examine it to see what is stopping your progress. After a careful examination you might discover that you are not well enough acquainted with an arpeggio or chord passage. Or, perhaps a whole page needs to be carefully memorized before further progress can be made. The teacher will help you to discover your needs for study. But, kind student, it is up to you to determine to work out these difficulties and obstacles.

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Workers

"The secret of a long creative life is not to get blasé. The body does not grow old so rapidly if the mind emotions are kept young."—Moritz Rosenthal.

* * *

"No pianist can permit his enthusiasm to stagnate. . . . Unless the artist brings to his performances a constant delight in his own playing, he cannot hope to interest others."—Josef Lhévinne.

* * *

"Ah! the revelation of hearing Schubert's 'A Minor Quartet!' All my life his music has been perhaps nearer my heart than any other—that crystal stream welling and welling forever."—Dame Ethel Smyth.

* * *

"No life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art, which has not known the thrill that comes from these things."

—Otto H. Kahn.

* * *

"After technic, interpretation. It often takes a long time before you know just how you are going to play a composition. I know I played the *Nocturne in D Major* for three years before it 'set in my blood.'"

—Jascha Heifetz.

* * *

"What I hope to do in America is to show the public that masterpieces of music are being written to-day as powerful, stirring and beautiful as the greatest of the past; I shall present in Boston music never heard before . . . music written by men now living who will rank as high a century from now as Mozart and Beethoven."

—Serge Koussevitsky.

* * *

"Music of to-day, whatever else it may not be, is direct and to the point; it requires for its assimilation a far greater degree of mental concentration on the part of the listener than was formerly the case. It eliminates much that would formerly not have been considered superfluous, and it reflects in its technic the prevailing spirit of concise speech and concentrated expression."

—Eugene Goossens.

* * *

"In the final analysis, most people in America still attend concerts of all sorts because they enjoy the music. . . . I have never put a number on my program unless I felt that it would be enjoyed by my audiences. . . . Wagnerian music has been in my programs almost every year. People seem to enjoy the Wagnerian music, even if it is fairly heavy musical diet."

—John Philip Sousa.

* * *

"I sing Beethoven songs because the people want to hear these refreshingly melodious songs; then they are so unusual to this day and age; they have a message, a real message that every human heart understands; they are so very singable (when understood); the English translations are so quaintly charming that they are a joy to sing; then, too, I feel it a great privilege to sing such music that has been so long unsung."

Frederic Freemantel.

Rubinstein's Master Methods in Piano Study

Written Exclusively for The Etude

By FELIX HEINK

[EDITOR'S NOTE:—The following article is the first of a series outlined by Prof. Heink, delineating the methods employed by his famous teacher, Anton Rubinstein. Prof. Heink has been director of the Heink Conservatory at St. Louis for many years. He is a brother-in-law of Mme. Schumann-Heink. For many years Mr. Heink had made a specialty of the art of interpretation and is recognized as an authority upon that subject.]

FELIX HEINK

Mastery. 1. Acquiring *Mastery* of the Fascinating Art of Tone-Shading, Tone Color, and Touch after the ideas uggested in lessons from Anton Rubinstein.

"Life is but a song,
 Art is wondrous long,
Yet to the wise her paths are ever fair,
And Patience smiles, though Genius may despair.
 Give us but Knowledge, though by slow degrees,
 And blend our toil with moments bright as these.
Let Friendship's accents cheer our doubtful way,
And Love's pure planet lend its guiding ray;
 Our tardy art shall wear an angel's wings,
 And life shall lengthen with the love it brings."

The truth, inspiration and comfort in these words of Longfellow, when read with full understanding, are singularly helpful to the teacher and to the student in the endless search for wisdom and progress.

Whether Rubinstein was familiar with them or not is difficult to say, but his life career, marked by interminable patience and ceaseless effort in his quest of the highest ideals in music, could hardly be expressed more beautifully in poetry.

Years ago, prior to the time when the writer went to study with the great Russian master, he had been struggling with a series of artistic problems relating to the artistic performance of the pianoforte, that had remained mysteries despite the efforts of other teachers. Rubinstein's plain, practical explanations, definite instructions and sensible interpretation of artistic matters, solved these problems so clearly that it is with the knowledge that this valuable information should be communicated to other generations that the writer has expanded Rubinstein's principles, along the lines that the master laid down. The Rubinstein principles with the writer's delineation of them are revealed here for the first time.

The Influence of Speech Upon Music

Anton Rubinstein, as in the case of many other great interpreters and deep thinkers upon music, seemed to find much enlightenment, and proportionate success in the practice of his art, by emphasizing the close relationship between music and speech. As is well known, one may be able to read a language or read music with ease, but at the same time be unable to read aloud effectively or to "recite" music. The comprehension of the meaning of the creator and the execution or the expression of it are, therefore, two different things.

In this connection it is interesting to record some of the principles and opinions of Rubinstein anent this subject. Rubinstein believed:

1. That in the study of the close relationship between the sound of speech and the sounds of music, the student might gain greatly in comprehending the principles of expressing music.
2. That the real practical value of the knowledge thus gained is enhanced by being put into immediate keyboard operation.
3. That only through the finest possible training of the ear are we enabled to distinguish the infinite artistic variations of the actor's voice; and, similarly, only through the exquisitely trained ear can we appreciate the myriads of delicate gradations of sound which are absolutely imperative in the interpretation of a masterpiece.
4. That, therefore, the ear is the only reliable guide in the mastery of the art of "reciting" and "tone shading."
5. That, as no successful orator or actor would think of repeating a succession of words equally loud, so no successful "reciter" of music would think of playing a number of succeeding tones equally loud.

Rubinstein's Wonderful Hearing

To Rubinstein's wonderfully gifted and finely trained ears the ordinary five gradations of tone, as expressed with the usual five dynamic expression marks, *pp, p, mf, f, ff,* were ridiculously insufficient. The average student in the earlier grades is quite content with these few marks, usually playing everything *ff*. The sooner the athletically inclined student awakes to the fact that there are other gradations of tone than *ff*, the better it will be for everyone in his neighborhood, to say nothing of the poor, patient, long-suffering, hard-working teacher, with ears already calloused by hours of student pounding on keyboards.

The other extreme is the anaemic maiden with the perennially gentle, whispering touch which she associates with the voices of angels. Such pupils have to be carefully made to understand that virility and power are as necessary as delicacy in piano playing.

The Threshold of Expression

Much has been gained when the advanced student can play with the customary five degrees of tone, *pp, p, mf, f, ff*; but even with this, the student is still only upon the threshold of expression. In the true mastery of the art of shading, as I have developed it from the principles of Anton Rubinstein, there are not merely five degrees but twenty-eight degrees between extreme softness and extreme loudness. This adds tremendously to the artistic possibilities in interpretation and contributes a kind of fascination to one's playing which we are accustomed to associate only with that of the greatest concert artists. Moreover, the means of attaining it, as explained later, are exceedingly simple if properly understood and carried out.

ANTON RUBINSTEIN

More Than Five Colors Needed

The student must first of all realize that he must have more than five dynamic colors on his musical palette. If it were possible to bring back the playing of Rubinstein to this day and generation, one of the first things that would impress the hearer would be the master's marvelous power of swaying audiences. Of course, this was due to a great many things, but the principal one was his absolute freedom in dynamic expression, due to the employment of numerous gradations of tonal force.

How can the student set upon his road to approach the heights of Rubinstein? That is a problem to which I have addressed myself for years. The work should be done systematically; and it should be simple. The practical exercises thus devised, for which many have done me the honor of associating my name as the "Rubinstein-Heink" system, belong to art; and I am very happy to have them outlined in part in The Etude. They consist of twenty-four exercises or "forms," all based upon the scales (major and minor). They may seem mechanical at the start (as indeed they should be); but in the end they lead to infinite freedom of expression and those charming effects in tone shading that distinguish the coarse amateur from the real artist. Just as a tongue-tied man can never become an actor with such a restriction, just as a "monotone" can never become a singer, so can the student never hope to become a real artist until all technical and mechanical obstructions are removed.

Of course, the following system presupposes that the student has a thorough knowledge of the major and minor scales, so that they are virtually automatic, and that all the attention can be given to degrees of tone shading.

For convenience, this system is divided into Forms. The student is advised to practice each form and master it before passing to the next one.

Form 1: Play all the twenty-eight tones of any scale (starting with C-Major) over the four octaves from the bottom up to the top and back again in an even *ff* (not *f*) tone-force. Let me remark here, that, to Rubinstein, playing *ff* meant the same as what in public speaking to an orator means "shouting with all the force and power he possesses;" while *pp*, with him, stood for "zephyr-like whispering," that is, giving each tone as lightly a feather-like touch as possible.

Form 2: Play all the notes of the same scale up and down *pp* (not *p*), each touched as lightly as possible, and each tone having just the same light *pp* tone-shading as every other one. The tones should be just barely audible.

Form 3: Start with the lowest note of the scale, the first tone *pp* (tone-shading 1), play upward each succeeding tone one shade louder, reaching the end of the first octave playing *p* (the seventh tone with tone-shading 7); continue upward, adding one degree of loudness to each succeeding tone (as you did in playing the first octave), reaching the end of the second octave playing *mf* (the 14th tone with tone-shading 14), continue that way upwards, constantly adding one degree of loudness to each tone, reaching the end of the third octave playing *f* (the 21st tone with tone-shading 21), continue that way upward, reaching the end of the fourth octave playing *ff* (the 28th tone with tone-shading 28 or full force). Now in turning from the 29th tone downward, you play constantly *diminuendo*, that is, omitting with each succeeding tone one degree of loudness; in other words, starting the 28th (or 29th) tone *ff* (degree 28), you reach the 21st tone playing *f* (or degree 21), you reach the 14th tone playing *mf* (degree 14), you reach the 7th tone playing *p* (degree 7), you reach the first tone playing *pp* (degree 1).

Form 4: Is practiced the reverse of form 3; that is, you start at the bottom *ff* (degree 28) and going up you play a perfect *diminuendo*, ending at the top *pp* (degree 1); then in turning downward and starting the top note of the scale *pp* (degree 1), you constantly add with each succeeding tone one degree of loudness (the perfect *crescendo*), ending at the bottom (as you started) *ff* or degree 28.

How Rubinstein Observed Tone Shading

The following incident, that happened at a rehearsal of an orchestral performance under Rubinstein's direction, might not be inappropriate here. Rubinstein stopped the musicians' playing, saying to the men, "Gentlemen, this passage is marked on my copy *f*; please play it that way."

After rehearsing that particular part over, he stopped again, addressing the men the same as above. They played it again, even louder, Rubinstein again repeating previous correction. The passage having thus been rehearsed several times, the director still insisting that "he was not satisfied, that the phrase was marked by the composer *f* (*forte*), and that he wanted it played that way," one of the players, evidently having lost his patience, spoke up, "I beg your pardon, Sir, but I am playing as loud as I possibly can, and it seems to me the other musicians are doing the same."

Rubinstein answered, "Why, that's just what I am trying to correct; the composer's instructions are that this passage should be played *f*, *forte*, loud, but you are playing it *ff*, *fortissimo*, the loudest possible."

This incident not only illustrates how particular the great interpreter is in his employment of the Art of Shading, and how superficially the average ordinary performer generally regards it, but it also shows the original and characteristic way Rubinstein often employed in imparting his very superior knowledge to others, instruction not easily forgotten.

Other Helpful Suggestions

If the reader has understood my explanation of forms 3 and 4 of the practice of the art of tone-shading, he will have full comprehension by this time not only of what Rubinstein meant by using twenty-eight degrees of tone-shading, twenty-eight figures, instead of the commonly used mere five expression marks, five letters, but the reader will (after practicing the same for a while) also realize to what extent Rubinstein's wonderfully fascinating and impressive piano-playing resulted from the very superior understanding of his, regarding this Mastery of the Art of Shading. If the reader never read that clever sketch, "How Ruby (Rubinstein) played the piano," we advise him by all means to get a copy. It is one of the best and most amusing things of that kind in existence.

All these above-mentioned forms, as well as those hereafter explained, should at first be practiced very slowly; later, as the student attains the skill of placing the right degree of force (touch and tone-shading from 1 to 28) on each tone as required, speed should be developed gradually and systematically with the aid of the metronome.

The student (and teacher) will derive much benefit by going through the entire system, practicing all the scales (and arpeggios) in the following way: Forms 1, 2, 3, 4, legato; forms 5, 6, 7, 8 same as 1, 2, 3, 4, but staccato instead of legato; forms 9, 10, 11, 12, 13, 14, 15, 16, same as forms 1, to 8, but each hand playing octaves instead of single tones. For the purpose of acquiring independence of master works, forms 17, 18, 19, 20, 21, 22, 23, 24 will be found most helpful. Practice those as follows: form 17 right hand *ff*, left hand *pp* (over 4 octaves, *legato*, in single tones); form 18: right hand *pp*, left hand *ff* (4 octaves *legato*, in single tones): form 19 like 17, but *staccato* instead of *legato*: form 20 like 18, but *staccato*, instead of *legato*; forms 21, 22, 23, 24 like forms 17, 18, 19, 20, but in octaves instead of in single tones.

The various ramifications of the different forms are extremely simple; but, even at that, some students will not take the care and time and patience to play them correctly. All that can be said of such students is that they have not realized the first principle of artistic progress.

"Anything that is worth doing at all is worth doing well."

With the faithful and serious student, a decided improvement in playing will be noticed in an astonishingly short time. The principal advance will be found due to the compulsory listening to the constantly changing degrees of dynamic force. Ear training specialists make a great ado over the ability of the ear to perceive correct pitch. This requires acute hearing, it is true, but not nearly so acute listening as to notice the fine gradations of tonal force. The student is all the time working for an ideal. He may not reach the ideal as Rubinstein reached it; but every step in the right direction is important.

How Thus to Master Compositions

After a few weeks of practice with the scales, the same principle may be applied to the arpeggios. Indeed it may be applied to simple compositions and studies The student is invariably surprised and delighted with the progress he makes in this way. It brings life and virility to his playing. Stilted, machine-like playing seems to vanish.

Experiment first with slow and short compositions of little technical difficulty, such as hymns or the song forms. Give the melody tone a few degrees louder shading than the tones of the accompaniment. This independence in tone shading will have been acquired by the practice of forms 17 to 24 inclusive.

In studying a new piece, mark with a pencil over the more important phrases and notes the different degrees of loudness, with a comparative scale of shading from 1 to 28, using your own taste and judgment in the matter, guided by the composer's suggestions. This dynamic analysis is in itself very valuable training. After having experimented with the smaller and simpler compositions, apply the same principles to the larger and more difficult works. Audiences will be surprised by the results obtained.

The complete development of this principle of Rubinstein, as I have carried it on, will take a great deal of time, even when working under a skilled and trained teacher. The results that one gets in a short time should be regarded merely as encouragement. In conclusion let us recall once more Longfellow's prophetic words:

"Give Us But Knowledge Though by Slow Degrees."

It is the writer's purpose in the future to develop pedagogically some of the other principles of Rubinstein, which made him the greatest master of his instrument in his day.

Selecting New Material for Piano Pupils

By Virginia Thomas White

THE progressive music teacher finds the selecting of new material a problem. She must be familiar with the music she uses, because a great part of her success depends on her choice of this. The musical inclinations of the pupils must be studied and kept in mind for no two students have the same tastes. Then she must choose that which is suitable to the pupil's stage of advancement. She must be able to judge a piece by looking at it. Time, rhythm, notes, pedalling, and the technical construction as well as harmony, must be taken into consideration. To meet these many different needs the teacher will seek variety in the material she uses, and must keep constantly alert to the late publications of all kinds.

There is a danger of becoming narrow in choosing this new material and we must guard against that. Naturally, a teacher wants to use the best she can find, and she goes to the works of the masters and well-known modern composers for it. But what if she should find a number suitable for her needs by an unknown composer? Must she refuse to consider it because Mozart did not write it? Indeed not! Since it is suitable for her work and is technically correct, it is worthy of consideration. She should study this number before giving it to the pupil and learn in what points it will be strengthening. The purpose of fresh work is to aid the pupil and the teacher should keep this in mind. The new piece should cover some technical point in which the pupil is weak.

After fully mastering this new composition, the teacher should play it over at the lesson to give the student the desired interpretation. There is much controversy over this point but I have had more success by giving the interpretation than by trusting to the pupil to interpret the piece. It is very frequently more difficult to undo the impression made by self-interpretation than to play the piece correctly once for the pupil.

A Real Ritard

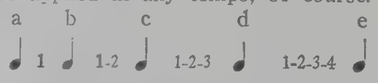
By Sarah A. Hanson

HERE is a little "trick" learned from Dean Ethelbert Grabill, former head of the Music Department of the University of South Dakota.

To get an accurate ritard, take, for instance, notes a-b-c-d-e. Count 1 between a and b, 2 between b and c, 3 between c and d, 4 between d and e. The ritard will thus be absolutely gradual. This is a simple but distinct help in teaching the ritard, of which an accurate one is difficult for the average pupil to achieve.

This can be applied in any tempo, of course.

Example:



A New Year With New Standards

You have already noticed new faces, new writers, new ideas, new fields, in THE ETUDE. This is only a part of a broad journalistic policy we have established, which will retain the best during the coming year and give in addition the ideas of a host of new writers and thinkers upon the art and practice of music.

Standards of Study

MOST educators of the present realize that music study of any kind is beneficial to all classes of young people. Just who should undertake to become trained musicians, however, depends very considerably upon the disposition and mentality of the child. Mr. John Grolle, director of the Curtis Institute of Music, recently related in the *Evening Ledger* some of the qualifications of such students. The following is a quotation:

"What are the standards the student should be able to meet in order to guarantee to the parents that the money expended for musical instructions is well spent? Observation and the experience of years in advising parents and hearing pupils play have convinced me that the following are the too-often-neglected factors in ordinary music teaching:

"First, common lack of knowledge of the key signatures, of form and of analysis; second, a lack of selection of the proper teaching material; that is, the music chosen for the student to study; third, the lack of development of the physical side of musical instruction; fourth, the lack of musical consciousness in the pupil in most instances—by which I mean that they do not know what they are doing; and, fifth, the lack of a correct application of fundamentals, of undeveloped rhythmic response, and of neglect of the creative possibilities of the student.

"This last is an interesting and important point, because I mean creative in an interpretative sense as well as in composition. I have often been astounded by the number of pupils who show an aptitude in writing original melodies, but many of the teachers either do not appreciate this gift or do not know how to develop it.

Choosing the Wrong Instrument

"Another point to be carefully considered is that so many music students choose the wrong instrument: Thus a natural-born pianist may select—or rather his parents do it for him—the violin or the violoncello, or the reverse may be the case. Under any circumstances it happens too frequently.

"No child should be compelled to study music if he does not want to do so. Many parents insist that the children study music simply because the parents wish it—the little student has nothing to say about the matter. This is entirely wrong and generally results in a dislike for the art on the part of the child; the parents simply use compulsion in the matter instead of studying the tastes and abilities of the child. Not every child should study music; many of them have a strong preference for some of the other arts, and this should be considered by the parents.

"There is great need that the community be protected against the fake teachers and also against the teacher who is perfectly honest but who cannot reach the teaching standards which the profession should insist upon. Thus, many young students, themselves still taking lessons, begin to teach music without the slightest preparation as to pedagogic principles and many of them, too, have been poorly taught by incompetent teachers. The result of this is that unbelievably bad conditions exist in much teaching of music, with a consequent impairment of what might be a real talent in many cases."

How Beethoven Played When He Was Deaf

By Elmer Hullinger

THERE is a false tradition that Beethoven in his later years was able to play beautifully despite his deafness. This seemed so incredible to the writer, who has always insisted with his piano pupils "that the ear is the greatest guide to good pianoforte playing," that he carried his investigations to the contemporaries of Beethoven. Finally a trustworthy account of his playing was found in the autobiography of Ludwig Spohr—unbiased because Spohr was a great friend of Beethoven. Beethoven did not play well after he had lost his hearing. The following is translated somewhat literally from Spohr's *Autobiography*. Spohr went to a rehearsal at which Beethoven played one of his trios. He writes:

"The impression was bad, since Beethoven from the very first notes played the piano very poorly. It was obvious that Beethoven heard literally nothing and also that there was no remnant left of the virtuosity he possessed when he had his full powers of hearing. In *forte* passages he played so loud that the wires clashed and in piano passages so softly that whole groups of notes were entirely inaudible. Deafness is a terrible affliction for anyone; but for a master it is beyond comparison."

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Careless Habits

> I have a new pupil of fourteen years whose former teacher allowed her to leave a piece before it was thoroughly learned, and who reads very inaccurately. Please advise me as to how her bad habits may be overcome.—B. C.

Here is a case where you must get down to brass tacks, and introduce the pupil to the very fundamentals of correct practice. Give her material which requires careful attention to each note, and show her how to cultivate such attention. Take, for instance, one of Bach's *Two-part Inventions.* Have her to practice the part for each hand separately during an entire week before attempting it with the hands together. Have her to play very slowly, counting out loud, or, better still, with the metronome. The next week let her put the hands together, at first playing each measure (with the first note of the following measure) eight times. After this she may put each pair of measures together in a similar manner, and then each complete section of the piece. The whole may finally be memorized.

If she makes mistakes in her first draft of the piece, let her discover each one for herself, under your guidance, and let her draw a ring with a blue pencil around each offending note.

I should discourage her playing anything in a rapid or perfunctory manner—"trying things through"—until habits of accuracy are acquired. After all, carelessness is the root of all evil in piano playing, and must be remedied before any marked advancement can be made.

Changes of Fingering

> In fingering the scales which begin on black keys, should one play the lowest note of the right hand and the top note of the left hand always with the second finger, or use the fingers that come on those notes regularly in the course of the scale?—L. K.

I have found it more satisfactory to follow the latter procedure, although the former is prescribed in many of the textbooks. For instance, I should begin the scale of B flat in the right hand with the fourth finger, and should use the third finger on *every* B flat in the left hand. There are, in my opinion, two good reasons for doing so: first, because it is just as easy to use these fingers as any others; and second, because by this method we do not upset the regular habit of alternating the third and fourth fingers over the thumb, which is characteristic of all diatonic scales. In other words, avoid all unnecessary complications!

Scale Fingering

In response to my suggestion, several members of the Round Table have sent schemes for locating and fingering the scales. Miss Emma Schumacher, of Orting, Washington, says:

I have found the following rules for scale fingering the most simple for my pupils to understand and remember, also simple to execute:

RULE 1. For the right hand, in all scales beginning on the white keys (except B and F major), start with the thumb on the keynote, and put the thumb under after playing the third tone. Next, if playing two or more octaves, put thumb under after the fourth finger is used, then after the third, and so on, alternating. In playing down the scale, put the third finger over first, then the fourth, and so on. The fingering for the left hand is the reverse of that for the right.

RULE 2. In fingering scales that begin on the black keys, place the second, third and fourth fingers of the right hand respectively on F♯, G♯ and B♭, then start playing the desired scale with the finger lying directly over the key which is the keynote of the scale to be played, if it is one of these three. Then place the second and third fingers, respectively, over C♯ and D♯, using the same means to find the fingering for the black keynote. Play the rest of the scale so that the fourth finger will come on B♭.

RULE 3. The right-hand fingering for B major follows RULE 1, but the left hand starts with the fourth finger and puts the fourth over first, then the third, and so on. In F major, the left hand fingering follows RULE 1, but the right hand starts with the thumb, which goes under the fourth finger, then under the third, and so on.

A similar system of fingering is presented by Mrs. Ethel G. Page, of Tilden, Nebraska. Here is another concise summary, sent by Miss Ethel P. Bibber, of Orange, California:

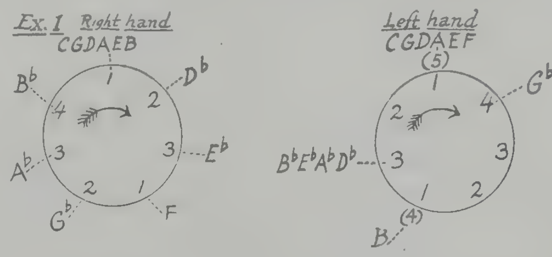
Rules for Fingering the Major Scales

Divide the scales into two classes:

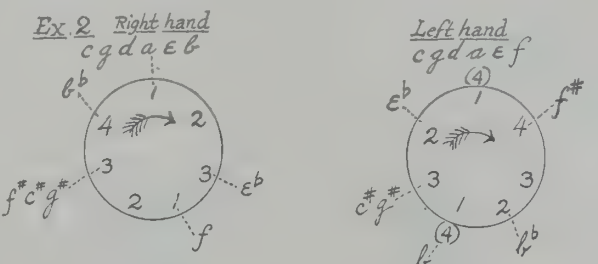
1. Those that *do not* use all five black keys. (*The Don'ts.*)
2. Those that *do* use all five black keys. (*The Dos.*)

1. The Don'ts:
   - ♯'s: R. H., 4th always falls on the new sharp. L. H., 4th always falls on second note.
   - ♭'s: R. H., 4th always falls on B flat. L. H., 4th falls on the new flat (except in F, where it falls on the second note, as in C.)
2. The Dos:
   In both sharp and flat scales the fourth falls on the outside keys of the group of three black keys.

Some time ago a clever teacher suggested to me the following diagram of scale fingerings, which seems even more concise than the above. A given scale begins on the finger indicated, and proceeds around the circle *ad libitum,* in the direction indicated by the arrow:



The above diagrams are for the major scales only. For the minors (harmonic) they may be adjusted thus:



Concert Players

> 1. What are the distinguishing qualities of ' virtuoso pianist or organist? I have read that Mendelssohn performed quite marvellously on both the piano and the organ, yet he was not regarded as a virtuoso of either instrument.
>
> 2. What does the term *Concert* signify, e. g., *Concert violinist, Concert pianist?*—E. D. A.

The term *virtuoso* is ordinarily applied to an expert performer on an instrument, who devotes his attention primarily to concert work. Inasmuch as his most conspicuous quality is an extraordinary command over the technic of his instrument, the virtuoso always incurs the danger of becoming a mere "show" performer, who resorts to all kinds of fancy tricks to astonish his audiences. In the middle nineteenth century, for instance, we find virtuosi accentuated by peculiarities of dress, long, flowing locks, rolling eyes and exaggerated gestures. Paganini, the wizard violinist, is perhaps the most notable example of this class. Liszt, with his magnetic personality and prodigious pianism, was the most famous piano virtuoso, although his later work as composer, conductor and teacher raised him to a higher level than that of a sensational performer. In these days, virtuosi are substituting more normal methods and a more solid musicianship for mere technical display. Similarly, Mendelssohn's high rank as a creative musician overshadowed his virtuosity as performer.

2. The term *concert player* is not far different from virtuoso, since it means one who makes a profession of performing on the concert stage. But it has a more general significance: for while a virtuoso is a concert player, a concert player is not necessarily a virtuoso. One may be an excellent pianist, for instance, and may give much pleasure to the public by his playing, and yet may not aspire to the soaring heights of the virtuoso.

Materials for Grade IV

> I have two pupils who will soon finish Mathews' Book Three, Graded Studies. Is it too soon to start them on Mendelssohn's *Songs Without Words* and the simpler Haydn Sonatas? What sonatas are adapted to this grade? Bach's *Two and Three-part Inventions* would be too difficult, would they not?
> —Mrs. W. E. C.

Some of the simpler *Songs Without Words* could be given in the grade you mention, such as the *Gondola Songs,* Nos. 6 and 13, and *Confidence,* No. 4. Of Bach's *Two-Part Inventions,* I should give first Nos. 1, 8 and 4. These may well be preceded, however, by some of the *Little Preludes and Fugues.* Leave the *Three-part Inventions* for a later grade.

As to sonatas, the first may be selected from the Sonatina Album, edited by Köhler. Within the fourth grade come the following by the classic composers:

Haydn: *Sonata in G Major, No. 1.*
Mozart: *Sonata in C Major, No. 1.*
Beethoven: *Sonata in G Major, Op. 49, No. 2.*

Sight-Reading

> I am deficient in sight-reading. Would you suggest a method or course that would help?—M. H. F.

Pianists are proverbially poor sight-readers, because they have things altogether too much their own way. Practicing by one's self, it is possible to commit any musical sins one likes, without disastrous consequences—to linger over certain notes, to hurry over others, to stammer along to one's heart's content. But if a violinist took similar liberties in an orchestra, he would promptly provoke the anathemas of the conductor and, if he persisted in wrong ways, would soon find himself out of a job.

So to become a good sight-reader, first of all do ensemble work. Get some friend to play duets with you regularly, and acquire the habit of observing strict time to the exclusion of everything else. Better still, form a quartet class with three friends, and hold weekly meetings in some place where two pianos are available, practicing under a teacher's supervision, if possible. There is a considerable amount of music written for this combination; and when it fails, you may double up the parts of a duet.

If you cannot arrange for such practice as I have outlined, constitute yourself your own conductor, and read music in strict time, sometimes with the metronome. Take some collection well within your ability, such as the *Sonatina Album,* edited by Köhler, and read an assignment from it several times each day, reading a new passage at each practice period. Remember that the observance of *strict time* is the *indispensable* of sight-reading, and make this your guiding principle.

Putting the Hands Together

> When a beginner is prepared to play with the hands together, should one teach him to glance from a note on the bass clef to the corresponding note on the treble clef, or *vice versa?*—A. J. W.

Assuming that it is always well to build the foundation before the superstructure, I should advocate the former method. The lower part is often neglected in the enthusiasm for the "tune," and it is wise to guard against such neglect by giving this lower part the priority of attention.

Let the beginner, then, first read the part for each hand by itself, until he is able to play the notes with tolerable ease. Next, let him find on the keyboard the first note in the left hand, and let him place the proper finger on the key. After finding the right-hand note in the same way, let him sound the two notes directly together. The second note is similarly found and sounded, and so on through the exercise.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

MUSIC OR LAW?

Robert Schumann's mother wished her son to be a lawyer. Robert thought otherwise, yet proved himself a good advocate in pleading his own cause in a letter he wrote her from Heidelberg, 1830. This excerpt is from a volume of his letters edited by Karl Storck. After dealing fairly with her concern for his welfare, but not failing to remind her of his father's plan—"Remember how my father's clear-sighted intelligence destined me at that early age for art or music"—he compares music and law.

"Let me draw you a parallel, and for the present leave everything to Wieck (his teacher); you have every reason to trust him.

"The sign-post pointing toward art, says, 'If you are diligent you can reach your goal in three years.' Law says, 'In three years you may, perhaps, be an *accessit* earning sixteen *groschen* a year.' Art continues, 'I am free as air, and the whole world is my haven.' Law says, with a shrug, 'My practice involves constant subordination at every step of the way, and immaculate dress.' Art goes on to say, 'Where I am there is beauty; I rule the heart, whose emotions I have called into being; I am unshackled and infinite; I compose and am immortal,' etc. Law says, sternly, 'I have nothing to offer you but musty deeds, village squabbles, or with exceptional luck, the exciting mystery. I cannot consider editing new Pandects,' etc. . . .

"I will not turn the conversation on to baser considerations, such as the comparative lucrativeness of the two professions, since the answer is self-evident.

"Dearest mother, I can only give you a slight and fleeting sketch of all that I have thought out so thoroughly. I wish you were with me and could read my thoughts. I know you would say, 'Enter on your new career with courage, diligence and confidence, and you will not fail.' Give me your hands, dear people, and let me go my way. I assure you we have all the more reason to face the future more cheerfully now than we did before."

THE OBLIGING DR. MENDELSSOHN

In his *Pages from an Unwritten Diary,* Sir Charles Villiers Stanford gives a charming glimpse of Mendelssohn as a practical joker.

"When *Elijah* was produced at Birmingham, in 1846," he says, "my father accompanied Joseph Robison to the rehearsal and the first performance. They both made great friends with Mendelssohn, whom Robison had previously met in London, and he extemporized for them on the new organ after the rehearsal, and joined them in a very Irish supper-party at the 'Woolpack' Inn, where the fun was fast and furious and Mendelssohn as full of fun as any Hibernian. His impressions of Mendelssohn's *tempi* exactly tallied with all the other opinions which I have heard from men of his time who had experience of them. His *Allegros* were very quick and his *Adagios* very slow. There was an entire absence of sentimentality. My father told me that the composer's conducting of the *Midsummer Night's Dream Overture* was so rapid that he seemed to be whipping cream!

"After the first rehearsal of *Elijah,* the oboist came up with a long face, and said, 'It is very unkind of you, Dr. Mendelssohn, to have forgotten the oboe so much.'

"'I will put it right for you,' said Mendelssohn, 'give me your part.' He added the long C where the boy sings, 'There is nothing,' holding the pause for so long a time at performance that Cooke was nearly blue in the face. I still possess a thumbnail sketch of Cooke blowing this note, which was drawn by himself at the rehearsal."

STUDIO TEA

"But why should I study musical history?" asked the young man with the flowing hair, the flowing tie, and the long tapering fingers which had just strangled a Liszt Rhapsody. "Why *should* I?"

Balancing a tea cup on one's knee makes it impossible to tear one's hair. It remained, therefore, to consider the question calmly. A person who knows nothing of musical history (and therewith, of course, harmony, counterpoint, musical form and esthetics) can only look backwards. He cannot begin with Hucbald and climb slowly up the five long centuries of polyphony until the pinnacles of Lassus and Palestrina are safely reached; and on beyond them for a century to Bach and Handel. He can observe (and play) a dominant to tonic cadence in a seventeenth century dance-tune without his mind leaping onward to the dance-suite of Bach, the sonatas of Haydn and Mozart and early Beethoven, and on to the Beethoven of Op. 109, 110, 111. He can get no thrill whatever out of Monteverde's reckless adventuring into a world of unprepared sevenths. He cannot foresee Wagner and Verdi from Bardi, Gluck and Weber, or Debussy from Rameau and Couperin. He could accidentally follow the chord of D minor with that of E major, with no sudden catching of the breath, no echo in his heart of some ancient, forgotten chant in the plaintive Phrygian mode.

He has no perspective. He can only look backward, comparing the masters of the past with those of to-day, judging them by wholly modern standards. For him there is no slow unfolding of the majestic tapestry of musical evolution. . . .

"Why *should* I? I know what I like, don't I?"

"You know what you like," was the echo.

"And that's all that matters to me—isn't it?"

"All that ever will matter, perhaps—to you."

Thus the matter was amicably settled over a cup of studio tea.

WHEN RUBINSTEIN WAS SHY

One does not suspect the leonine Rubinstein of having suffered from what is nowadays known as an "inferiority complex"; but apparently he did on the occasion of his farewell to Leschetizky, according to the Comptesse Angele Potocka.

"When Rubinstein gave his Cyclus at Vienna in 1894," she says in her book, *Theodore Leschetizky,* "a number of students had been unable to procure tickets, the house having been sold out long before the date of the concerts. Leschetizky was grieved that his pupils should be deprived of so great an opportunity, and mentioned the circumstance to Rubinstein, who generously offered to give a private concert for their benefit. The afternoon of the 15th of April was fixed upon, and elaborate preparations were made at the villa on Karl Ludwig Strasse. As I look back a charming picture presents itself; the large drawing-room decorated with flowers, the grand piano covered with wreaths, the young people gaily dressed in light colors, carrying bouquets loosely tied with white ribbon, and filled with joyous eagerness to meet the hero of their chosen instrument. Mr. Albert Gutman, Rosenthal, Gruenfeld, Schuett, and other artists, beside a few other intimates were also present. Rubinstein arrived promptly at twelve o'clock. Strange to relate, he seemed nervous and retired to Theodore's private sitting-room to recover his equilibrium. Leaning back in an arm-chair, a cigarette in his mouth, the veteran virtuoso confided his feelings to his friend. 'Do you know, Theodore, I am quite anxious. This is not like an ordinary concert where there is nothing to do but go out and play for an audience. All these embryo artists are surer than I. There is no denying it; if my memory plays me false I shall be unable to cover it up; and you know how many blunders I make even in my own compositions.'

"When Rubinstein stood on the threshold of the drawing-room the audience rose to greet him and a shower of flowers fell at his feet, so that a fragrant carpet was spread from the door to the piano... Touched by the unusual ovation, Rubinstein opened with an improvisation in his own leonine style...when it was over I think no one realized that two hours had gone by...Leschetizky's parting with Rubinstein was made doubly sad by a presentment, alas! too soon to have its fulfillment. They never met again. Rubinstein died in November of that year."

SCHUMANN'S VISIT

An amusing story is told of a visit of Robert Schumann to Heinrich Dorn, the noted theorist and conductor. He appeared at Dorn's house one day, nodded to his friend and sat down opposite him without a word. Dorn attempted to bring him out with some entertaining remarks; but Schumann still remained silent, although he laughed at Dorn's jokes.

Soon Dorn got into the Schumann spirit and sat down to keep the silences. After some time Schumann arose with a smile and said:

"If you come to Cologne, be sure to call upon me."

"Certainly," answered Dorn; "and you come here and we can have some more silences."

Schumann blushed, laughed and retreated. This was one of the more or less grewsome harbingers of Schumann's coming mental collapse.

PADEREWSKI ON RHYTHM

"On the very important and much-disputed question of Tempo Rubato, Mr. Paderewski has kindly written the following in English for this volume," says Henry T. Finck in *Success in Music*: We include here a brief selection from a brilliant essay.

"Rhythm is the pulse of music. Rhythm marks the beating of its heart, proves its vitality, attests its very existence.

"Rhythm is order. But this order in music cannot progress with the cosmic regularity of a planet, nor with the automatic unity of a clock. It reflects life, organic, human life, with all its attributes, therefore it is subject to moods and emotions, to rapture and depression. There is in music no absolute rate of movement. The tempo, as we usually call it, depends on physiological and physical conditions. It is influenced by interior or exterior temperature, by surroundings, instruments, acoustics.

"There is no absolute rhythm. In the course of a dramatic development of a musical composition, the initial themes change their character, consequently rhythm changes also, and in conformity with that character, it has to be energetic or languishing, crisp or elastic, steady or capricious. Rhythm is life...

"To be emotional in musical interpretation, yet obedient to the initial tempo and true to the metronome, means about as much as being sentimental in engineering. Mechanical execution and emotion are incompatible. To play Chopin's G major nocturne with rhythmic rigidity and pious respect for the indicated rate of movement would be as intolerably monotonous, as absurdly pedantic, as to recite Gray's Elegy to the beating of a metronome."

GRAND OPERA, MOZART AND QUOITS

Had Barisani, physician, and son of the physician to the Archbishop of Salzburg, lived a little longer, Mozart might have lived longer also. The Barisanis were friends of the Mozarts, and the two men were fond of each other. The younger Barisani became chief physician of the general hospital in Vienna and, according to Otto Jahn, gave the young composer some excellent hygienic advice, especially with regard to his work.

"Barisani, seeing the impossibility of altogether weaning Mozart from the habit of composing far into the night, and very often as he lay in bed in the morning," says Jahn, "endeavored to avert the evil consequences in another way. He recommended him not to sit long at the clavier, but at all events to compose standing, and to take as much bodily exercise as he could. His love of billiard-playing gave the doctor a welcome pretext for turning this motive into a regular one; Mozart was equally fond of bowls, and he was the more ready to follow the doctor's directions with regard to both games since they did not interfere with his intellectual activity. It happened one day in Prague that Mozart, while he was playing billiards, hummed an air, and looked from time to time into a book which he had with him. It appeared afterwards that he had been occupied with the first quintet of the '*Zauberflote*' (*Magic Flute*). When he was writing down the score of 'Don Giovanni' in Duschek's garden, he took part at the same time in a game of quoits; he stood up when his turn came around, and sat down again to his writing after he had thrown."

Thus casually, over a game of quoits, one of the world's greatest operatic masterpieces was written!

Combating the Musical Charlatan

By *MARTIN VAN METER*

With Letters from Some Well-Known Musical People

A CLEVER paragrapher on a New York paper some time ago showed me a parody upon "America" which he said he was afraid to print. It ran:

My Country, 'tis of Thee,
Sweet land of Trickery,
Of Thee I sing,
I get stung every day,
Fakers think I'm a Jay,
Robbing me every way,
Poor little thing.

Of course every one who knows anything at all about America knows that the vast majority of our people are about the squarest lot of hard-working citizens on earth. Nowhere is the Golden Rule more admired than in America. It is just this trusting attitude and also our enormous absorption in business that makes it possible for a "raft" of shysters, swindlers, fakers, charlatans and frauds to practice upon the American people.

Fake oil wells, fake mines, fake automobile stock, fake every kind of stock, fake schools, fake degrees, all thrive upon a certain small and trusting section of the American public and give us a dual reputation abroad. No wonder that the on-looker thinks of us as a nation half "sucker" and half plunderer. The truth is that the great majority is unaffected either way. There are, however, enough blatant instances of the cheated and the cheaters to provide rich provender for the press. It is well for the readers of THE ETUDE to keep their musical friends informed upon the dangers of the musical charlatans for the protection of the responsible and able body of thousands of finely trained American teachers.

The Monstrous Song Poem Swindle

Our government is fighting these frauds vigilantly all the time, but as long as there are suckers in the sea there will be fishers for the suckers. For years I have watched the campaign in THE ETUDE to suppress the Song Poem Fraud through which literally millions of dollars have been mulcted from the American people. But there are other frauds in music equally bad. What about the fraud teacher? The musical faker? The charlatan? I asked Dr. George W. Charwick, Director of the New England Conservatory, for his idea of the greatest fraud in music. He did not care to discuss the question, but presented the query:

"Is it honest to attempt to teach more music to students than they want to learn?"

The question is one meriting serious consideration. Everybody knows of the nondescript teacher who coaxes pupils to study long after the pupils have reached the frontiers of their talent. We know of one lady in a Western city who actually studied with one teacher for over fifteen years. All this time he was able to induce her to believe that she was progressing and that some day would be a success as a public performer. She never really got very far beyond some of the simpler compositions of Chaminade and Godard.

Possibly the worst of all current musical frauds have to do with some of the methods being employed to teach the voice by mail. The voice, of all instruments, is the one which must be taught in person. The reason is perfectly plain. When you go to a piano teacher, or a violin teacher, you are not asked to start in and learn the art of building your instrument. The instrument is before you complete in every way. With the voice, the trainer has to build at every lesson, and he can do this only by the most intelligent and concentrated power of listening to every little shade of tone-color. One might as well ask a Millet to paint the Angelus by mail as ask Lamperti to make a Sembrich by mail. It simply cannot be done. Yet there are thousands who have paid from five to one hundred dollars for mail order courses in voice training. In one instance the writer saw a signed certificate of proficiency from one of the most notorious of these courses, mailed to a man over seventy years of age, who had only a very ordinary voice and who had never taken the course at all, but merely made an inquiry as to its possibilities.

We do not deny that many singers are self-taught. But that is a very different thing—the singers have had remarkable aural capacity, and, by means of very broad and wide reading and a great deal of listening to concerts, opera and to phonograph records, they have developed the teaching powers in themselves. Such a one is Galli-Curci; but she is one in a million. Galli-Curci has something far more than voice. She has a remarkable mind in that she was able to make a vocal course for herself. Every vocalist virtually requires a slightly different method from that employed in teaching singing to any other singer. It is this that makes the teaching of singing an art; and it is this which makes any stereotyped set of correspondence lessons in singing a joke to all vocal teachers who know.

How Voice Fakers Survive

Yet these voice fakers survive. By means of cleverly written advertising they infer that the systems have the endorsement of people of authority. The writer knew of one correspondence system in which the manager has very ingeniously made quotations from articles in THE ETUDE so interspersed in the advertising as to make it appear that THE ETUDE endorsed the system. There was no real endorsement by THE ETUDE, which I understand had refused the advertising of that particular correspondence school.

The late John C. Freund, proprietor of *Musical America* and *Music Trades*, shortly before his death sent the following letter to the writer in response to an inquiry about his attitude on frauds and charlatans.

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THE MIRACLE CORRESPONDENCE VOCAL METHOD
BE A MELBA IN THREE MONTHS
E. THEO. NELSON

THE VOCAL LESSONS BY MAIL FRAUD

"The music frauds that I have met in my half a century of experience as the editor of musical papers have been of all kinds, creeds and nationalities. They were of both sexes. The worst were to be found among the voice specialists; and they were all the more dangerous because, having discovered what they believe to be the only road to vocal salvation, they were wholly sincere or at least had finally got to believe the faith that they were preaching.

"One of the worst cases that came to my notice was that of a man who had been a scene shifter in an opera house in Germany—Munich or Dresden, I forget which. Having had trouble with a lady member of the ballet, he fled his country and arrived here under a changed name. After some time he managed to secure a position in the chorus of Hammerstein's Opera Company, then at the Manhattan.

"Finding the work hard and the remuneration small, he resolved to set up as an operatic coach. So he again changed his name and started in gloriously. Being a rather good looking fellow with plenty of gall, he soon had a class of young women of more or less talent (generally less) who were ambitious of operatic fame. He could play the piano a bit; and as he could talk about operatic life, he imposed upon his victims who thoroughly believed in him.

"Finding that one of his pupils was the daughter of a very wealthy business man, he so flattered her with her prospects of success, that he finally got her to the point where he made her believe that through his acquaintance with Gatti-Casazza he could get her into the Metropolitan Opera Company, but it would take money.

"She went home and told her father who was delighted with the progress she was making and, like all American business men, was very glad to dispose of the matter with a check. After a little negotiation, papa signed his name to a check for five thousand dollars, which was handed over to the enterprising vocal teacher who, having collected a few more checks and, of course, failing to materialize with regard to the engagement at the Metropolitan (for it is scarcely necessary to state Mr. Gatti-Casazza never even heard of him much less saw him) suddenly disappeared and transferred his operations to a western city. I have heard, however, that like the cat he came back.

"Another case of a similar character was that of a lady, a vocal teacher, of ample proportions, who always claimed that she had sung with the greatest artists abroad and had their names at her tongue's end. On the walls, she had various autographed portraits, letters, all of which she had picked up at the auction sale of an artist's effects, who had died in this city. With the use of an eraser, a little acid, and other things, she had managed to change the dedication of photographs and letters so that they all appeared to have been given to her. The humor of the situation is afforded by the fact that she had never left the shores of the United States, one of the reasons being that she lacked the money; the other that she was horribly afraid of being seasick.

"Similar instances could be quoted; but, after all, such people do not do much harm except that they hold out promises to the gullible student, which, of course, cannot be fulfilled.

"We now come to a class of frauds that are far more dangerous, because they not only take the money that many of the students or their friends can ill afford, but they also ruin voices. They are the more difficult to get at, not alone because they are really sincere with regard to the particular method that each one has, but again because, in certain departments, they are really competent.

"I knew of a man some years ago who was a good musician and a fine fellow in his way. He was a splendid conductor, but he had no knowledge of vocal training. As an opera coach he would have done well; but, undertaking to train voices from the start, what he did was to ruin a number of good ones in a wholly sincere effort to make them ready for the operatic stage. He was in no sense a fraud, but he did do a lot of harm; and there are many others on the same line; that is to say, men and women who are capable in some particular line of work, but who, in undertaking to do what they are not capable of doing cause a great deal of harm and yet are wholly sincere and never realize the damage that they do. To my thinking, this class is really more dangerous to the student than the frauds who allow the students to sing a few songs, arias or vocalizes to the accompaniment of a piano and let it go at that.

"There is another class of vocal teachers, also sincere, who are very harmful because their judgment is not good and who yet undertake to change a person's natural singing voice. These are the good people who sing a voice up, as they call it, or sing it down. They would transform a fine mezzo into a high soprano. They may add a few high notes of a cold, metallic character; but in doing so they spoil the beautiful quality of the mezzo.

"There are those who take a fine baritone and transfer him into a tenor, or perhaps change their minds and conclude that he really is a bass and sing him down.

"There are plenty such. The woods are full of them. Curious, isn't it, that, with so many able, conscientious and also successful teachers, the student can be misled. The trouble with the really good teachers is they are so conscious of their ability and their good faith that many of them do not think it necessary to advertise. Indeed, they think it rather below their dignity to do so. This lets the frauds in, who, knowing the power of publicity, get busy."

One well-known editor and critic was approached for his opinion upon the subject of Charlatans. This he gave as follows with the understanding that his name be withheld.

The Charlatan Names Himself

"It is easy to dub a person a 'charlatan.' It may be that the term is deserved. In a way the charlatan contributes to the naming of himself.

"Such is the case with the teacher who is the subject of this writing. The common understanding of the term is that he is a person who makes unwarranted or extravagant pretensions to skill or knowledge along a certain line. The man must back up the claims he makes by actual performance, if he is to be accepted by the discriminating public.

"Some time ago the attention of musicians was aroused by advertisements which guaranteed to prepare persons for work in musical comedy and opera in a certain number of lessons. The advertiser had discovered a new method, one that brought about desired results quickly, an intensive method.

"In a way this man was clever. He did not promise to teach students to sing but to prepare them for a certain line of work. But he did claim that he could increase the compass of the voice and the power as well. No statement was made as to voice-quality.

"Observation—provoked by curiosity, it must be admitted—made clear that the students (and there were many of them) did not sing. A great number of observations and listenings failed to disclose even one who actually sang a melodic phrase. All the sounds were successions of tones at different pitches, of the exercise type, high, low, medium, but mostly in the upper and extreme upper part of the voice, as if baritones were to be transformed into tenors.

"The sounds were strange in character, and varied. One class of sounds was much like the mewing of a cat, at the extreme upper pitch of the voice. (This has been called the 'cat method' by some.) Another tone quality was like the barking of a dog, the 'bow-wow' method. A third was in the lowest part of the voice, practically a grunt, as if Mr. Porker were busy. And strangest of all was a thin, squeaky tone, much like that of a chick afflicted with that trouble known as the 'pip.'

"The writer of this article does not class the man as a charlatan because he has a different 'method' from any one else, but because he has made claims which he has not backed up. In two years, so far as is known, not a singer has come out of his studio, but he has attracted pupils.

"An analysis of the quality of the work of the students, so far as can be judged from hearing outside the studio walls, indicates that the teacher believes that to deliver a passage dramatically one must use the voice as it would be used in actual speech. Hence if anger expressed in speech causes a certain adjustment of the vocal organs that same adjustment should be used to deliver a passage on musical pitch. Other emotions are to be delivered through melodic passages as if they were spoken. The various sounds heard were intended to give the voice flexibility and wider range.

"If the public cares to hear vocal artists trained in this method it is their privilege to pay for the hearing. But a bunch of tyro Wüllners will not be likely soon to displace the real singing artists of the day. Meanwhile the probability is that most or all of these voices will be irreparably injured for true singing."

How difficult it is to determine who is and who is not a charlatan in music is shown by the following excellent article from Harriett Brower, well known to readers of THE ETUDE.

"During a long experience in the profession I have seen many so-called charlatans—freaks, some of them. Taken together they present the subject at so many angles that I think my picture must be a composite one.

"The dictionary defines the word charlatan as a pretender or quack. In music, then, it doubtless means one who pretends to know something and doesn't.

"But the subject is not so easily disposed of. The deeper one dives into it the more difficult it appears. Your neighbor may be teaching music by a totally different method from the one you employ; you may have no use for his ways; you may consider them utterly wrong, out of date, absurd. Still, if he is sincere, doing the best he knows how, can he be called a charlatan? There was a time when Wagner was belabored by various critics as the greatest charlatan on earth, in music. The next generation lauded him to the skies.

"As a first glimpse, the charlatan is seen in his studio, to be found in a prominent office building. It is broad day, but his windows are darkened; a dim blue mysterious light pervades the room. He appears in long dressing robe and fanciful slippers; his jet black hair and colorless face add to the exotic impression. A new pupil after playing for him, fled in terror and disgust.

"A second angle. In my girlhood a professor came to town who claimed the ability (for a fee of one hundred dollars) to give those who studied with him the key to piano technic, interpretation and all the rest of it, in ten lessons. He tried to induce my father to let me study with him, but without success. A girl friend of some talent took the course. Later the matter was discussed by our elders, who decided the girl played no better *after* than *before* taking the 'wonderful method' she had been through. So the professor was branded as a charlatan, and disappeared from the scene. Still he might have been in earnest, and might have had excellent ideas, though if this were the case, they must have been above the heads of his patrons.

Beethoven as a Remedy

"Still another. I have heard of a professor with a high sounding name—ending in *ski*—who after diagnosing the new pupil always prescribed Beethoven's Sonatas. Had she lame or weak fingers? Beethoven's Sonatas. Or stiff wrists? Beethoven's Sonatas. Was she afflicted with any or all of the sins of the pianistic decalogue, the same medicine was given—Beethoven's Sonatas. Would it be safe to call this man a charlatan? I know of piano teachers who give scales at the first lesson. Others there are who never bother themselves or their pupils with the subject. Some teachers never explain how to practice the lesson, how to analyze or understand the music. They merely tell the pupil to go home and practice harder. All these are the pretender at different angles of his appearing.

"The artistic temperament is apt to be hot headed and express itself rashly. For instance, I have known of meetings called to discuss the standardizing of music teachers, when the debate would grow so heated that one party would call the opposite side all charlatans. Or, to put it bluntly, whoever disagrees with me is a charlatan, pretender and fraud.

"Now who is wise enough to judge? The man you brand as fraud may have wisdom above yours. In the long run, however, if he is really a pretender and knows nothing, he will be found out."

"THERE is probably nothing more unintelligently used in connection with the pianoforte than the left pedal."

—YORK BOWEN.

"As a matter of fact, the ear has a much more important function in musical memory than the brain, and for that reason the visualizing of music hinders rather than helps the mind in memorizing."

—FRANK LA FORGE.

Long Live "Haydn"

By Mark Cummings, Jr.

EVERY once in a while some one tries to explain just what is meant when we in America are accused of a lack of "musical atmosphere." It is hard to explain. America is spending more money for music than almost any country in the world has ever dreamt of spending. Our concerts and conservatories are over-crowded. Our musical journals, our radio systems and our great talking machine factories are disseminating more music than has ever been distributed before. Why, then, has any critic the audacity to say that we do not have a musical atmosphere.

Possibly it may be because we do not venerate music with that unreserved sincerity that has marked some of the people of Europe. Take the great reception given in Vienna, to Haydn, on the occasion of his seventy-sixth birthday. A gala performance of "The Creation" was given. Haydn was brought to the door of the crowded hall by the coach of Prinz Esterhazy. Members of the high nobility stood at the threshold. There also was Haydn's pupil, Beethoven. The aged composer was lifted from the carriage and placed in an arm chair. This was raised on high by the citizens and he was carried into the hall with all the acclaim which might have been given to a Roman Emperor. The public shouted, "Long Live Haydn!" and the old master was overcome with emotion expressed in tears.

The Musical Scale Intervals

By F. P. Leigh

BY experiment the people of different nations have found that in order to have harmonic music the succession of musical intervals must take place by steps, not transition. "The particular succession by which a composition advances from one note to its octave is called a musical scale." This musical scale is the subject I wish to treat of in this brief paper. We shall endeavor to show how it is made up and the relations of the various tones to each other.

Many intervals in music have specific names according to their ratio. When the ratio is 1, it is called unison; 2, an octave; 3/2, a fifth; 4/3, a fourth; 5/4, a major third; 6/5 a minor third; 25/24, a semitone. A triad is a special arrangement of three notes selected from the scale. Such a combination of tones is found when the ratio of the elements is as 4:5:6 or 10:12:15. When the former ratio occurs, the group is termed a major triad; the latter is termed a minor triad.

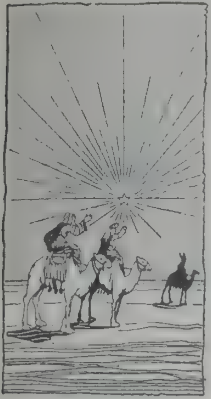
The development of the scale today is based on the diatonic scale, a certain succession of eight tones with gradually rising pitch. The first note is called the keynote, the eighth above is its octave. Now if we take the next note as the keynote and form its octave with the intervening notes in the proper ratio, and thus ascend the scale, it would be supposed that the scale would be as it exists today. But this is not so. If the above operation were carried out we should have an unmanageable lot of notes, seventy-two in one octave. Thus very obviously, one can see that the manner of forming the present scale must be different. Perhaps here it would be interesting to note the ratio of the notes of the diatonic scale. Physicists have agreed to allow middle C to have 256 vibrations per second. With this value then the appearance of the scale would be as follows:

C		D		E		F		G		A		B		C	
256		288		320		341 1/3		384		426 2/3		480		512	Number of vibrations
C		9/8C		5/4C		4/3C		3/2C		5/3C		15/8C		2C	Ratio
	9/8		10/9		16/15		9/8		10/9		9/8		16/15		Interval

Thus it appears that the octave has always twice as many vibrations per second as its keynote.

Now, in order to remedy the above state of affairs when we have 72 notes in an octave, a system of tempering or "evening-up" has been agreed upon. This system makes the intervals between all adjacent notes equal. So the interval of a semitone has been selected as the twelfth root of two, or 1.05946. Finally the relation between the diatonic scale and the tempered scale as it exists today may best be shown by a diagram.

C	D	E	F	G	A	B	C	
256	288	320	341.3	384	426.7	480	512	Diatonic
256	287.3	322.5	341.7	383.6	430.5	483.3	512	Tempered



A Master Lesson on Prelude in D Flat by Frederic Chopin

From the Eminent English Virtuoso Pianist

KATHARINE GOODSON

Famous Work of the Great Polish-French Master, Interpreted in Print

The Rain Drop Prelude

EDITORIAL

This "Master Lesson in Print" is the first of a series which the famous English virtuoso-pianist, Katharine Goodson, has been persuaded to prepare for THE ETUDE. No lesson ever equals that given by a master teacher in person. Nevertheless, ambitious readers of THE ETUDE will find in the following important instruction excelling that which may be acquired during many lessons. The next master lesson by Miss Goodson will be the Liszt-Chopin "Chant Polonaise," "The Maiden's Wish."

The "Preludes" of Chopin were published in 1839 by the Parisian publisher Pleyel, who paid 2000 francs for them. This was then considered a rather large price. Some were completed during the ill-fated visit to Majorca, of which Miss Goodson speaks. Some bear slightly earlier dates. Many seem to be pervaded with an atmosphere of gloom, broken by occasional rays of sunshine. Others are very bright, almost sportive throughout. Rubinstein called them the very pearls of Chopin's works. Liszt said that they were "not the less types of perfection in a mode created by himself, and stamped like all works with the high impress of his poetic genius." George Sand said of the "Preludes," "Some of them create such vivid impressions that the shades of dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp." Kleczynski, Chopin's great exponent, says that the "foundation of the picture is the drops of rain falling at regular intervals, which, by their continual patter, bring the mind to a state of sadness; a melody full of tears is heard through the rush of the rain; then, passing to the C sharp minor, it rises from the depths of the bass to a prodigious crescendo indicative of the terror which nature, in its deathly aspect, excites in the heart of man. Here again the form does not allow the ideas to become too sombre; notwithstanding the melancholy which seizes you, a feeling of tranquil grandeur revives you." The "Rain Drop" Prelude is one of the ten most loved works of Chopin.

THE so-called classical and romantic schools of music have for some years been looked upon by the younger school of composers of the present day as things of the past which have duly taken their places in musical history. Last of the long line of great classical composers, Brahms may be said to have concluded that particular epoch; but Brahms, who was to continue the Beethoven tradition, was not born until 1833 and was actually preceded by two of the greatest of the romantic composers of all time, namely Chopin and Schumann, born in 1809 and 1810, respectively. The works of these two composers created an upheaval in the "Classical" camp, just as those of Debussy disturbed the continuity of the line of romanticists. Thus came an overlap, and in music, as in literature, there waged a war between the classicists and romanticists. Among the former the genius of Brahms, while exerting an immensely powerful influence in carrying on the classic tradition, was not more than sufficiently powerful to bring it beyond a glorious end, which tradition may be said to have culminated in the stupendous *Fourth Symphony in E Minor.*

Brahmsites and Wagnerites

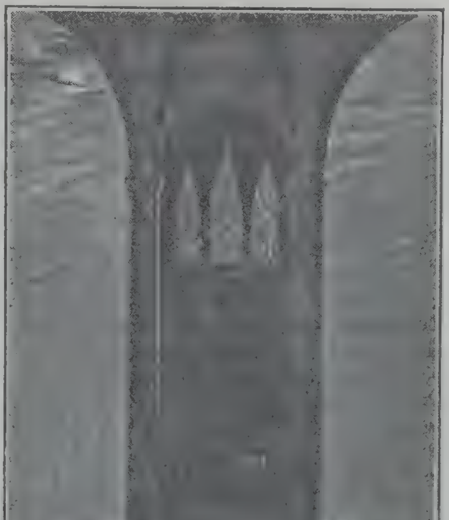
Richard Wagner had likewise become a predominating force, and the battles between the Brahmsites and Wagnerites are ancient history. The overwhelming influence of Wagner, however, was something that stood almost alone and, in spite of such wonderful things as the "Siegfried Idyll," and the "Faust Overture," and other works, can hardly be considered in regarding the development of so-called absolute music of the romantic school as apart from opera and music drama.

Schumann and Chopin remain therefore the two outstanding figures among the great romanticists; and, breaking into the reign of classical tradition as they did, even the severe Brahms could hardly avoid being affected in some slight degree in his earlier work by the novelty of their individual idioms. While there are many instances in the earlier work of Brahms which show the influence of Schumann, it is clear that the more or less exotic nature of Chopin's temperament appealed to him far less; but there are distinct evidences of his being unable to escape entirely from its fascination, as, for instance, in the early *Scherzo Op. 4* for pianoforte.

Chopin's Immediate Appeal

Wherein does this fascination lie? Sometimes one is fascinated by a person or his work in a way which it is not easy to account for and which can hardly be explained. This is far from being the case with Chopin. Almost everything that he ever wrote makes, in a varying degree, an almost immediate appeal. His works have also that remarkable quality of appealing almost equally, if not indeed more, to the lay mind of the general public than to the musician himself. The explanation is simple enough, and may be summed up—curtly enough, 'tis true—in two words, namely, melody and rhythm. Rhythm is the unknown quantity in music to-day; it may be likened to a mine, the richness of which is known to be almost limitless, but of which only the surface has as yet been scratched. Rhythm attracts the attention, whether consciously or unconsciously, from various causes such as its variety, its seeming novelty, its intentional monotony and so on. The *Prelude* on which I am writing this analysis is a quite wonderful example of "intentional monotony" in rhythm, but I shall refer to this again later, in more detail. Perhaps no composer reveals in his works more spontaneous inspiration in the matter of rhythm, and especially in the matter of rhythm combined with inspired melody, than Chopin. As to melody, it flows clear as crystal in a perpetual stream; sometimes a torrent, sometimes a raging tempest, but always clear; seldom involved, never subtle. With Chopin's music, it is not a case of "He that hath ears to hear, let him hear," for everyone can hear this music which, so obviously inspired by deep and sincere poetic feeling, nevertheless speaks so clearly of simple things, without dealing in involved argument about them. Argument, or, speaking more technically, development, was not a strong point with Chopin. He was a dreamer who painted musical pictures—preferably small ones—in which he depicted his dreams; and these pictures, apart from the originality and beauty of the musical ideas, are designed with a remarkable sense for balance, proportion and effect in the treatment of the forms which he used.

So much has been written about Chopin, and the details of his life are now so well known, that is is necessary here to give but a short summary of his career.



A FANTASTIC IMPRESSION OF THE D FLAT PRELUDE

By the Noted European Artist, Robert Spies

Born in 1809 near Warsaw, his father a Frenchman, his mother a Pole, his sympathies were almost entirely with Poland; his father having gone to that country as quite a young man. Appearing in public when he was only nine years old, he was looked upon as a prodigy; and his success had the effect of creating a demand for his appearance at the houses of the musical aristocracy in Warsaw, where he had the advantage of meeting many of the most cultivated and intellectual people of the country. At such an impressionable time in his childhood, these associations could hardly do otherwise than stimulate that refinement which was so much a part of his nature and which revealed itself so consistently in his work. At this time, though the question of his adopting music as a profession had not yet been seriously considered, he was studying harmony and counterpoint with Elsner, the Director of the Conservatoire of Music at Warsaw; and his gift for improvisation was already very developed. Though he had a delicate constitution, he was a healthy boy, of a gay and lively disposition, and entered into all the fun and jollity of his child companions. From his twenty-first year till 1849, the year of his death, he made his home in Paris; and, with the exception of short visits to Germany—where he became very friendly with Mendelssohn, Schumann and other famous musicians of the day—and one short trip to England a year before his death, he rarely left the French Capital.

The Visit to Majorca

Mention must be made of his visit to Majorca in 1837, in the company of George Sand (Aurora Dudevant) the famous authoress and her son. Introduced by Liszt, she exercised an extraordinary power over the artist; and it was a case of mutual infatuation. It is particularly appropriate to speak here of this Majorca visit, as it was during this holiday that the famous *24 Preludes* from which I have selected the well known one in D flat for this lesson—were written. Owing to the unsatisfactory condition of Chopin's health at this time and also to the dampness of the climate, the Majorca visit was not a success; and it is possible that the seeds of his illness, of which the first serious signs became noticeable in 1840, were sown during this visit. His lungs became more and more affected and he passed away in 1849 in Paris where he was buried in the Cemetery of Père-la-Chaise.

The Preludes

As is well known, there are twenty-four of these little pieces, each one a gem of inspiration and spontaneity. The title may not be considered to be entirely appropriate, for each piece is an individual little work, and not a prelude to anything that follows. The *Prelude* has usually been more associated with the Fugue than anything else, as in the *Preludes and Fugues* of Bach, Mendelssohn and other composers. In the latter cases it is usually a comparatively short composition, built up on a single theme—more often of a figurative rather than lyrical nature—and carried out right through the piece, though sometimes with slight episodical matter for the sake of variety. The *Prelude* is also frequently met with as the first number of a *Suite* of short pieces in various forms.

The Chopin Preludes are, on the other hand, almost entirely lyrical, though at times rising to almost dramatic significance, as in the famous No. 16 in B flat minor and No. 24 in D minor. The unity of each little piece is, however, maintained in almost every case by the continuity of the figure of the *accompaniment* to the melody, whatever variety may occur in the latter. In a few cases (as in Nos. 7 and 20 and the very beautiful No. 17) they are just beautiful melodies with a simple harmonic accompaniment to support them. In the *Prelude in D flat,* the sense of untity is brought about by the almost incessant reiteration of the eighth-note in the accompaniment, and this is a striking instance of the "intentional monotony" in rythm referred to above. It gives an atmosphere and character to the piece which nothing else could have done. It is probably this particular effect which has led to its being christened the "raindrop" Prelude; really rather a sentimental and unnecessary effort of the imagination!

Perfection With Simplicity

The little work is built up in the most simple way, but with a perfection which so often goes hand-in-hand with simplicity. The form is that of a lyrical song: i.e., (1) a first verse or section; (2) a varied middle section in the tonic (enharmonic) minor; (3) return to a curtailed version of the 1st section, with a short Coda of eight bars. The structure is as simple as the form itself and may be analyzed as follows:

A (I) The Theme of eight measures, which consists of the first four measures repeated.

A (II) A second part of above Theme, also consisting of eight measures with a prolongation of three measures leading to a repetition of A (I), with ending slightly altered, so as to bring the cadence to a close at the entry of the Middle Section, B (I), in C sharp minor.

B (I) A Theme of eight measures repeated, but with a change in the last four measures to the relative major key of E. These sixteen measures are then repeated in their entirety.

B (II) A second part of above Theme, likewise of eight measures repeated, but—similarly to B (I), with a change in the last four measures of the repetition.

C. Return to the first Subject, breaking off after the sixth measure, where commences

D. The Coda of eight measures.

Predominating Points of Interest

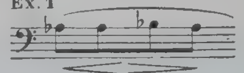
The two predominating points of interest in this little piece are (1) That it hardly ever leaves the tonic key (major or minor) in which it is written, with a momentary exception of four measures here and there to the most closely-related keys. (2) The almost incessant reiteration of the eighth-note in the accompaniment, already referred to above as an example of "intentional monotony" in rhythm. (3) That while these two points would seem to engender dullness and monotony, there is a continual feeling of freshness and emotional interest. How this is done is a study in itself for the student, and one which he can follow out in detail to great advantage. For instance, observe at the third measure of A (II) the modulation to A flat minor, and how, four measures later, by the simplest means this is brought a tone higher to B flat minor, giving an almost entirely different tonal color to the same melody. The prolongation of A (II) by three measures, before the return to A (I), is one of those devices, here so entirely spontaneous, which break up the mechanical squareness of design so effectively. The two eight-measure sections of B (I) should be carefully compared, in order to appreciate the full value of the change to the relative major (E) at the thirteenth measure; with the gradual crescendo in the five preceding measures, this E major chord produces an almost triumphant effect as if releasing the soul from its mood of gloom and foreboding. B (II), with its note of resignation, leads us back gradually into less troubled waters. The chords at measures 4 and 12 in this section should be carefully compared, for such changes as these produce an emotional significance which would be entirely lacking were the chord at 12 to be a mere repetition of the previous harmony. At D, the Coda, the two unaccompanied measures come as a relief and add much to the effect of the once-more returning iteration of the eighth-note accompaniment which dies away only on the ending of the melody itself six measures later.

KATHARINE GOODSON

Poetical Effects

Regarding the performance, there are a number of small points which, quite apart from the "singing" of the melody, go to increase the poetical effect of the interpretation. The very fact of the continuous reiteration of the eighth-note (usually the *dominant* of the key) in the left hand makes it very necessary that this should not be mechanical. It should have the effect of some subdued force underlying the calm of the melody and should be graduated accordingly, having an individuality of its *own.* In measures 2 and 6 especially, on beat 2 and 3, the progression

Ex. 1



from A flat to B flat should be given some significance. Before the B flat is struck the pedal should be raised and put down again only on striking the fourth beat of the measure. The melody, while of an indefinable plasticity, should be played without any sentimentality. Opening, there may be a slightly increased fullness of tone at the ninth measure, and this should be varied again four measures later on the repetition of the phrase. At A(II) the insistence of the repeating note in the left hand is very happily almost lost until eleven measures later where a slight nuance should be made in returning to the opening Theme. In this measure the progression F, G flat, A flat, in the left hand should be observed and be treated melodically. At the measure before B(I), while the A flats should not be in exact time, there should also not be any marked *ritardando* before the entry of the subject in C sharp minor. It should be explained that the legato line in the right hand, at B(I), is to indicate that the repeated notes are to be gently pressed down in their succession as opposed to being struck—and this applies throughout this section, in greater or lesser degree, as the music is *f* or *p*. The *crescendo* at the eighth measure must be very gradual and should only increase to *f* (not *ff* as marked) at the thirteenth measure. The effect of the *ff* should be reserved for the repetition which follows immediately. In this way monotony is avoided and some sense of climax attained. At B(II) there is a feeling of tender resignation and except for the repeated note this should be played very *legato* in both hands. At the ninth measure, commencing *p* the feeling of this should be intensified by a fuller tone in the *crescendo* with a slightly-hesitating stress on the chord at (I.) A slight *nuance* in the measure before C brings the return of the first subject, which is interrupted in its repetition by the short Coda. This is a very simple melodic peroration, held together once again by the repeated note in the accompaniment.

Thus ends this little piece which, apart from its musical beauty, is about as perfect in its miniature form as it is possible for such a thing to be.

Self-Test Questions on Miss Goodson's Article

1. *What two great Musical Romanticists were born in 1809 and 1810?*
2. *What is the secret of the fascination of Chopin's music?*
3. *How would you define "Prelude," as used in naming these works of Chopin?*
4. *Outline the Form of the "Prelude in D-flat."*
5. *What are the predominating points of interest in this piece?*

Other Master Lessons, which have previously been published in The Etude, include:

Chopin. *Polonaise, Op. 26, No. 1.* Grades 6-7.
Analytical Printed Lesson, by **Alberto Jonas.**

Chopin. *Valse in C Sharp Minor.* Grade 6.
Analytical Printed Lesson, by **Edwin Hughes.**

Chopin. *Impromptu, Op. 29.* Grade 7.
Analytical Printed Lesson, by **S. Stojowski.**

Mendelssohn. *Spinning Song.* Grades 5-6.
Analytical Printed Lesson, by **S. Stojowski.**

Mendelssohn. *Scherzo, Op. 16.* Grade 5.
Analytical Printed Lesson, by **Edwin Hughes.**

Mendelssohn. *Rondo Capriccioso.* Grades 6-7.
Analytical Printed Lesson, by **Katharine Goodson.**

Schumann. *Träumerei.* Grade 4.
Analytical Printed Lesson, by **Clayton Johns.**

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Analytical Printed Lesson, by **Katharine Goodson.**

Schubert-Liszt. *Hark! Hark! the Lark!* Grade 7.
Analytical Printed Lesson, by **S. Stojowski.**

Schubert. *Moment Musical, Op. 94, No. 3.* Grade 5.
Analytical Printed Lesson, by **S. Stojowski.**

Mozart. *Fantasia in D Minor.* Grades 5-6.
Analytical Printed Lesson, by **John Orth.**

Rubinstein. *Barcarolle, Op. 30, No. 1.* Grade 5.
Analytical Printed Lesson, by **S. Stojowski.**

Grieg. *Bridal Procession.* Grade 5.
Analytical Printed Lesson, by **Percy Grainger.**

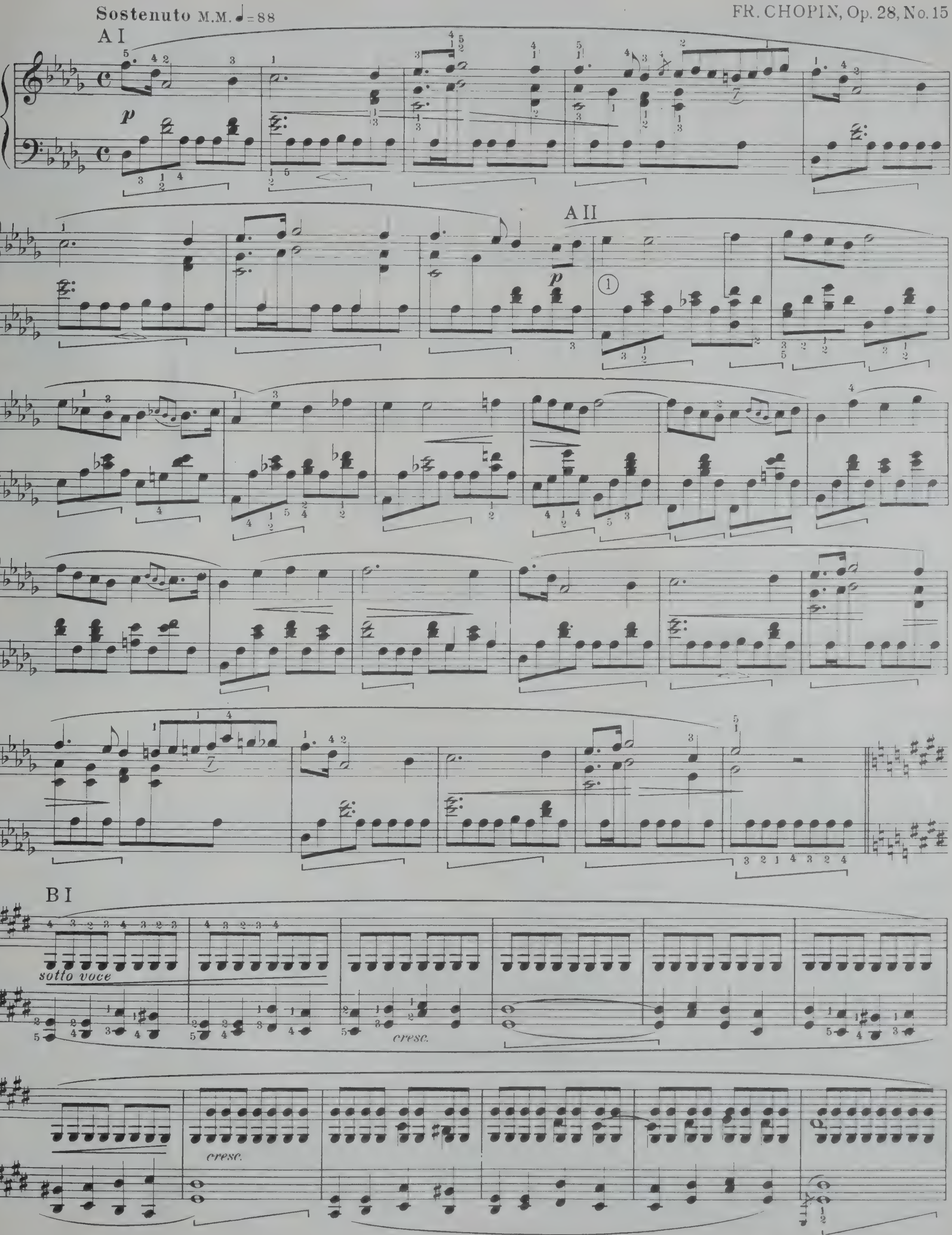
MacDowell. *Witches' Dance.* Grades 6-7.
Analytical Printed Lesson, by **Mrs. Edward MacDowell.**

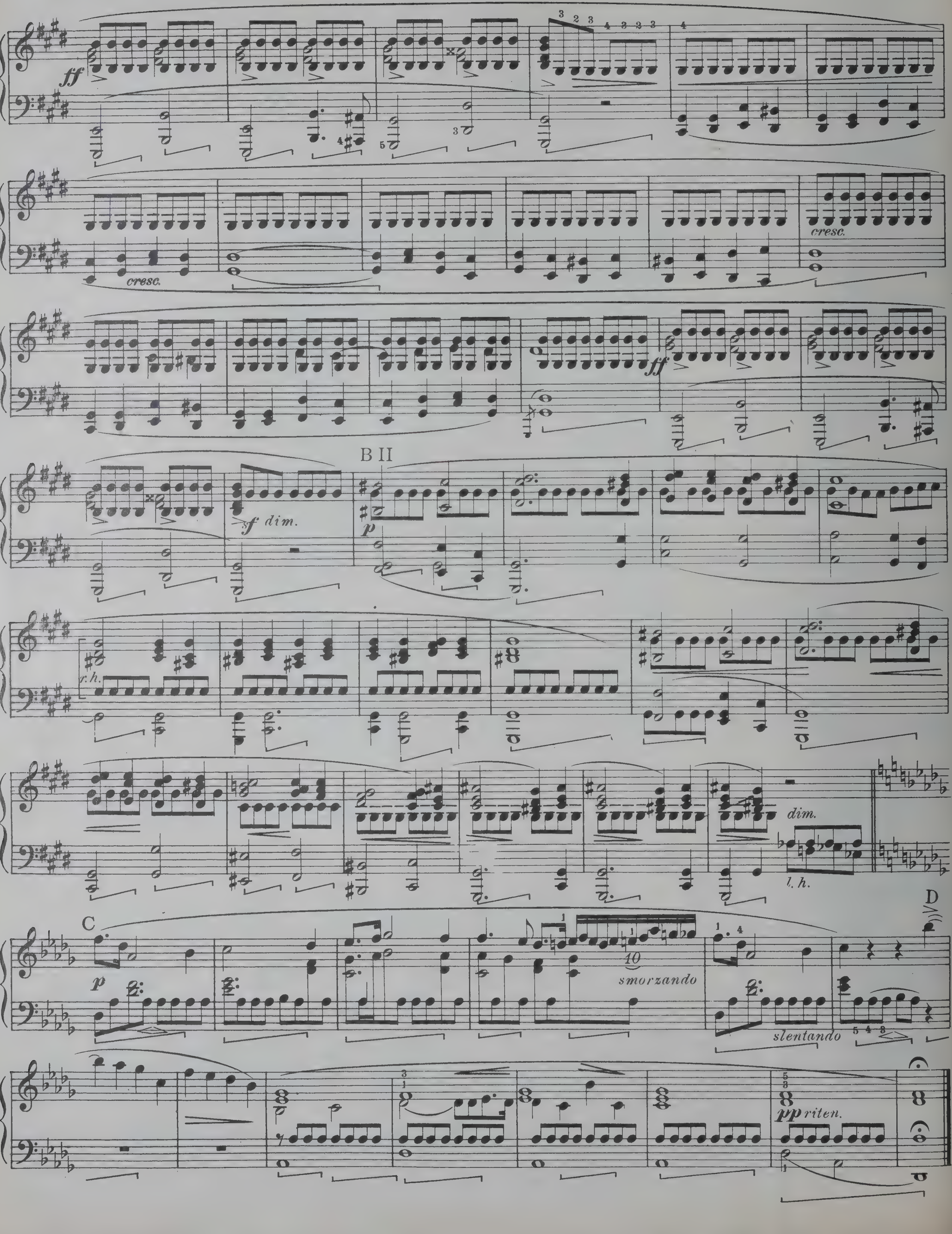
We would like an expression of opinion from our readers upon this "Master Lessons Series." How valuable have you found them in your work? What pieces would you like to have added to the series? Which of all the lessons has helped you most?

See opposite page for a Master Lesson by Katharine Goodson.

PRELUDE

FR. CHOPIN, Op. 28, No. 15

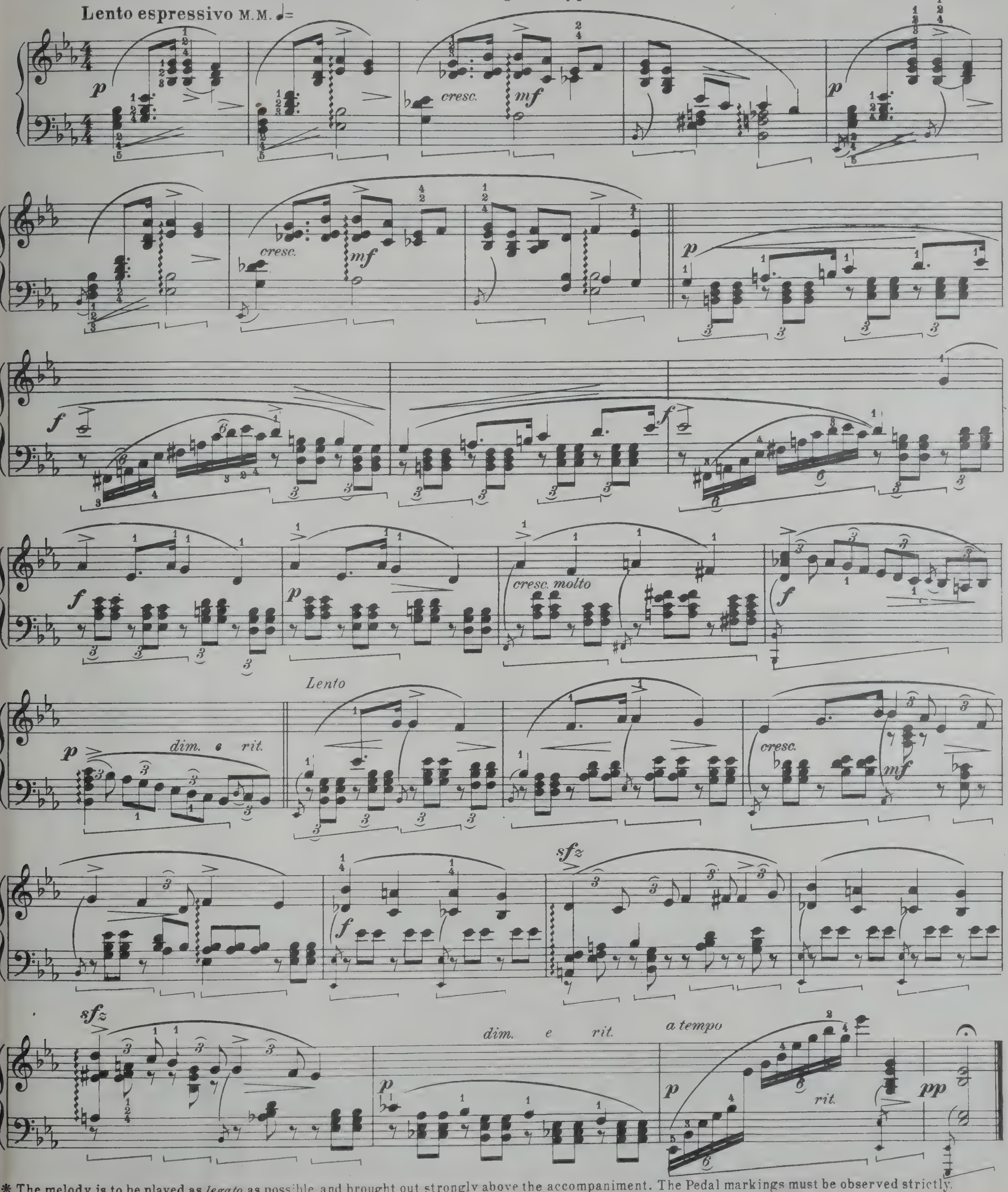



ff
cresc.
cresc.
ff
B II
sf dim.
p
r.h.
dim.
l.h.
C
D
p
smorzando
10
slentando
pp riten.

VOICES AT EVEN
FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 2

Exemplifying the possibilities of the left hand alone. Beautifully made and a good study piece. Grade 4.



* The melody is to be played as *legato* as possible, and brought out strongly above the accompaniment. The Pedal markings must be observed strictly.

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THE ARKANSAS TRAVELER

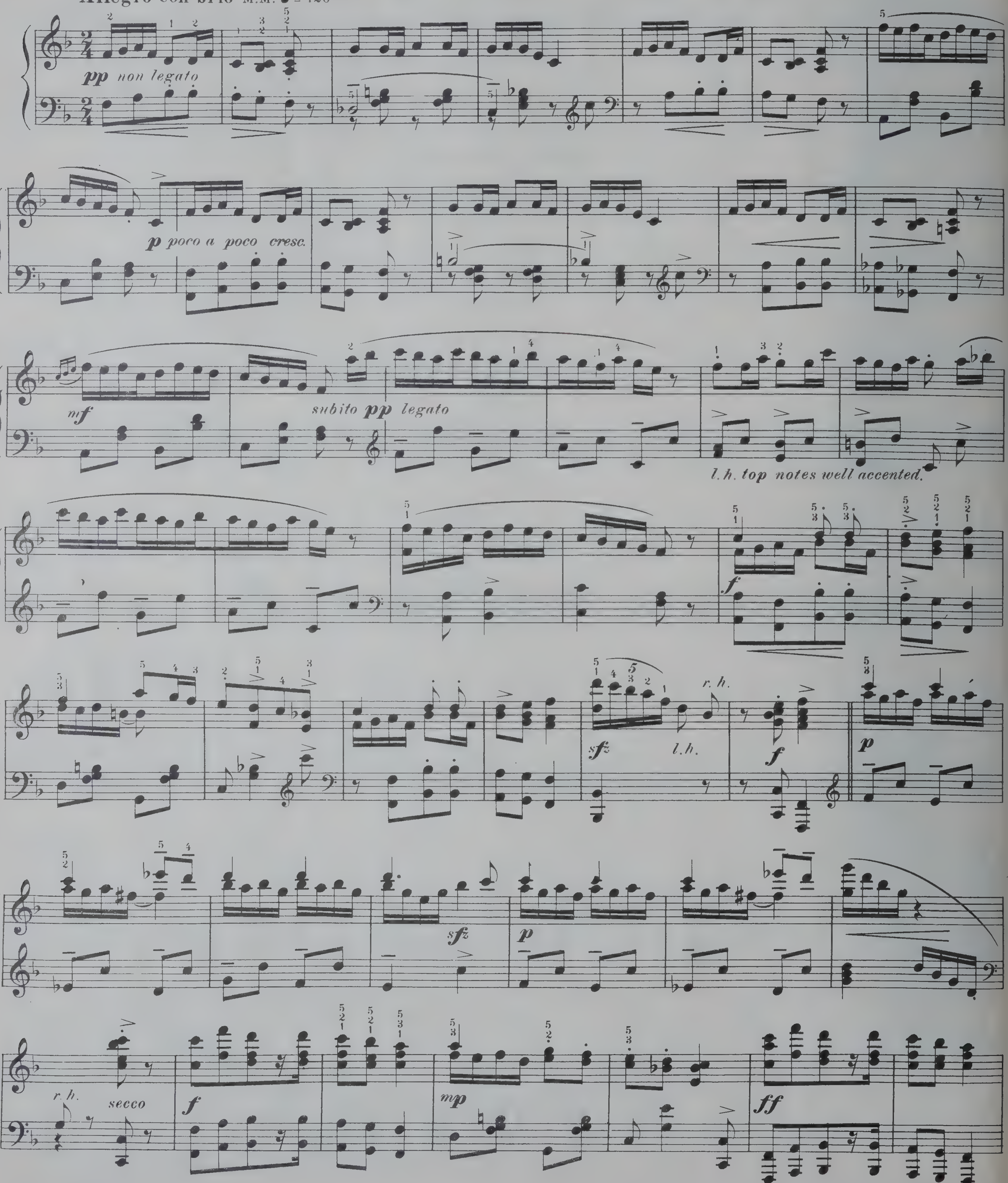
OLD AMERICAN FIDDLE-TUNE

CONCERT PARAPHRASE

A favorite old tune in a brilliant transcription: Play with humor, and in a crisply accentuated manner. Grade 5.

HARL M^c DONALD

Allegro con brio M.M. ♩ = 126



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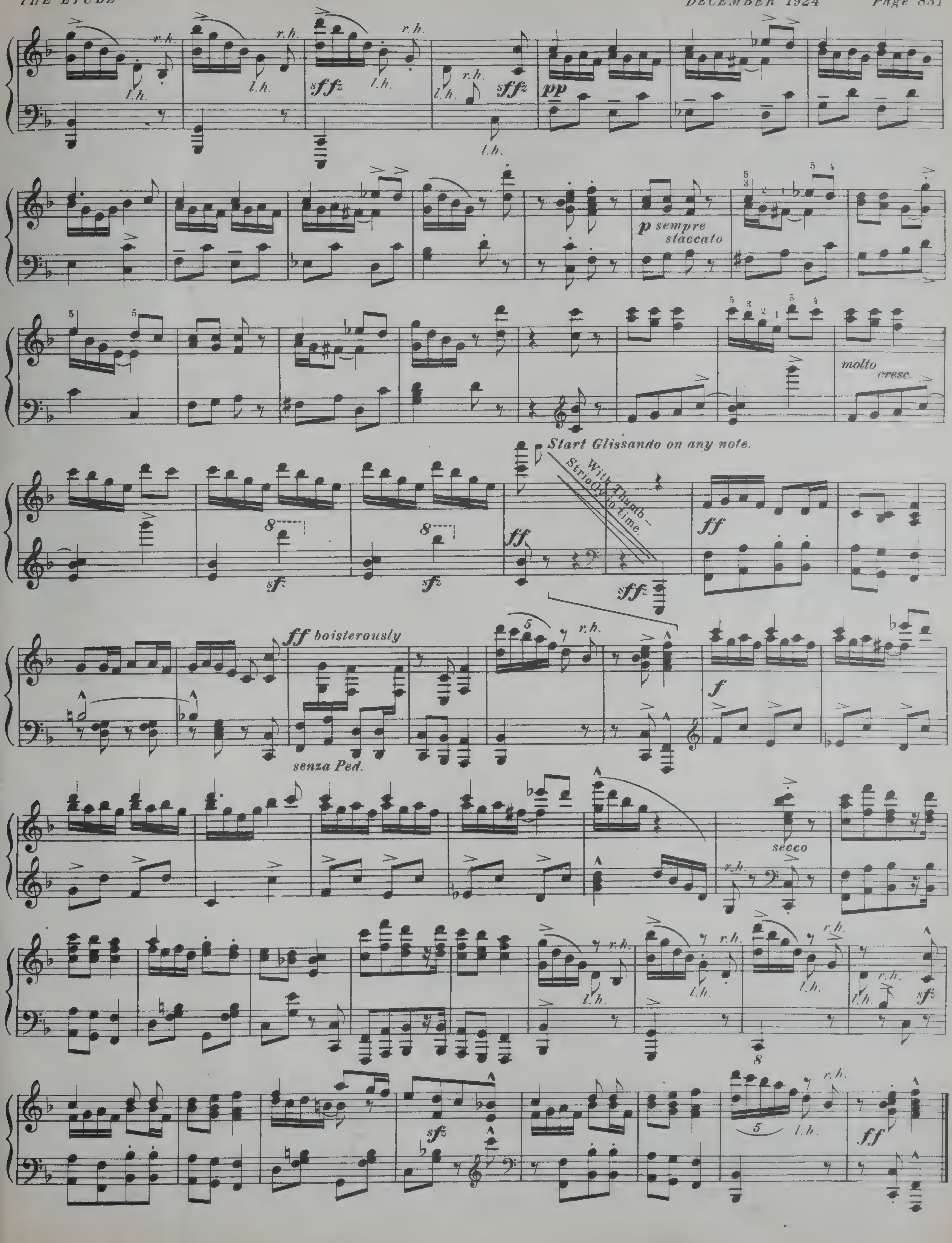
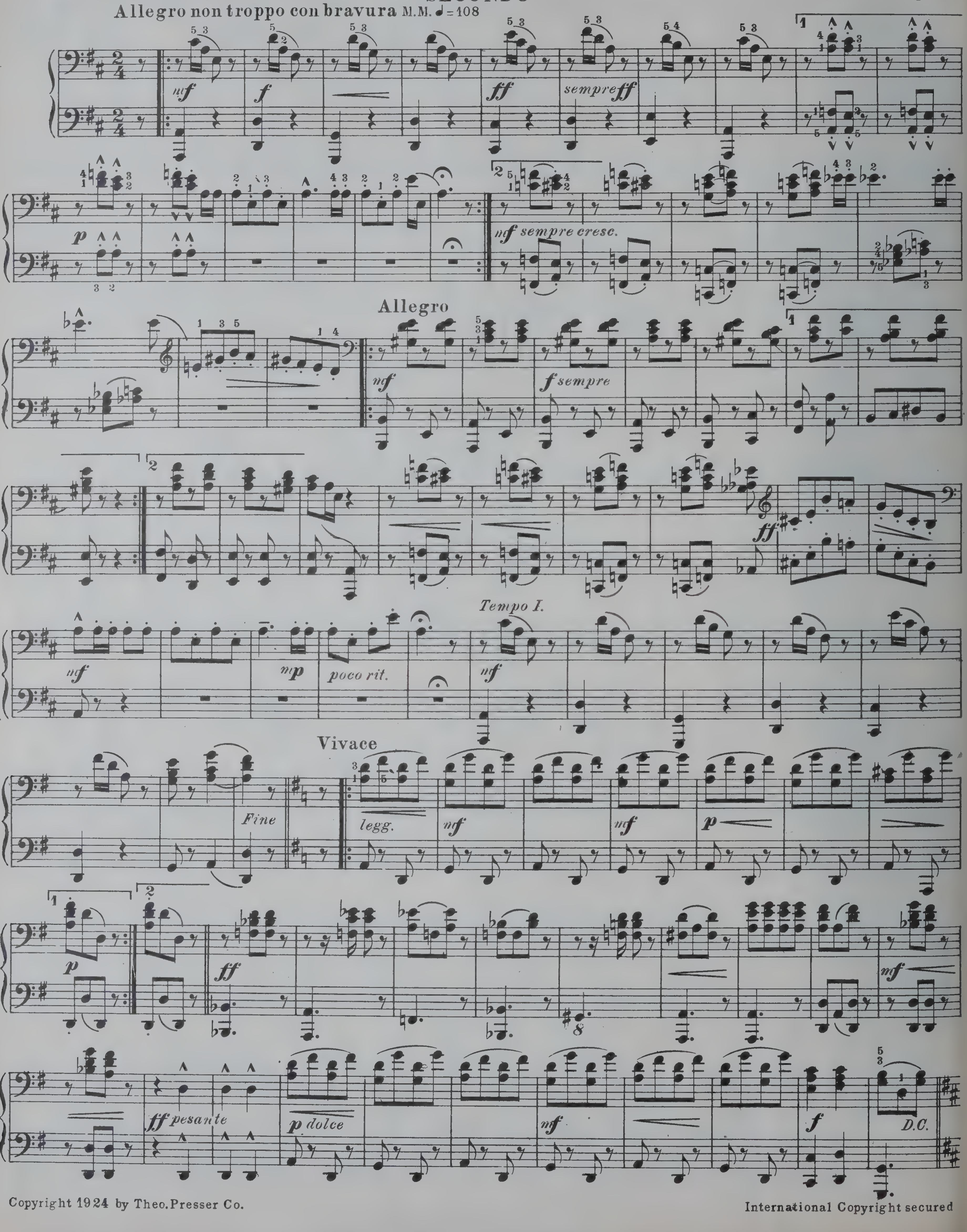

r.h.
l.h.
sffz
pp
p sempre staccato
molto cresc.
Start Glissando on any note.
With Thumb - Strictly in time.
ff
sf
sffz
ff boisterously
senza Ped.
f
secco
sfz

A lively show piece, of more than usual harmonic interest. Grade 3.

MILITARY ATTACK

SECONDO

GEORG EGGELING, Op. 245



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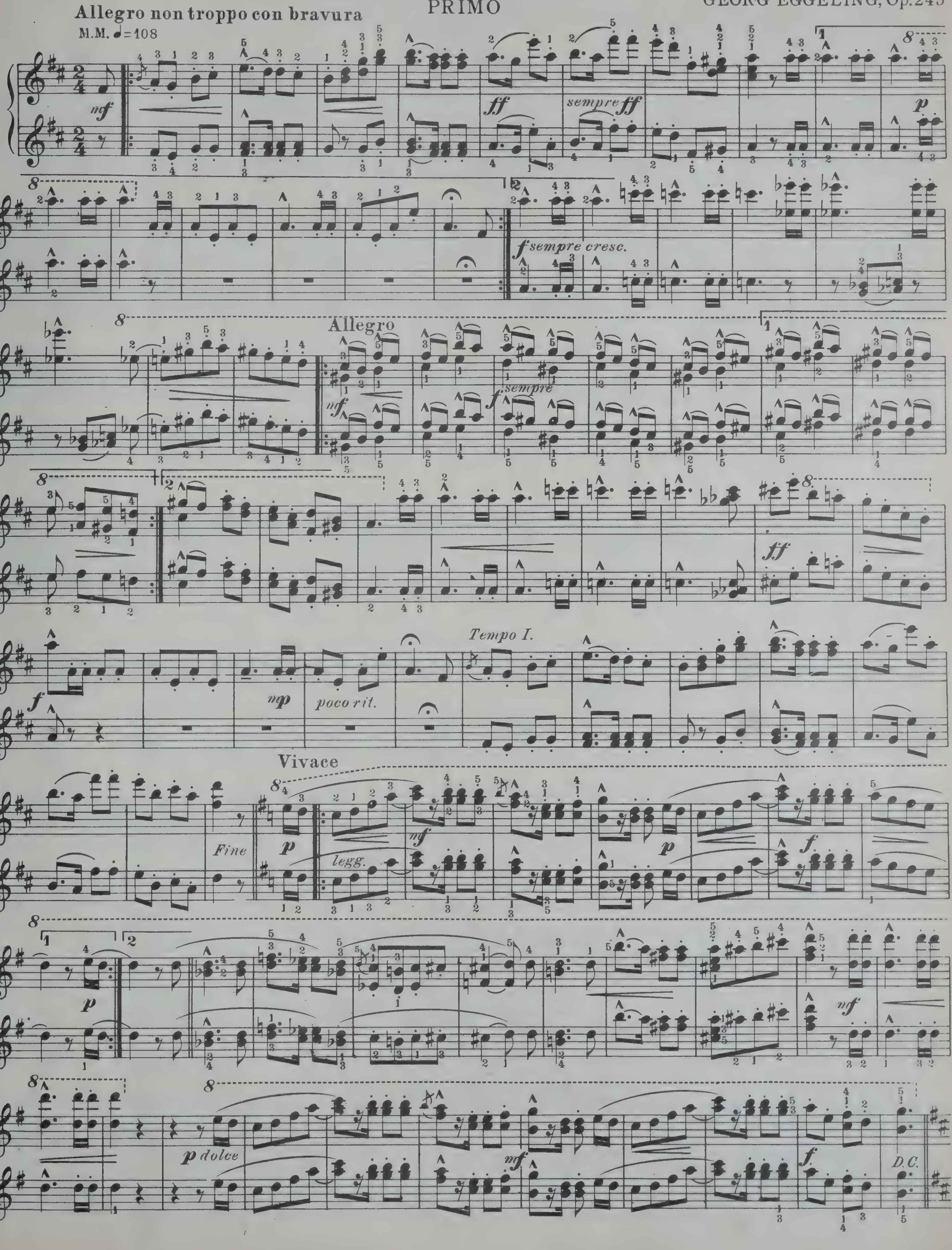
MILITARY ATTACK

PRIMO

GEORG EGGELING, Op. 245



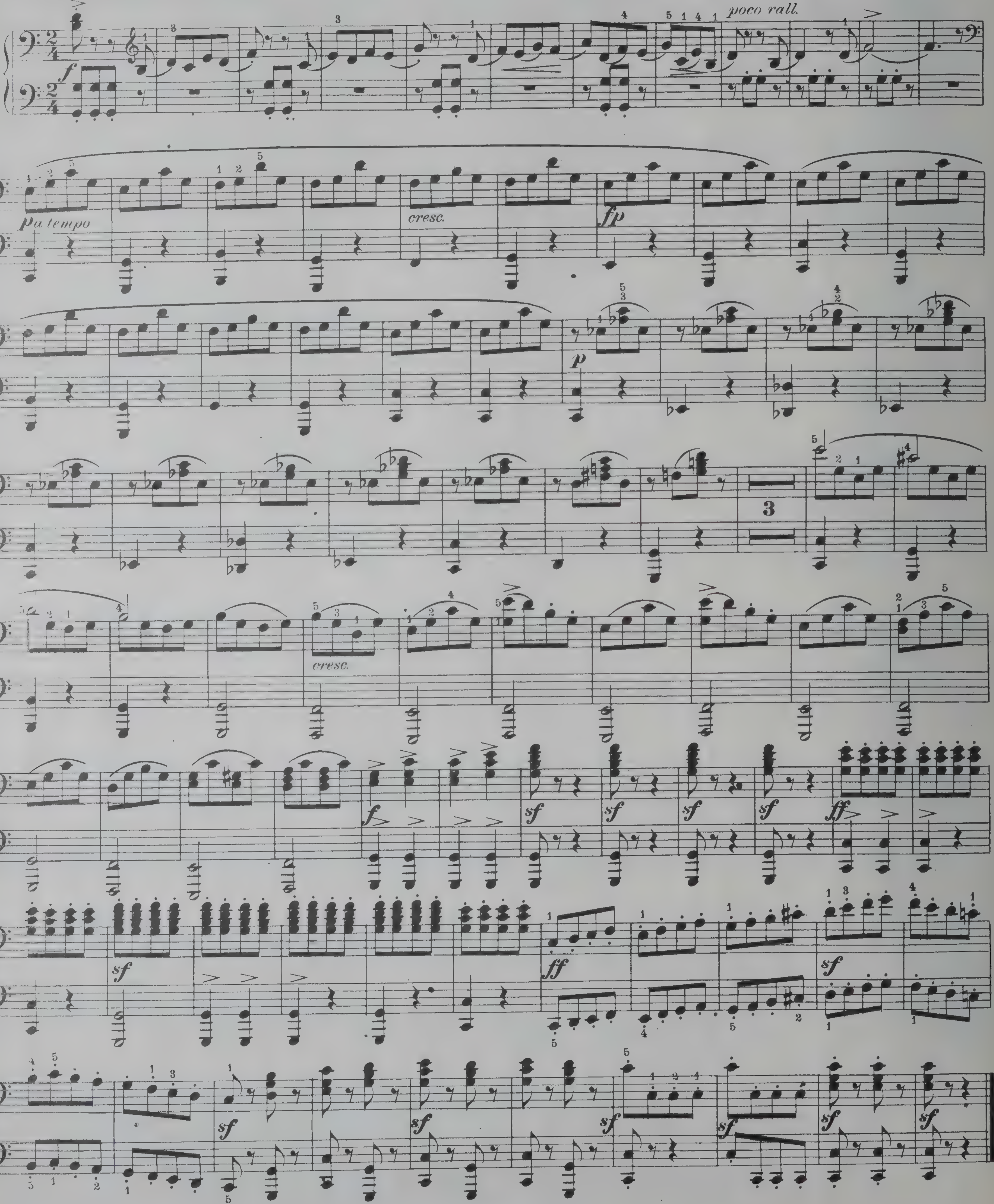
GALOP
from "MERRY WIVES OF WINDSOR"
OVERTURE

Taken from one of the standard overtures, a merry work, fresh and vigorous.

O. NICOLAI

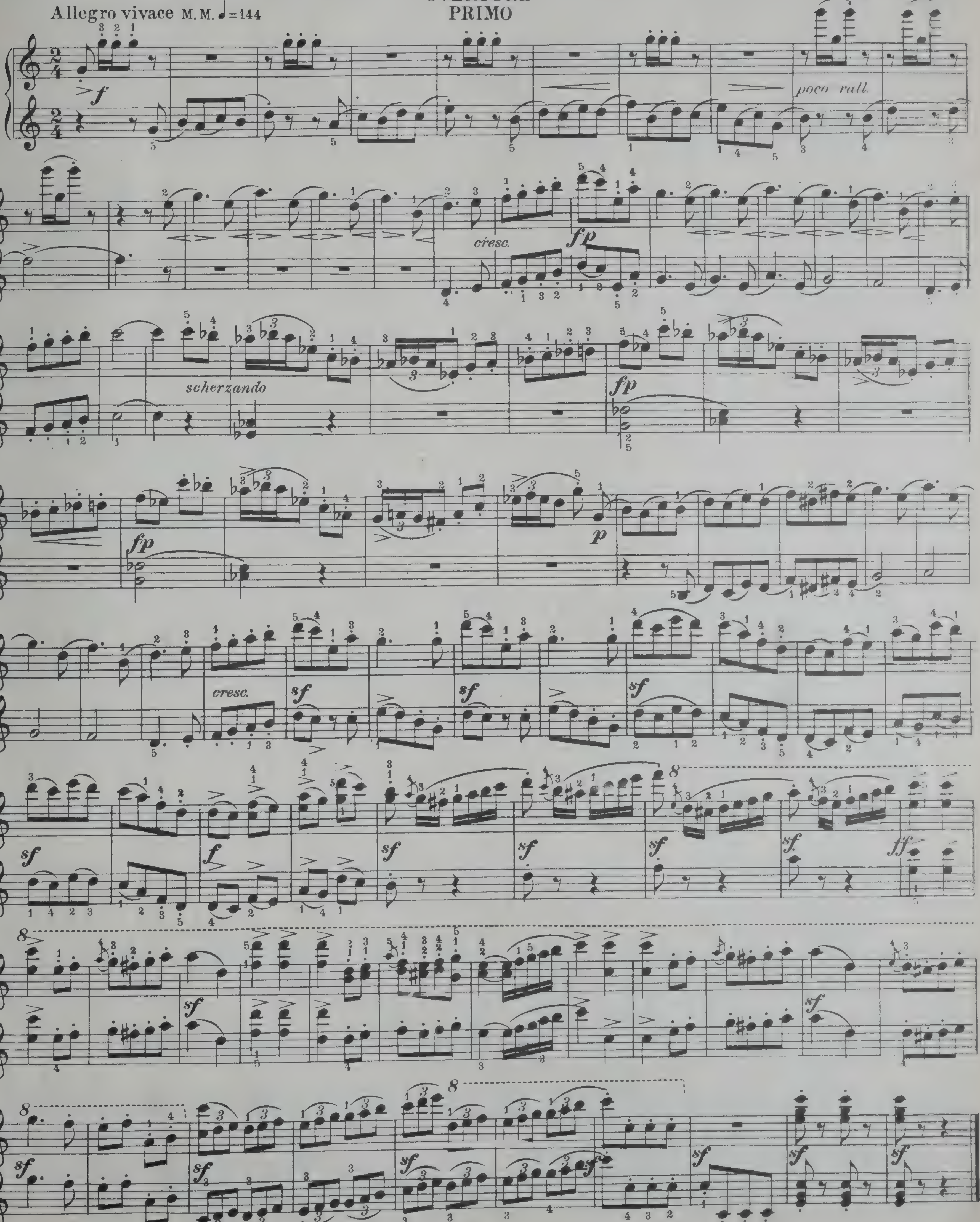
SECONDO

Allegro vivace M. M. ♩=144



# GALOP
from "MERRY WIVES OF WINDSOR"
OVERTURE
PRIMO

O. NICOLAI

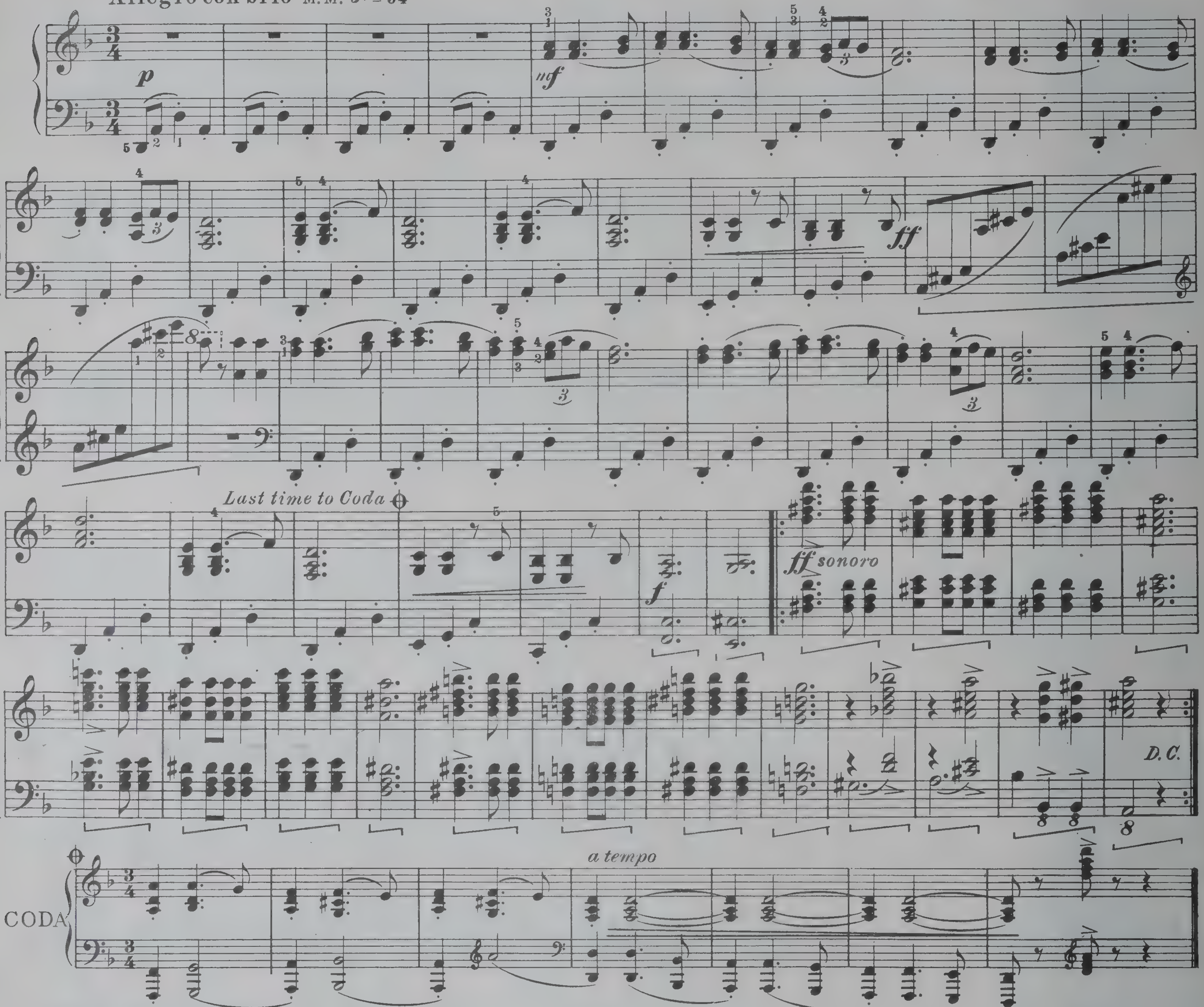


CASTAGNETTE DANCE

A languorous *air de ballet* in Spanish style. The writer is a well-known English teacher and composer. Grade 5.

HELLER NICHOLLS

Allegro con brio M.M. 𝅗𝅥. = 54



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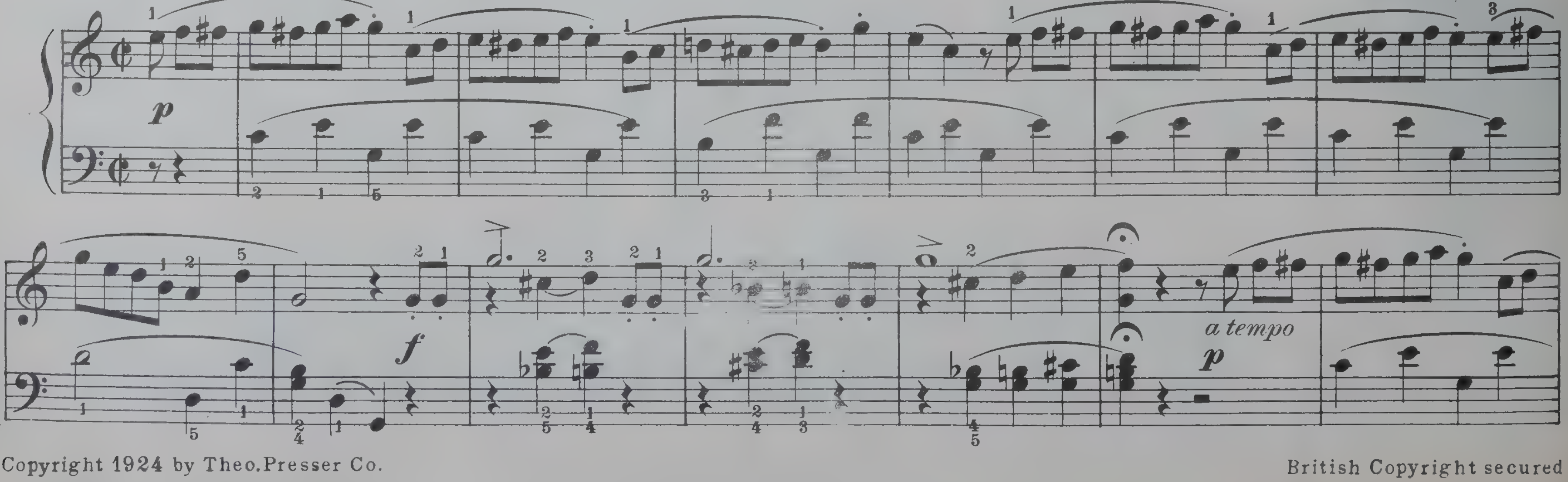
HAPPY THOUGHTS

A bright little teaching piece, requiring nimble fingers and steadiness of rhythm. Grade 2½.

ROBERT NOLAN KERR

Allegretto M.M. 𝅗𝅥 = 108



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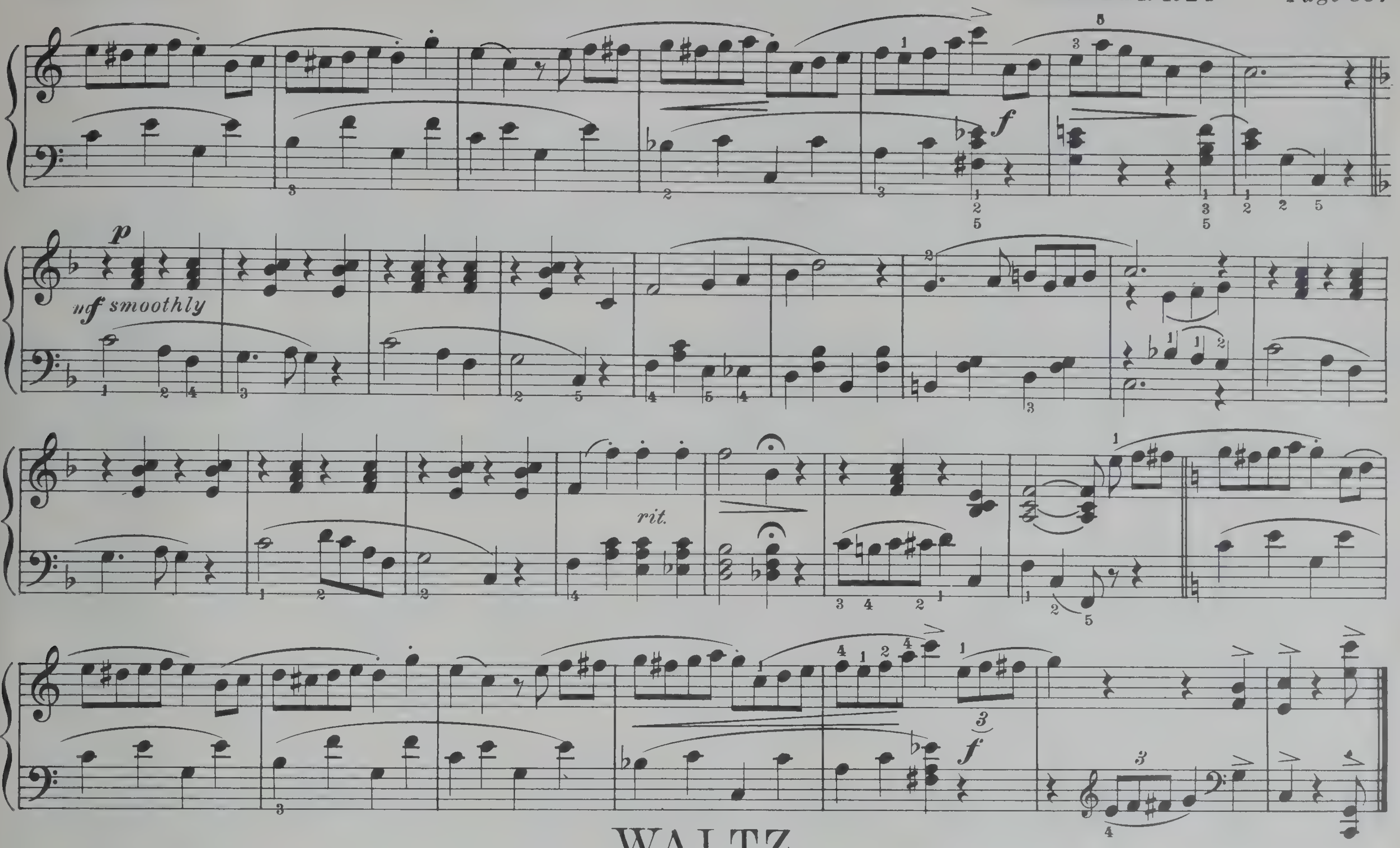
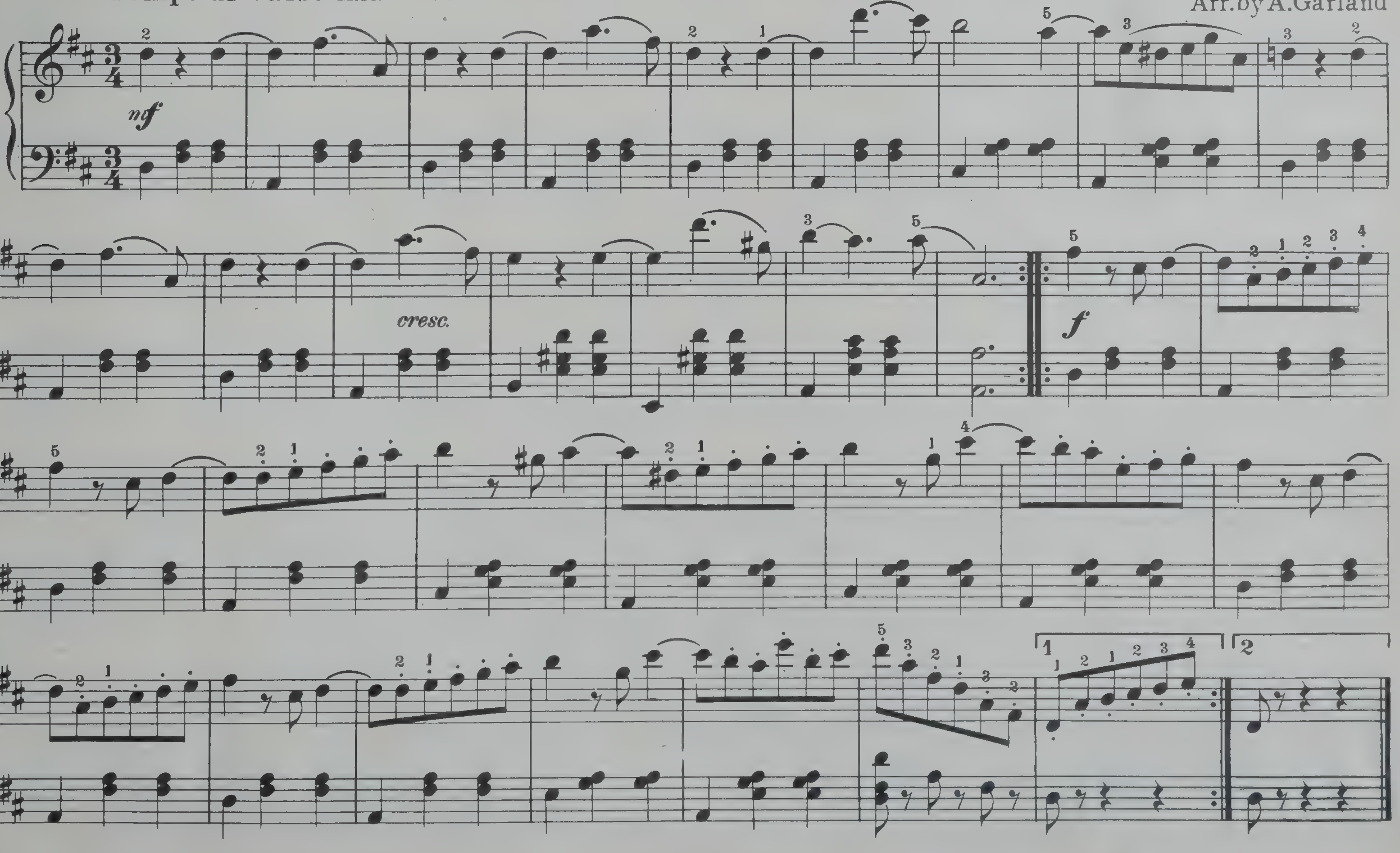


WALTZ
from "FAUST"

The principal themes from one of the most famous of waltzes, arranged in an easy and playable manner.

CH. GOUNOD
Arr. by A. Garland

Tempo di Valse M.M. 𝅗𝅥. = 72

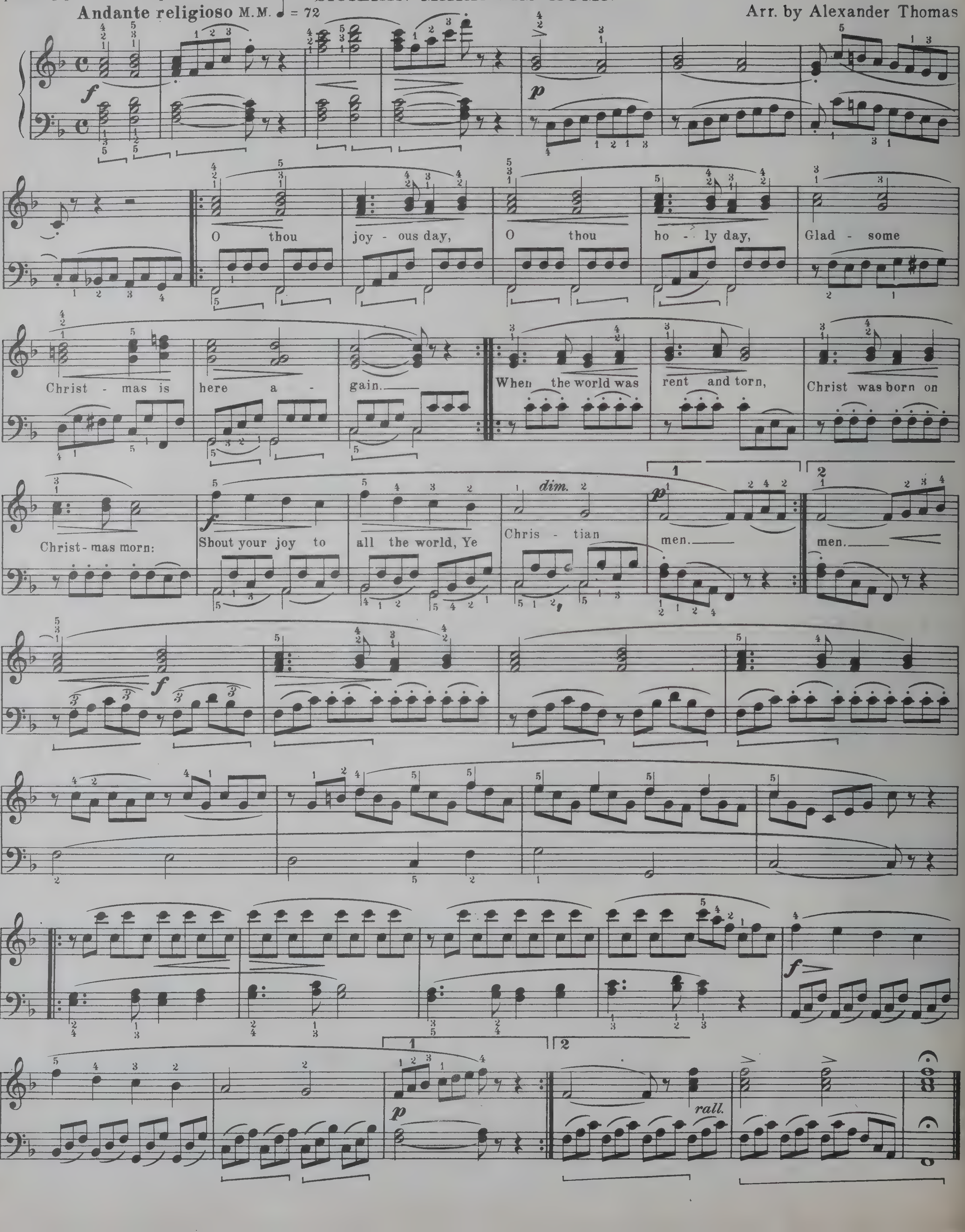


O SANCTISSIMA

SICILIAN MARINERS' HYMN

A favorite old Christmas Carol in a pleasing piano transcription. Grade. 3

OLD CAROL
Arr. by Alexander Thomas

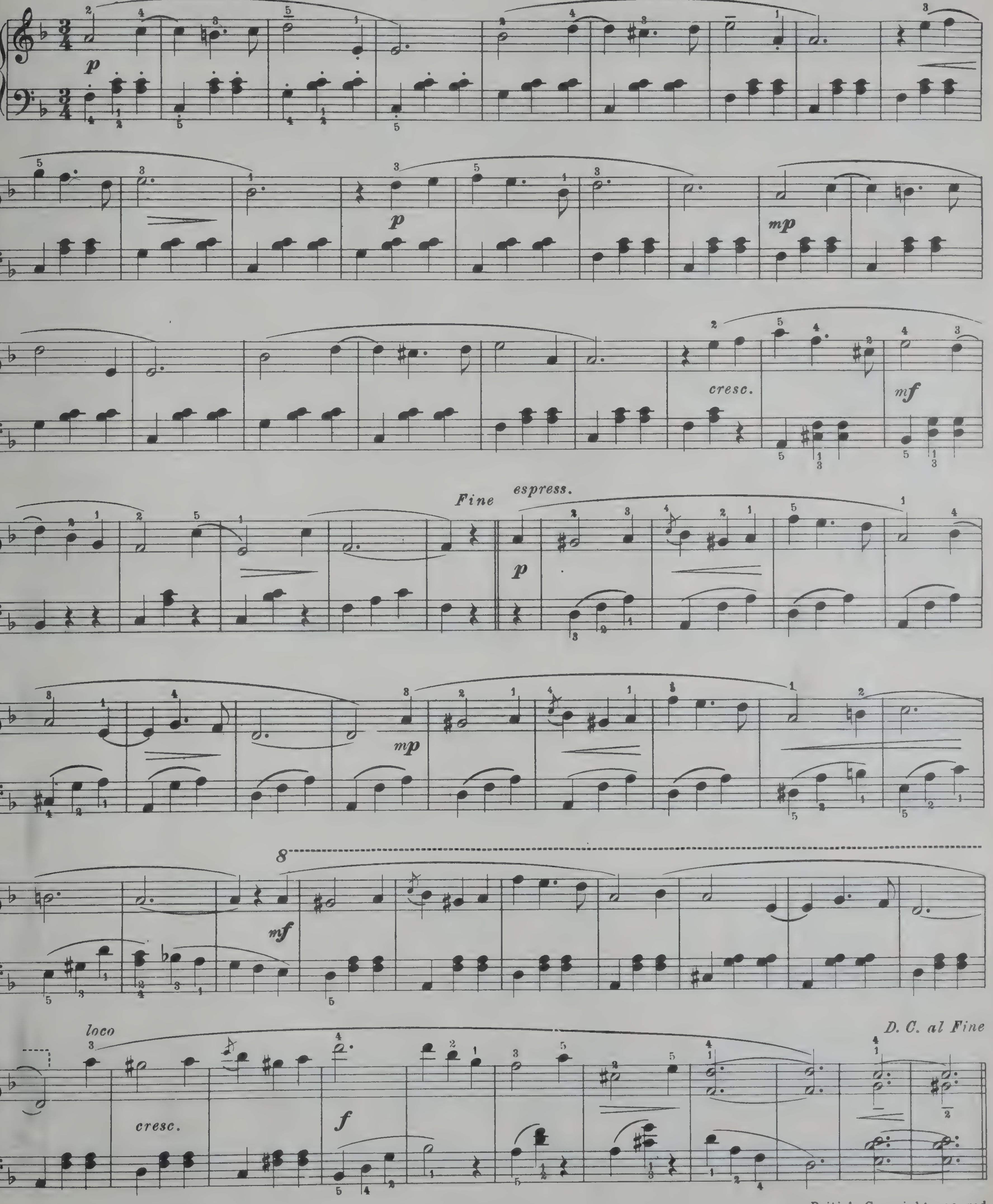

Andante religioso M.M. ♩ = 72
f
p
O thou joy - ous day,
O thou ho - ly day,
Glad - some Christ - mas is here a - gain.
When the world was rent and torn,
Christ was born on Christ - mas morn:
Shout your joy to all the world, Ye
dim.
Chris - tian men.
1
2
men.
f
p
rall.

MORNING GLORIES

A dainty, cheerful little study piece, in waltz rhythm. Grade 2.

W. BERWALD

Allegetto grazioso M.M. 𝅗𝅥. = 68



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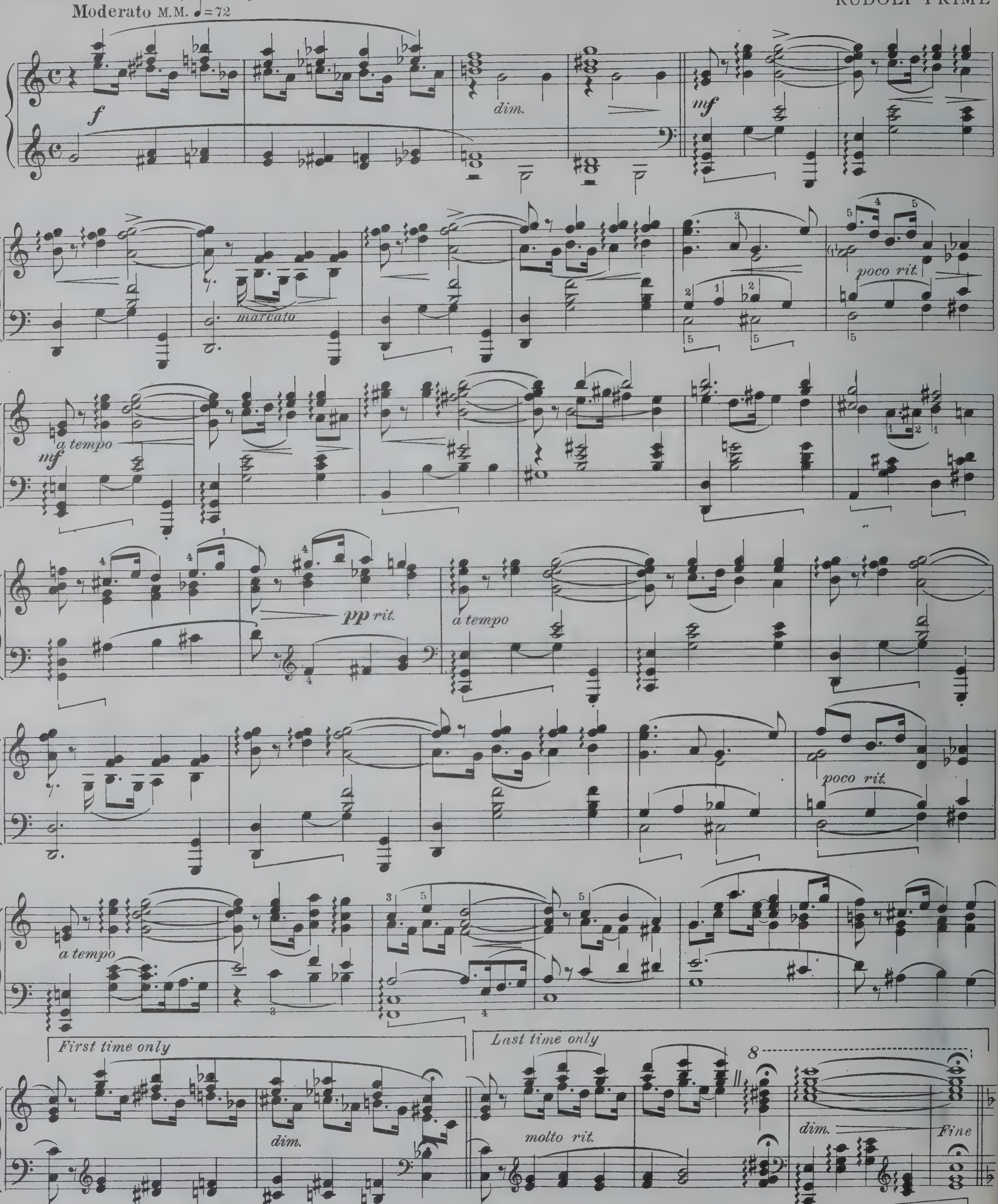
HARLEQUINADE

In this fine modern number, the melody (in an inner voice) must be brought out very carefully. Grade 4.

RUDOLF FRIML



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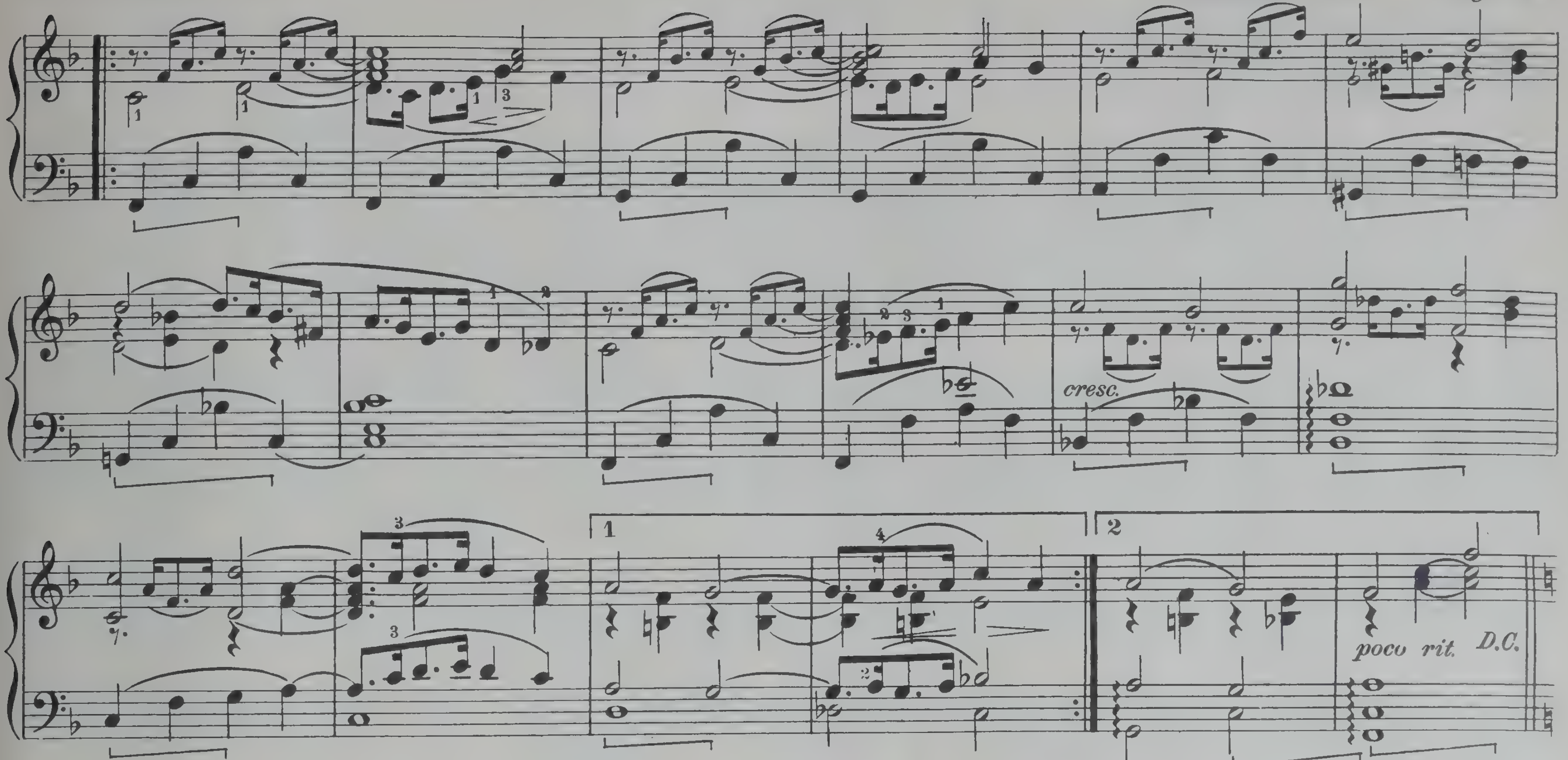
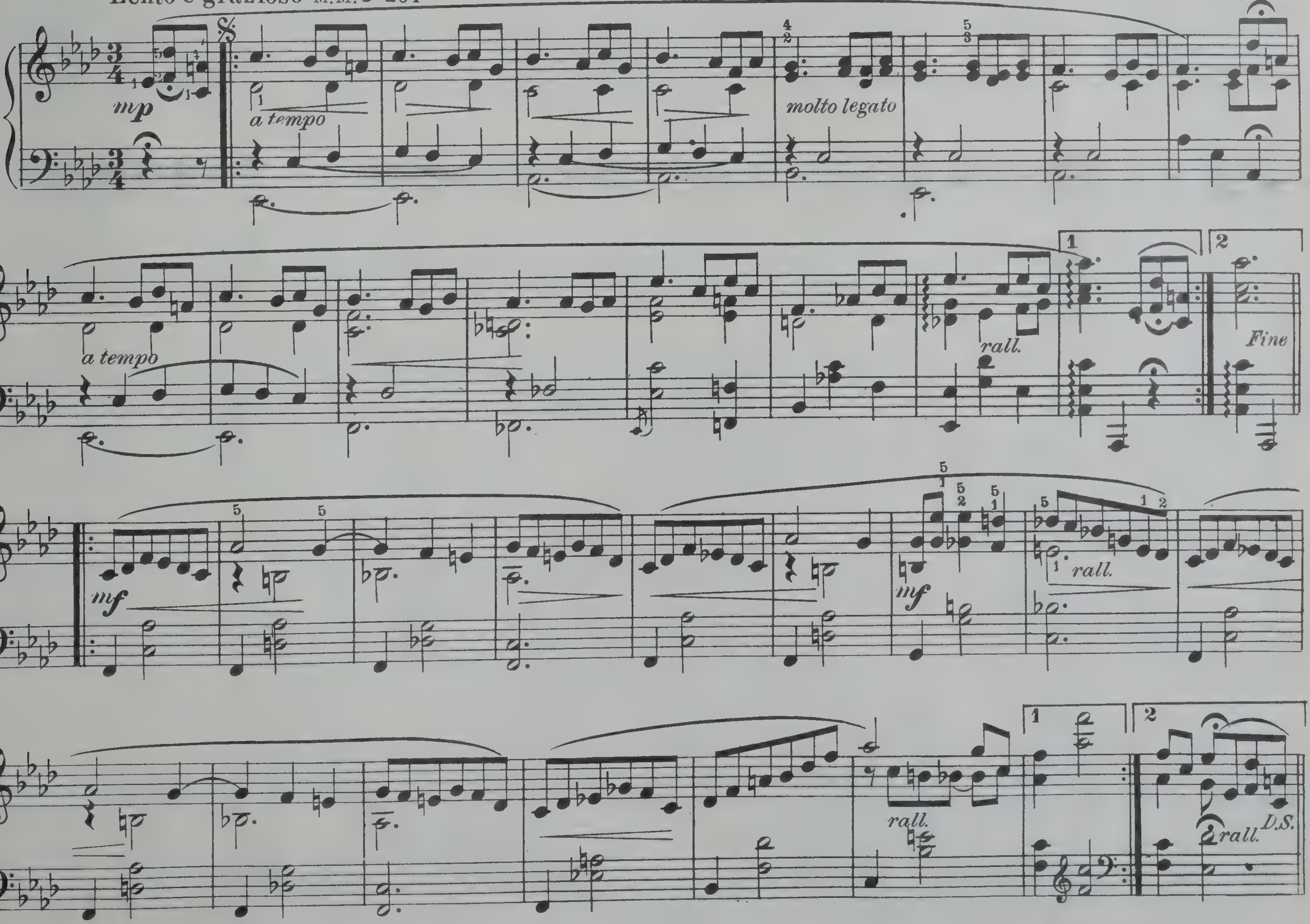


JUST A LITTLE WALTZ

In idealized waltz style. By a popular Amerian writer. Grade 3½.

CHARLES WAKEFIELD CADMAN

Lento e grazioso M.M. 𝅗𝅥. =54



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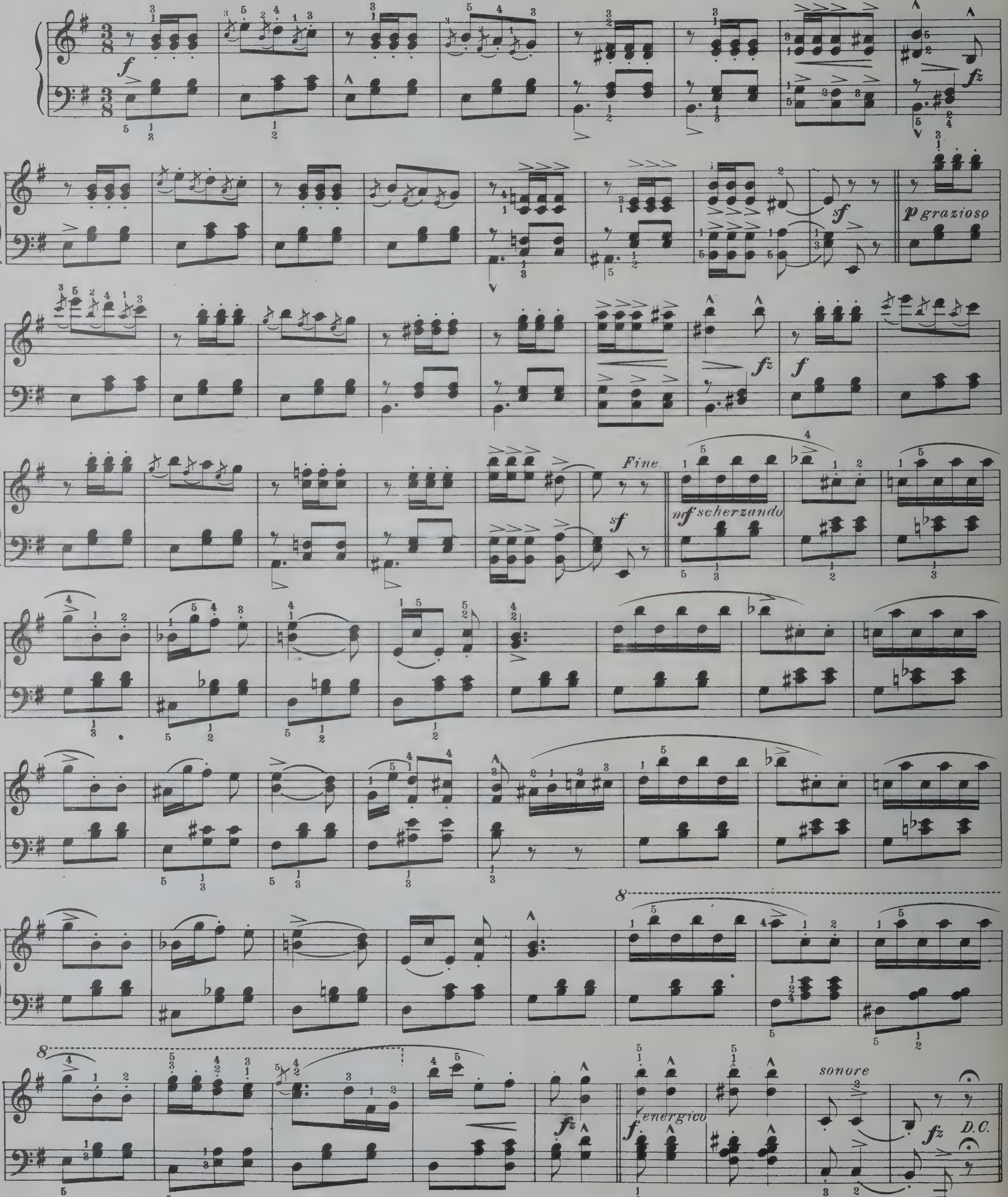
SPAIN

MALAGUEÑA

In characteristic Spanish style, A good study in rhythm and in the *staccato* touch. Grade 2½.

CARL WOLF

Allegro energico M.M. ♩.=63



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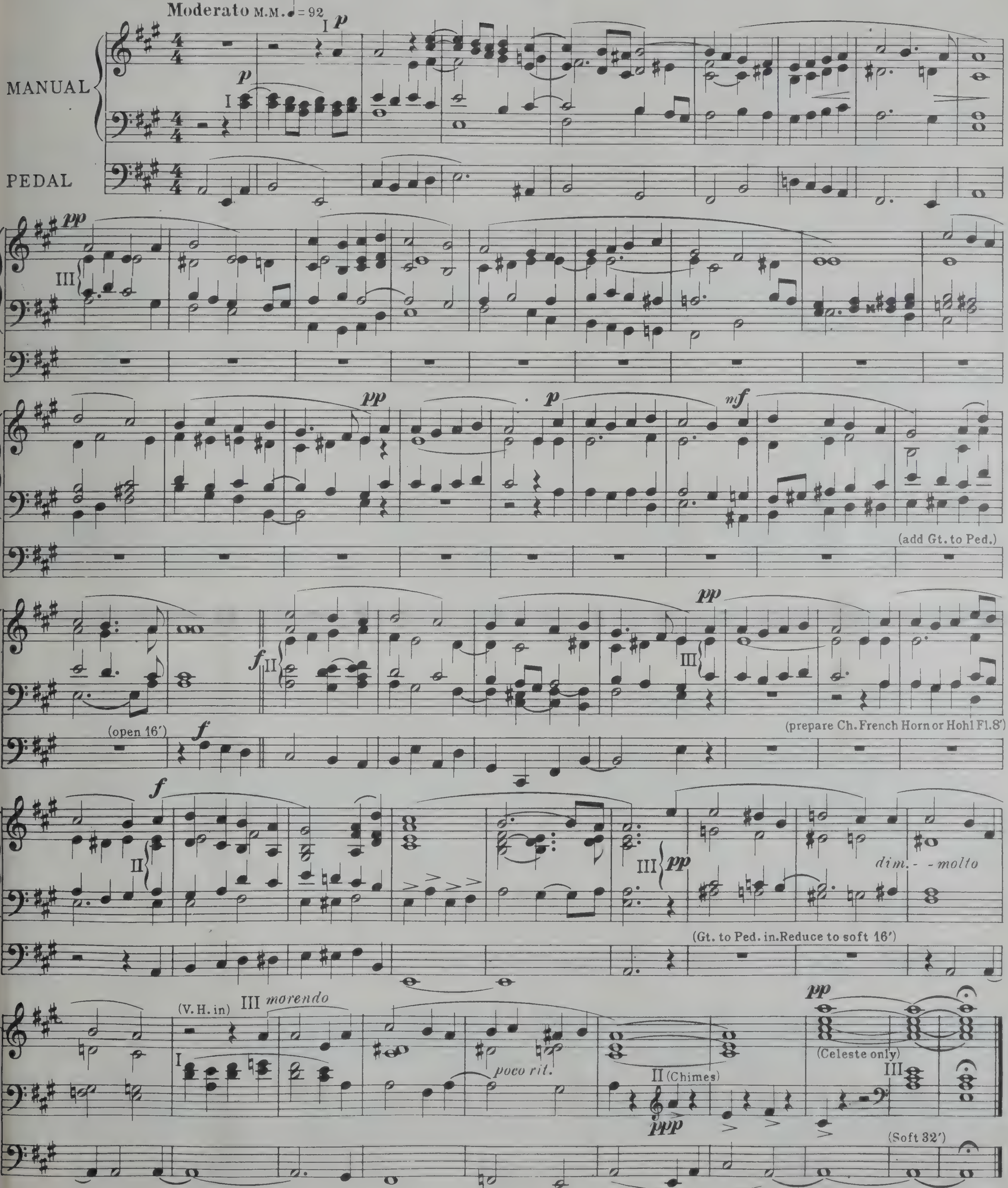
ADESTE FIDELES

T. READING

Transcribed for the Organ by
EDWIN H. LEMARE

III Sw. (V. H. Soft Strings. Lieb. & Trem.)
II Gt. (Diaps. 8′ & 16′ & Flute 4′)
I Ch. (Soft 16′, 8′ & 4′)
Ped. (Soft 16′) - I

A timely transcription of the grand old Christmas Hymn



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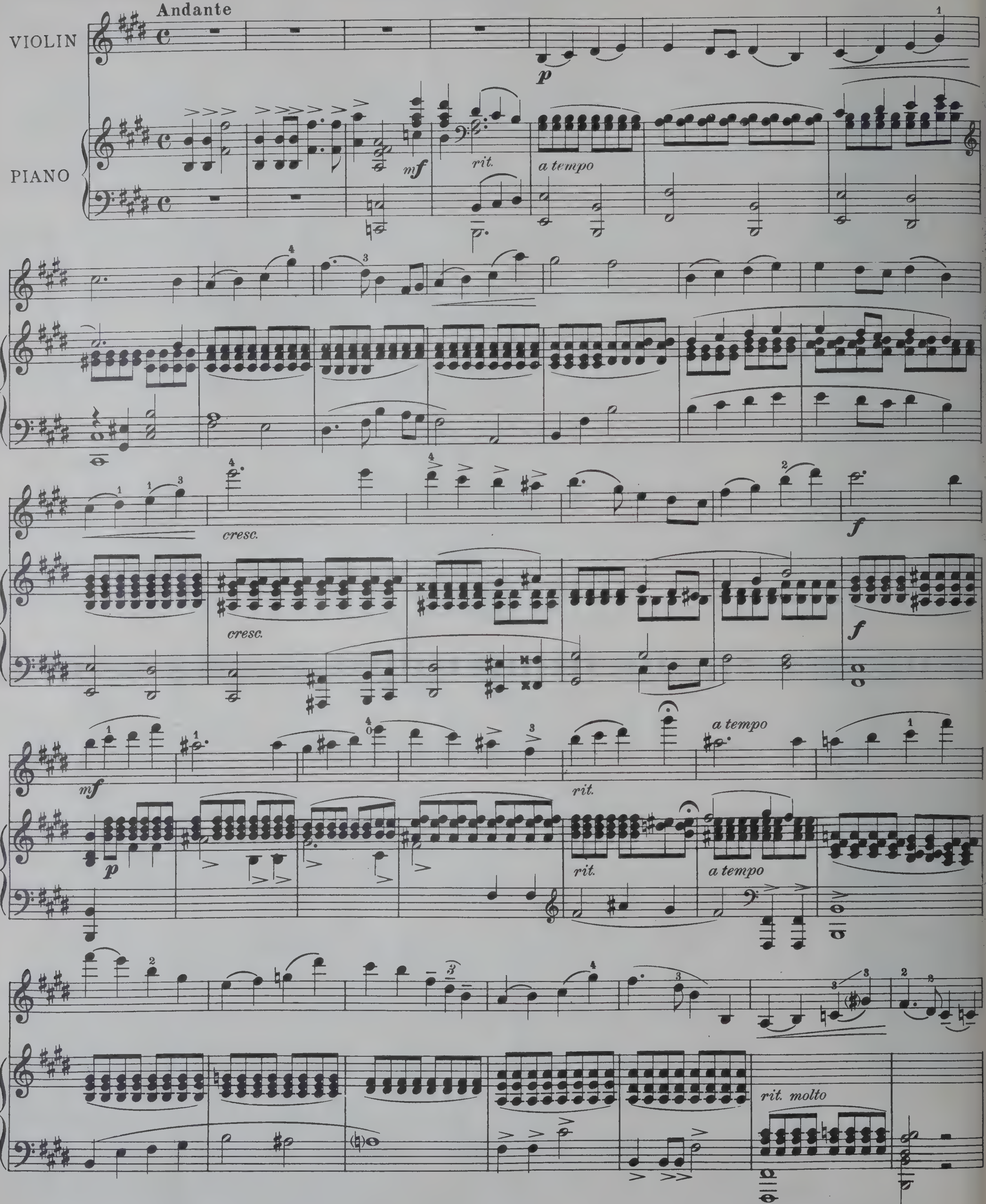
GLORIA

DONALD HEINS

A broadly flowing melody, of meditative character, but ecstatic in expression.



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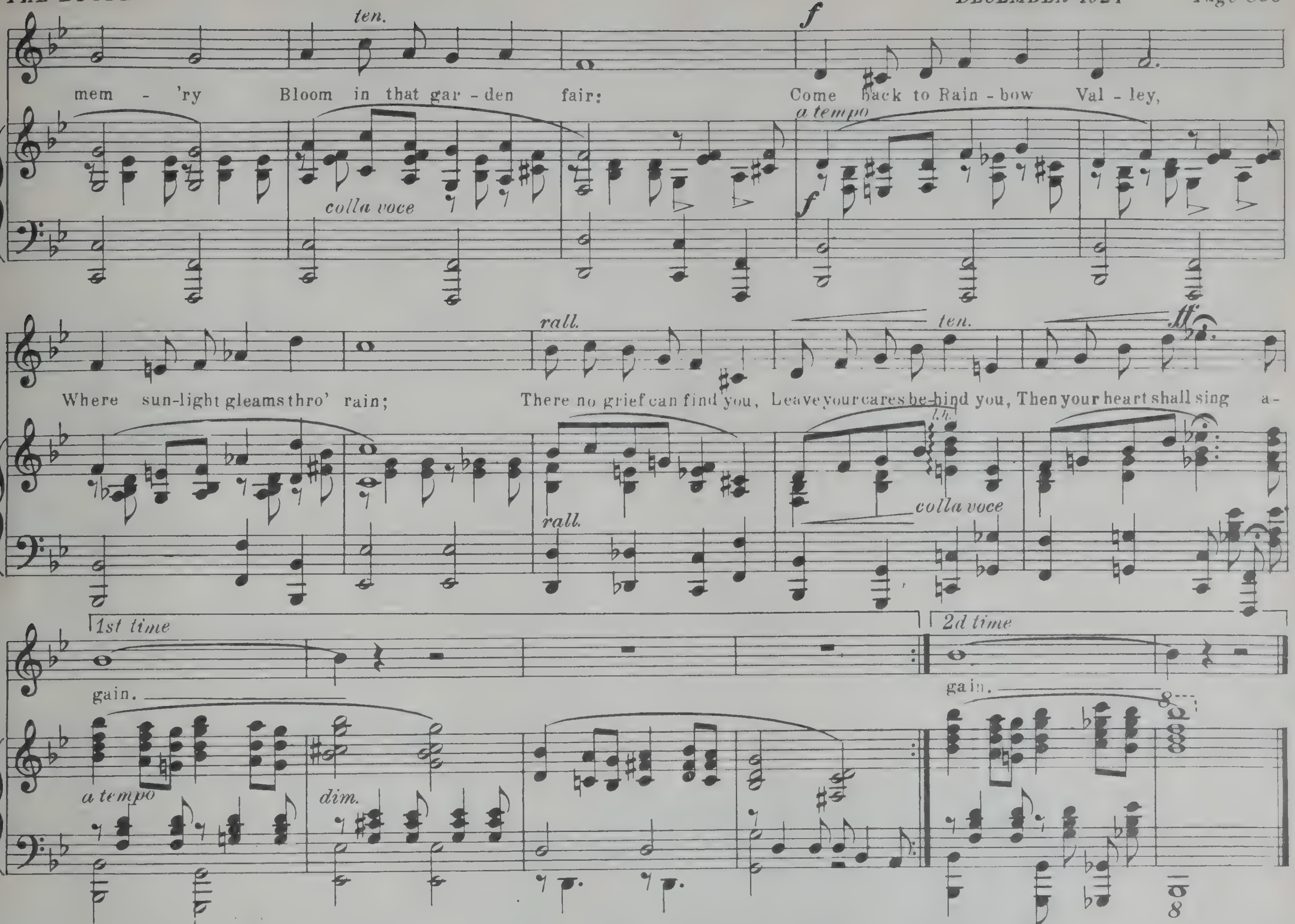
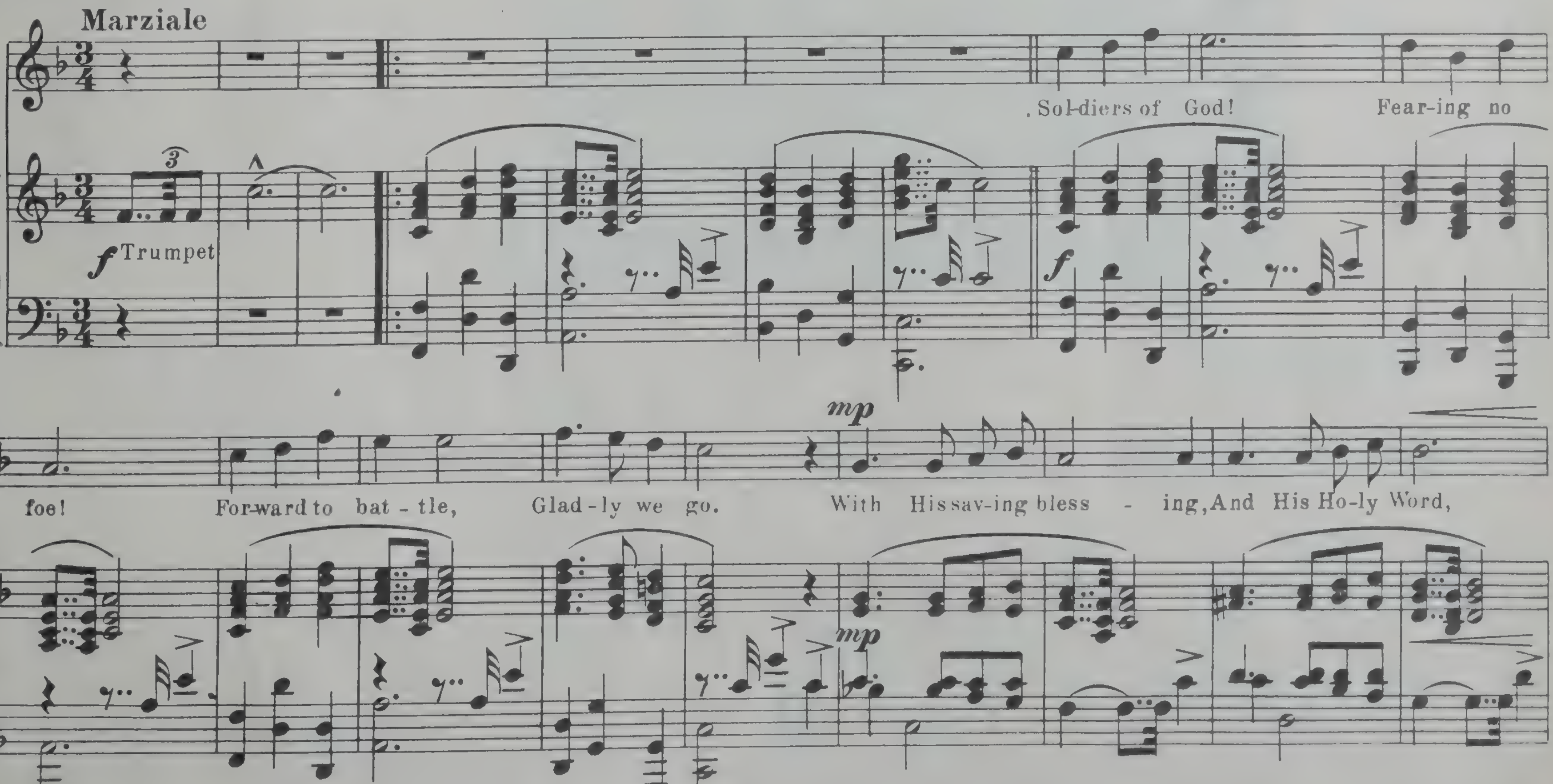

ten.
f
mem - 'ry Bloom in that gar - den fair: Come back to Rain - bow Val - ley,
colla voce
a tempo
f
rall.
ten.
ff
Where sun-light gleams thro' rain; There no grief can find you, Leave your cares be-hind you, Then your heart shall sing a-
colla voce
rall.
1st time
2d time
gain.
gain.
a tempo
dim.
8

CHRISTIANS TRIUMPHANT

FRANKLIN PEARSE

RICHARD KOUNTZ


Marziale
f Trumpet
f
Sol-diers of God! Fear-ing no
foe! For-ward to bat - tle, Glad - ly we go. With His sav-ing bless - ing, And His Ho-ly Word,
mp
mp

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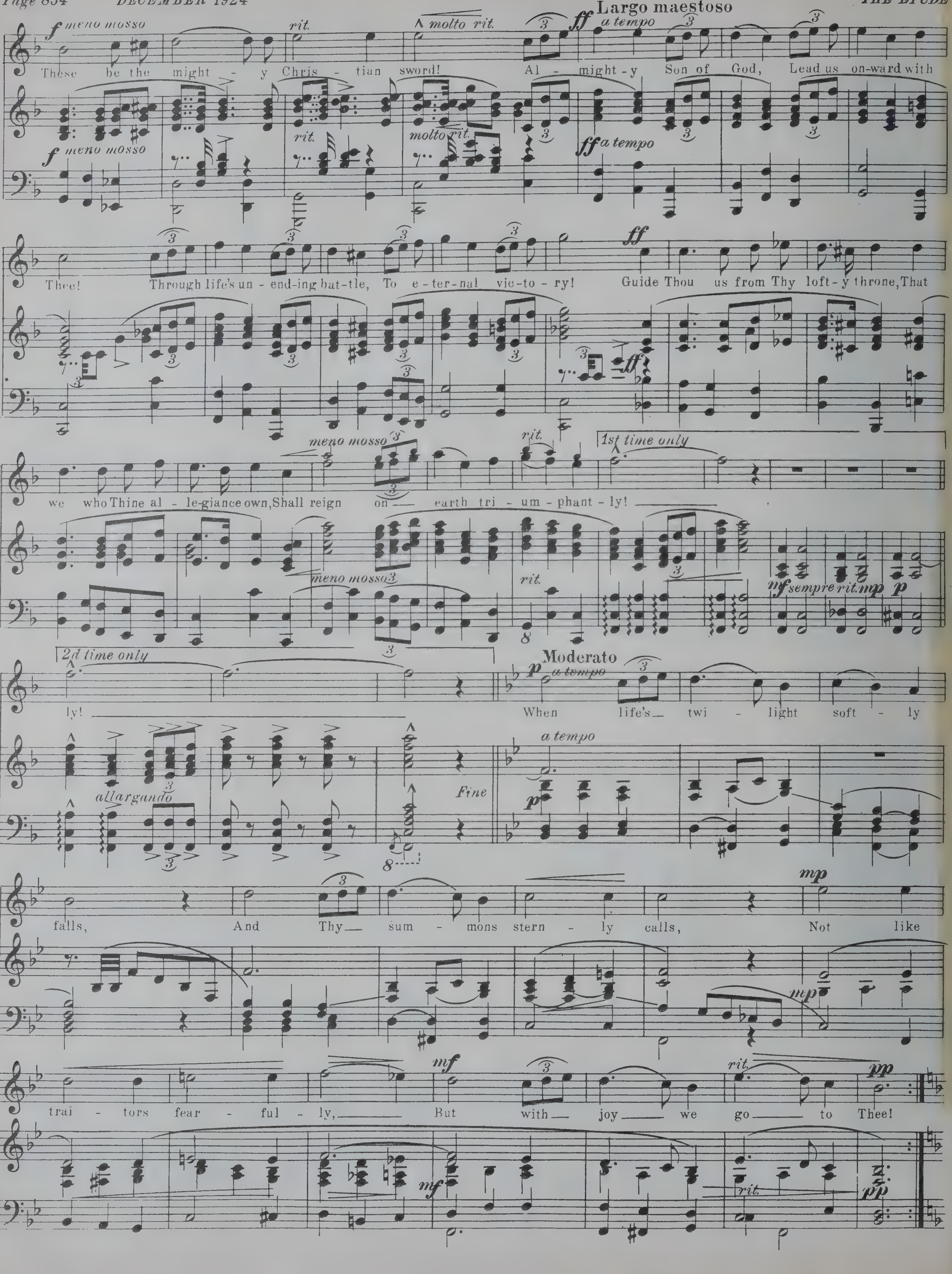
Largo maestoso
meno mosso
rit.
molto rit.
a tempo
These be the might - y Chris - tian sword! Al - might - y Son of God, Lead us on-ward with
Thee! Through life's un - end-ing bat-tle, To e - ter - nal vic - to - ry! Guide Thou us from Thy loft - y throne, That
we who Thine al - le-giance own, Shall reign on earth tri - um - phant - ly!
1st time only
sempre rit.
2d time only
ly!
allargando
Fine
Moderato
a tempo
When life's twi - light soft - ly
falls, And Thy sum - mons stern - ly calls, Not like
trai - tors fear - ful - ly, But with joy we go to Thee!

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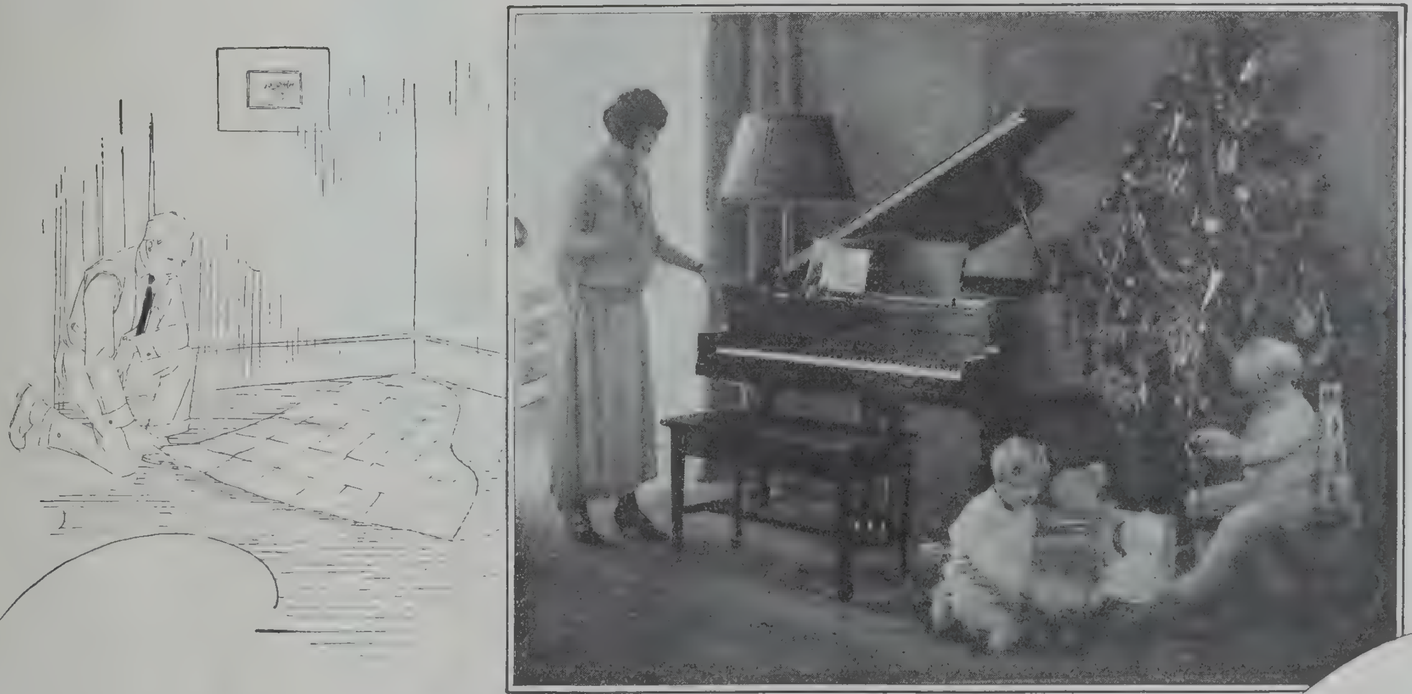

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The Singer's Etude

Edited for December by the Eminent Voice Expert
NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

"The Compleat Singing Tutor"

IF old Sir Izaak Walton were to return to earth again, in this year of grace, 1925, I wonder what his sensations would be. Perhaps there still can be found upon the banks of the placid Thames or the rustic Seine, or near the quiet waters of the many canals that intersect Holland and Northern Germany, ancient men who fish with the same endless patience the long day through. To them the art and pleasure of fishing are important, not the catch. But the day of the willow switch and the old bent pin has passed long since. Nowadays the fisherman arms himself with a seemingly endless paraphernalia of rods and reels, flies and nets, to accomplish the same purpose. Sir Izaak would discover that nothing is ever "Compleat" in this world; that all life consists of ceaseless, never-ending change.

Virtue in New Ideas

Nor can the vocalist, in his ardent search for some sure and eternal foundations upon which the whole of his art unchangeably rests, hope for much greater success than the historic fisherman. He must remember that all art (and the vocal art is no exception) is continually in a state of flux. If his point of view has crystallized, has become too hardened, so that he cannot move with the times, he will soon be left behind in the struggle for success which intensifies with every succeeding year. Failure, all too often, is not the result of lack of ability; but it comes from a mental rigidity which the passing years tend to bring to every man unless he is forever on the alert.

The old tunes, the old loves, the old homesteads, and the old singing methods may be the best; but unhappy is the man who can see no virtue in the new ideas and the new discoveries. He has become an intellectual fossil and he deserves a place in a museum along with the other antiquities, instead of fighting in the hard and dangerous struggle which is the very essence of modern existence.

By this it is not meant that there is no virtue in the old things. The germ of Truth never dies; it changes chameleon-like with every fashion, every period and every cycle. The old laws are ever true, but never static. We must never reject them, but must endeavor to discover their real relation to our own time and our own civilization.

Applying these ideas to the study of the art of singing, we find it divided from the earliest times, under several headings. Breathing, vowel and consonant formation (diction, enunciation, and so on), placement of tone (pose of the voice), control (Kehlfertigheit, velocite), intonation, interpretation (individuality, temperament) and musicianship. These things may be called by different names by different authors at different times, but a clearly defined idea of their necessity seems always to exist. For the sake of convenience they may be treated separately, but in the act of singing they all occur simultaneously and indivisibly. The sense of balance among these attributes of singing must never be forgotten. Not by breath alone can one sing well, nor by tone alone. One must hear the words, easily and clearly pronounced without interfering with the natural beauty of the voice, or the artist becomes a declaimer and not a singer. Individuality of interpretation is absolutely essential; but its exaggeration makes the singer ridiculous and subjects him to much criticism. Wagner dreamed not only of the "Singing Actor" but also of the "Singing Musician." The loveliest voice, the most musical and rhythmic delivery, the cleanest, purest enunciation, are all spoiled by false intonation, or as the man in the street says "a bad ear."

Invisible Breath Action

The singer must learn to control every graduation of air-pressure emitted from his lungs, so as to produce every gradation of tone from the softest *pianissimo* to the loudest *fortissimo,* without undue effort, without any trembling of the tone and without allowing his breath-actions to become prominently visible to his audience. Many books have been written to help him; but too often they are didactic, impractical and obscure. Nature after all is the only sure guide. Study her processes and do not depart from them, and you can never go wrong. A description of the natural acts of breathing may not be amiss here.

Inspiration

The diaphragm descends and in consequence the abdomen expands; the lower ribs expand also, and the upper chest rises gently and quietly, without any convulsive effort. At the last moment of the inspiration the diaphragm and abdomen contract slightly, so as to be ready for the expiration which follows immediately.

The chief difficulty in expiring is to prevent the breath from rushing out too quickly. The problem is to supply to the vocal cords just the amount of breath that is required and no more.

In the opinion of the writer, this is best obtained by preventing the weight of the chest from pressing on the lungs during expiration. Therefore the intercostal muscles hold the chest firmly raised during almost the entire exhalation, and the gentle contraction of the diaphragm and the abdominal muscles will supply the amount of air-pressure required. This method, which in the opinion of the writer is founded entirely on natural laws, will enable the singer to produce long phrases in one breath, and will give a control of both loud and soft effects impossible by any other. Breathing exercises, that is, special exercises designed to improve the strength and resilience of the whole series of breathing muscles, and to increase the size of the chest cavity and therefore of the lungs, are of the utmost importance to the singer. He is recommended to read some books upon the subject, select from them exercises which appeal to his special needs, and sedulously practice them. Swimming, fencing, rowing, tennis, golf, and other out-door games also will tend to keep him in that excellent physical condition which is of the utmost importance to the singer.

"Practice Vowels Softly"

The vowel is the vocal element in both speech and song; by it are determined the beauty, carrying power and resonance. It must flow freely out of an open throat into the mouth and through the lips into the air, unimpeded by any action of the throat, palate, fauces, jaw, tongue or lip muscles. In the production of the consonant, the free exit of the vowel is interfered with, by momentarily touching the tongue to the teeth, the roof of the mouth or to the palate, or in the production of M and N, by partly closing the mouth. See that the vowel or the consonant sounds are not produced in the throat; that they are not guttural, throaty, squeezed by the lips and the tongue, nor lacking in resonance from tightness of the soft palate and uvula. It is good to practice all the vowel sounds softly, taking great care that they are purely produced, well forward in the mouth and without any dialectic peculiarities.

MR. NICHOLAS DOUTY

All the vowel sounds should be used, not the most favorable ones alone (A as in father, A as in cat, A as in law, A as in hate, EE as in meet, I as in fight, I as in fit, O as in hop, O as in hope, OO as in too, U as in hue). These vowel sounds should be softly spoken and sung, but care should be taken that they are not weak or trembling, nor breathy, nor in any way impure. Then a consonant sound may be added first as a prefix and then as a suffix, taking care that the consonant be delicately pronounced with the least possible action of the speech muscles, without interfering with the tone. We may then proceed to sing simple phrases, and finally to sentences pronounced or sung in the same manner. All these exercises must be done rather softly and in the medium voice, avoiding both the highest and the lowest tones. Dialectic peculiarities which are so effective upon the vaudeville stage, must be sedulously avoided in all vocal practice. It should be remembered that the purer the vowel and the more easy the pronunciation of the consonant, the more beautiful the voice will be and the freer its emission.

Pose of the Voice

Personally, the word pose expresses more nearly the physical and mental conditions necessary for the emission of a beautiful tone than the word placement. One does not place the voice in the same sense that one places a dish on the table or an umbrella in the rack. The voice is not squirted here and there in the cavities of the mouth and nose, as water is squirted from the nozzle of a hose. Rather the whole body is put into such a position that the voice comes into the resonance chambers and from them out into the air, without friction, and without undue muscular effort anywhere. If this explanation be accepted, one can easily see how small a thing will upset the pose of the voice. A little too much nervousness, worry, lack of sleep, or a quarrel, and the voice of even a great artist will get out of place. Too great a pressure from the diaphragm, rigidity of the intercostal muscles, stiffening of the jaw, throat or tongue, and the correct pose vanishes until these strictures are removed. The voice loses its beauty and carrying power.

How then shall pose be taught? It is the business of the singing teacher to distinguish in the voices of his pupils, any interference with the free exit of the tone. He must be able to tell whether it be throaty, nasal, guttural, palatal or lacking in resonance, and from the impaired tone-quality to know just where the interference is, and be able to explain it and suggest a remedy. He must hear in the tone whether the intrinsic muscles of the larynx are performing their natural function of alternate contraction and relaxation unimpeded by any action of the muscles of the throat. It is this balance among all a man's physical and mental actions during the singing that produces the proper pose of his voice and the individual unique quality of tone which distinguishes his voice from that of any other man. One of the most common mistakes is to confuse resonance and pose. Resonance is sympathetic vibration occurring in various parts of the body, especially in the cavities of the mouth, nose and head. Pose is the result of the synchronous action of all the physical and mental attributes of a man's nature, producing the voice in the simplest, easiest, most natural manner.

Mr. Nicholas Douty, who conducts The Singer's Etude for this month, has had an unusual career in the field of Voice Teaching. In addition to the fact that he is a composer and an able musician who readily plays a symphonic score at sight, he has also wide renown as an Oratorio tenor. For over a quarter of a century he has been the tenor soloist at the Bethlehem Bach Festivals. His recent book, "What Every Vocal Student Should Know," with the appendix giving daily exercises for all voices (already humorously known as "Douty's Daily Dozen"), has met with splendid endorsement among leading voice teachers. His *Oratorio Repertoire*, four books, one each for Soprano, Contralto, Tenor and Bass, represents the last word in collections of this kind.

Velocity (Speed, Technic, Kehlfertigkeit)

Quite often the conventionally trained singer at the beginning, is made to sing a lot of vocalises, scales, fioriturі and so forth before his voice is well placed. This is a mistake. Pose of the voice is first a mental thing. It must be thoroughly understood mentally, before it is translated into physical action. No great attempt to obtain velocity should be made, until the student has a fairly well placed voice. There are many excellent books of vocalises, many time-tried treatises which give a synopsis of every exercise necessary to the perfection of vocal technic. It is not the place of this article to mention any of them. The well trained singing teacher will select from the mass of material available in any music house, the books and exercises that seem to him best fitted to the special needs of his individual pupils.

Intonation, Interpretation, Musicianship

A man with a truly musical nature seldom sings out of tune. The moment that his ear tells him he is out of tune his nervous reactions correct the error and bring him back to the correct pitch again. Unfortunately a great many singers have had a limited musical education. Seldom do they play the piano or any other musical instrument. They are taught to sing the melody; seldom do they listen to the harmony which accompanies it. Naturally they sing out of tune, because they do not listen to the other parts. As soon as they become better musicians, they begin to realize that the melody is but a part of the composition. As soon as they learn to listen to the accompaniment, whether it be by the piano, the organ or the orchestra, they gradually sing more true to the pitch.

There are two other classes of singers who sing out of tune as a result of faulty production, 1st, Lyric and Coloratura Sopranos with rather thin voices produced with the tongue raised high in the mouth, and who believe that resonance occurs only in the cavities of the head above the mouth. These ladies sing habitually sharp. It is only necessary to get them to free the tongue so that it may move with every syllable, and explain to them that resonance occurs in other parts of the body, to have them improve their intonation. 2nd, Singers with large, thick voices, be they contraltos, dramatic tenors, baritones or basses, who habitually sing with too much breath pressure, are sure to go flat, especially upon the higher tones. If they can be made to understand that a tone is the result of a sense of balance between the force of the breath and the resistance of the larynx, they will soon cease shouting and will gradually sing better in tune. Every singer should be forced to take a course in the rudiments of music. He should be able to play at least one instrument a little. Nor can he understand the structure of the music that he sings unless he knows something of harmony and a little about musical form. His ability to interpret is bound to be limited unless he understands one or two foreign languages. The history of music, its gradual development through the long centuries, must also be part of his study. How else will he be able to understand the difference in interpretation between an aria of Bach or Gluck and one of Verdi or Puccini; between a song of Beethoven or Schumann, and a song of Debussy, Schoenberg or Ravel? The time is past when a singer can rely entirely on his voice alone. Whether he be an operatic artist, a recitalist or a concert singer, he must learn to use his brains as well as his larynx. To make a success before the educated public which more and more forms the majority of American audiences, the singer must be an interpretative artist with a strong personality, capable of projecting over the footlights, not only the music, but also the meaning of the words and the dramatic situation.

Fashions in Singing

All the world knows that every year brings its change in the fashions for men's and, more especially, women's clothes. It occurs to few that music and singing have their changes and their fashions also. Thirty years ago the basso profundo was the voice most enjoyed. We were constantly regaled with "Rocked in the cradle of the deep," or we were assured that happiness alone was to be found "Deep in the Mine." Plancon and Eduard de Reszke were our idols; and we used to marvel at their trills on sonorous low tones. Soon afterwards came the fashion of the "Sword Songs" in which the lusty bases and baritones swung their trusty blades aloft, dripping with the blood of their enemies, or the innumerable "Stein Songs" very popular in "Stag" assemblies about 1:30 A. M.

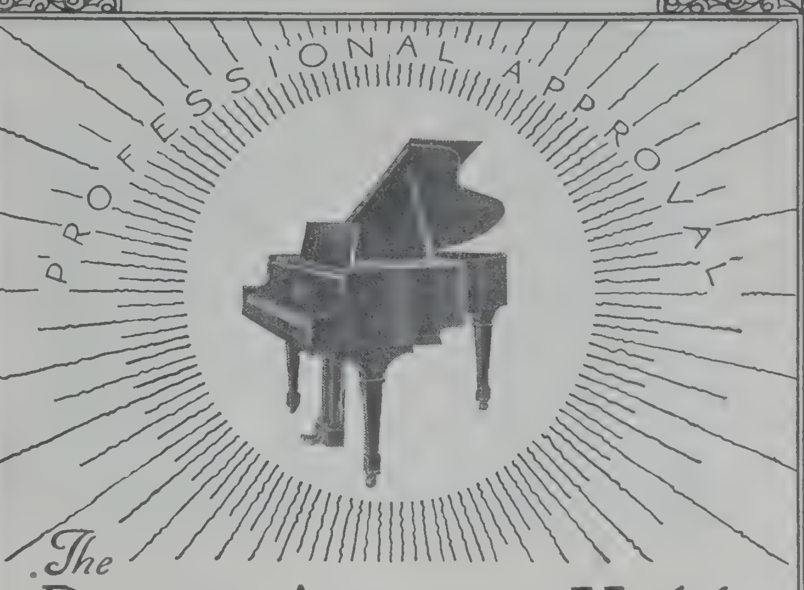
It would seem that "He Men" lived in all parts of the United States in those days, instead of in the "Great open spaces" alone. Our opera singers were men and women with great singing voices and they sang in what was then called "The grand style" the operas of Wagner, Verdi, Meyerbeer, Beethoven, and a little later, Puccini. Perhaps there was not the same attention paid to *mise en scene*, but Nordica, Eames, the de Reszkes, Lehmann, Kraus, Materna and their contemporaries were great singing artists, with voice, tradition, action and style.

The passage of time and the Volstead Act, and the strains and horrors of the great war changed all that. We no longer are allowed to celebrate the stein even in song; and we are too weary of war again to swing the sword, even in imagination. Our composers have evolved, to revive our jaded musical appetites, the calculated cacophonies of dissonance, the wriggling rhythms of "Jazz," and the silly sentimentalities of the "Heart Songs." A feeling of shock pervaded the nervous system of the whole country; and as a result, our sense of logic, form and reason in music was temporarily disturbed. We reacted only to the exciting and the exotic. All our basses tried to sing tenor; our contraltos became mezzo-sopranos; the most popular voice being a shrill coloratura soprano. But thank God all that is gradually changing back to normalcy. We hear once more the calm and stately tunes of Bach and Handel in our churches; Schumann, Schubert, Strauss, Brahms and César Franck appear upon the programs of our recitalists; the tremendous music of Wagner and Weber is given again in our opera and our concert halls. Good musicians have improved our jazz melodically, harmonically and orchestrally. The "Heart Song" has largely been relegated to the "Movie" and our singers are gradually returning to an appreciation of beauty of tone, control and interpretation, instead of forcing and hysteria. Good, pure, round, open-throated singing is coming back to its own again, and we can look forward to the future with hope and confidence.

"There is no royal road to perfect voice production, though all students seem to want one and many teachers profess to teach one."—Dudley Buck.

"Registers exist only when you sing wrongly."—Frantz Proschowsky.

"Nature is often ironical in the distribution of her gifts. She wraps a beautiful voice in a husk of indifference or laziness, and it lies there, buried. Or she seems to shut in behind the doors of a closed throat an intense desire to sing, and for lack of a little air it is smothered."—P. A. Dow.



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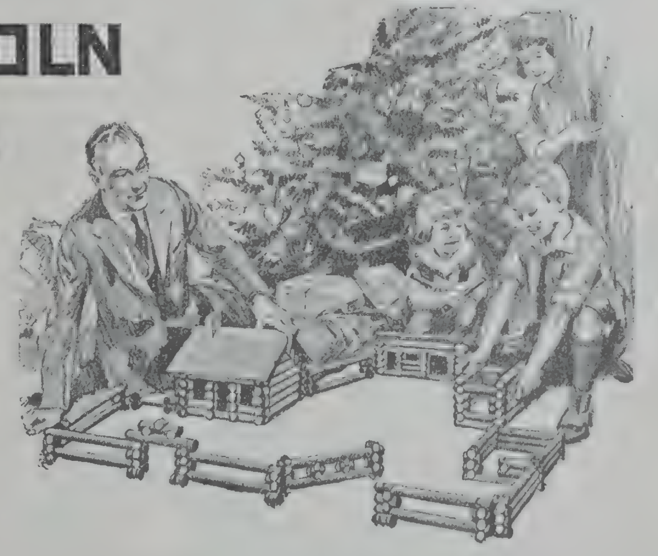

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Vocal Registers

"If we look into the cause of this difference of opinion, we find that some theorists will not accept any registers at all, while some physiologists are not even satisfied with three, but want to subdivide them into four or even five registers. Were we to concede that every different quality of sound in any one voice is entitled to the name of a register, we could indeed increase the number accordingly. The school of art, however, can accept only such formation of tone as produces an aesthetic and noble sound and cannot acknowledge any forced, unnatural chest tones as a distinct register any more than it could classify the throat and nasal tones as registers.

"Most breaks in the voice are the result of beginning exercises on the lowest tone and working upward.

"Voice culture today is a struggle with throat stiffness. The causes indicate the remedy. Foremost then, is dropping all throat consciousness, all thought of throat, all drawing attention to it. The larynx must be left uncramped, unhindered to do its work in free unconsciousness, which it will do if not disturbed by tension in its neighborhood, or misdirected thought."

—Oscar Saenger in *The Musician.*

A Cure for the Self-Conscious Singer

By Jean McMichael

The self-conscious singer will find it splendid practice to sing memorized selections to some member or friend of the family, away from the piano, without accompaniment.

No doubt, at first this will be a most embarrassing performance; but it is surprising how soon the student becomes quite at ease, accustoming herself to facing the listeners, at the same time making it possible for her audience to criticize any ungainly posture or other shortcoming. Also, it enables the singer to give full attention to the interpretation of the song, forgetting herself to such an extent that ere long she finds, to her astonishment, that she has become quite unconscious of her audience and is no longer a self-conscious performer.

The Mainspring of Art

By D. L. Ford

When "Parsifal" had met with colossal success at Bayreuth, Wagner was asked if he were not satisfied.

"Well, no," he replied. "I am never satisfied. As you know, no true artist ever is."

Never satisfied? What live man or woman could be while yet the strength remains to do better? Is anything quite so inspiring as the conscious feeling that one's feet are firmly planted on just a little higher level of attainments than when bearings were last taken? Earnest persistent effort pays its own dividends—and the rate is high.

An Interesting Paradox

By E. H. P.

It is but natural that people of different temperaments and different religious persuasions should have tastes as widely differing in the matter of music; but it is a curious fact, observed by some organists who in the course of their careers have ministered to congregations of several various denominations, that their taste in church music is often the very contrary of what one would be logically led to expect. Thus, the Methodists (at least theoretically, and often actually) frown on dancing and kindred forms of worldliness, yet in their hymns and anthems show a marked preference for gay dance-rhythms, especially the waltz, while the Episcopalians, who have the reputation of being rather inclined to worldly amusements, except in Lent, are most fastidious that their church music shall have a properly reverent and sacred character. Again, the Christian Scientists, whose optimism is a part of their religion, and whose hymns and church solos (they have no choirs) are carefully denuded of every sad or mournful element, nevertheless often enjoy keenly an organ voluntary of a very sombre cast, provided it is well played. The Roman Catholics, on their part, inculcate and observe the greatest reverence toward things sacred, including the church edifice and all connected with it, yet some twenty years ago the Pope felt constrained to publish a sharp admonition against the frivolous and secular character of their church music in many places.

It may be that music serves as a safety-valve to relieve wearied human nature from the pressure of some too-strongly-stressed type of emotion.

Over-Use of the Pedal

By Harold McCubbin

It is perfectly clear to the average pianist that if he plays his left hand way down in the sub-octave of the piano and his right hand high above, the results will be thin and unmusical.

Yet hundreds of organ players, particularly beginners, use the lower notes of the pedal board of the organ as though it was their religious duty to have them come booming out with nearly every chord. Possibly one of the reasons why the player does this is that his playing is swallowed up in the sound of the organ. If they could hear their own playing at a distance they would realize how extremely ugly are these heavy pedal tones widely separated from the treble parts they are playing upon the manuals. The upper notes of the pedal keyboard, nearer in pitch to the manual parts of the player, can be used with far more safety and beauty. Use the pedal notes artistically when they are really demanded.

Rossini's Wit Once Again

The hot-headed Rossini was conducting a rehearsal of his famous "Barber of Seville," in Paris. One of the clarinetists kept making mistake after mistake, which Rossini corrected with none too little patience. Finally he said, "Thank God, man, that you are my clarinetist instead of my barber, because if you were my barber and made so many mistakes my face would be mutilated for life." Next day the player got a new job.

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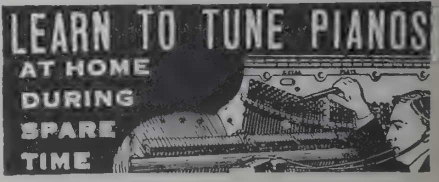
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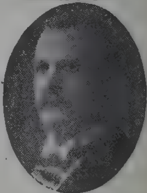

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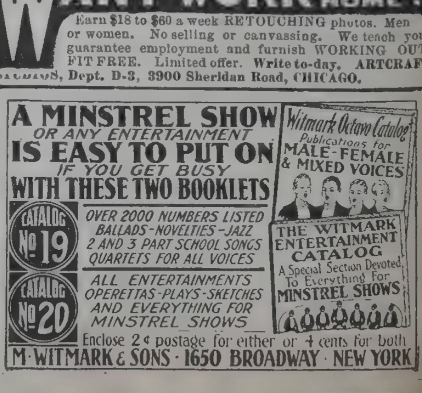
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

"L'Oracolo" and "L'Amico Fritz"

FOUR works by modern Italian composers seem to have stood the test of time in the repertoire of short operas of serious intent. Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Leoni's "L'Oracolo" and Wolf-Ferrari's "Il Segretto di Susanna" form this quartet; but to them probably should be added Puccini's "Gianni Schicchi," if it were not grouped with two other important short works by Puccini which are less popular in appeal.

In Europe "L'Amico Fritz" is frequently heard and stands next to "Cavalleria Rusticana" in popularity among Mascagni's works. Mascagni's father was a baker who wanted his son to become a lawyer. Like Handel, Mascagni gained his acquaintance with the keyboard by stealth. Later he attended a music school; and when his father discovered this he imprisoned him in the house as a punishment. The youth was determined to become a musician; and, despite cruel poverty, he triumphed with the first performance of "Cavalleria," in 1890. "L'Amico Fritz" ("Friend Fritz") is a far more agreeable work than the gloomy Sicilian tragedy with which Mascagni won his first success. The text, of course, is taken from the well-known story of Erckmann-Chatrian. It is interesting to note that the work was first given in America by Gustave Heinrichs, in Philadelphia, June 8, 1892. In New York it was given at the Metropolitan Opera House, in 1904, with Calve as *Suzel.* The most fascinating number in the opera is the famous duet of the cherries, in act second, in which *Suzel* throws the ripe fruit down to *Friend Fritz.*

Mascagni visited America in 1902, with a "scratch" company, which resulted in financial losses and artistic shortcomings which the composer would doubtless be glad to forget. At that time he gave "Zanetto," "Iris" and "Cavalleria Rusticana," omitting from his repertoire the popular "L'Amico Fritz."

Franco Leoni, composer of the opera, "L'Oracolo," was born in Milan, October 24, 1864. He was a pupil of Dominiceti and Ponchielli at the Milan Conservatory. In 1892 he removed to London and has since lived in the British metropolis. Of his four best-known operas, only one has proven a very great success, "L'Oracolo," the story of which was taken from an American playlet known as *The Cat and the Cherub,* by Chester Baily Fernald, who had been a newspaperman in San Francisco, and who based his playlet upon one of his short stories, published, if the writer remembers rightly, in the Century Magazine. The playlet was first given in Hammerstein's Olympia Theatre, New York, as a part of a vaudeville performance, and it created a great sensation. It was also given later in London with success. The opera was first produced in London in 1905, and in New York in 1915.

The Story of "L'Amico Fritz"

Act 1. Dining Room of the Alsatian home of *Fritz Kobus.* *Fritz,* an inveterate bachelor, is chided by his friend, the *Rabbi David,* for his celibacy. As he supplies the dowry for the marriage of a pair of *David's* young friends, admirers of *Fritz* enter to offer birthday congratulations. *Suzel,* the beautiful daughter of one of *Fritz's* tenants comes with a gift of violets. Following *Suzel's* exit, in heated argument with his friends, *Fritz* wagers his vineyard to *Rabbi David,* that he will not marry.

Act II. Courtyard of the Farm at Mésanges. *Suzel* gathers a nosegay as she sings of the cavalier and his lady who shall wear it. *Fritz* enters and a short colloquy ensues, after which *Rabbi David* manages alternately to fan the sparks of passion in both *Fritz* and *Suzel.*

Act III. Same scene as Act I. *Fritz* is haunted by the image of *Suzel.* His friend, *Beppe,* tries to console and cheer him. With *Beppe's* departure, *Fritz* apostrophizes Love, in which he is interrupted by *David,* who only inflames his ardor by cunningly telling *Fritz* that *Suzel's* father is coming for his approval of her marriage. His feelings are still more perturbed when, left alone with *Suzel,* she confesses her love for him, at which *Fritz* relinquishes his bachelor vows, admits his reciprocal affection, and surrenders the vineyard to *David,* which the good *Rabbi* in turn bestows upon *Suzel* as a bridal dower; and the curtain falls with all rejoicing.

The Story of "L'Oracolo"

An opera in one act. The scene is the Chinatown of San Francisco. The peculiar name of the opera is derived from the prophetic faculties of *Win-Shee,* the sage.

Chim-Fen, proprietor of an opium den, has tried vainly to win as his wife the charming *Ah-Joe,* niece of a thriving merchant, *Hu-Tsin.* *Ah-Joe* loves *San-Lui,* son of *Win-Shee,* which he reciprocates. Early on *New Year's* morn they meet and tell each other of their love. *Hu-Tsin* visits *Win-Shee,* seeking knowledge of the future of his son, *Hu-Chee,* for whom the sage foretells tragedy. *Hu-Chee* is soon kidnapped by *Chim-Fen* and hidden in his opium den. He then asks of *Hu-Tsin* the hand of *Ah-Joe* in marriage, provided he can restore his son. *Hu-Tsin* agrees, also making the same agreement with *San-Lui.* *San-Lui,* suspicious of *Chim-Fen,* enters the den, finds *Hu-Chee,* and brings him out. *Chim-Fen* follows, kills *San-Lui* and again hides *Hu-Chee.* The cries of the dying *San-Lui* are heard and a crowd assembles. At the sight of her dead lover, *Ah-Joe* becomes demented. *Win-Shee,* maddened by the fate of his son, strangles *Chim-Fen* as the guilty one. A guard approaches, *Win-Shee* props up the dead *Chim-Fen* and appears to be in conversaton with the dead merchant as the guard passes. *Win-Shee* calmly shuffles away, while the corpse falls with a thud to the floor.

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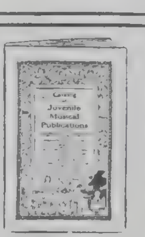

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The Organist's Etude

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Edited for December by J. LAWRENCE ERB

Former President of the Music Teachers' National Association

Things Every Organist Should Know

By J. Lawrence Erb

IN every organist's "kit-bag" should be a knowledge of how to improvise a short Interlude or to make an extended Modulation, using in each case thematic material derived from what has gone before or what is to follow or both. This necessitates a working knowledge of harmony and the elements of form; of harmony in order to recognize key-relationships at a glance and to construct and connect chord-sequences; of form, in order to break up a melody into its component parts and apply to those parts the simple principles of repetition, contrast, inversion, and the other commonplaces of the composer's technique. There is nothing more fascinating than *thematic* improvisation (which is the only true improvisation); and many a time it can be employed to save a situation or to give continuity or finish to the service. It can and should be practiced until a reasonable degree of fluency is acquired. Too much improvising can become a weariness to the flesh; but not enough may be desolation and despair.

How to Transpose

Even in this day of standardization there is still a considerable variation in pitch among instruments; though as compared with conditions in the time of Bach and Händel present variations are negligible. Voices, too, vary widely in their effective ranges, and the same voice undergoes temporary changes in this regard. The organist should be able to transpose at sight anything as simple as a hymn-tune, an easy anthem or solo-accompaniment, at least to the extent of a half or whole-step up or down. Orchestral musicians do this without a thought. Not always does the prima-donna sing a bell-like high-C when the score calls for it. The members of the orchestra are able to transpose, and that ability is often utilized to the advantage of singers who are temporarily indisposed or "in poor voice." The organist needs the same ability for the same reasons. Moreover in choir-accompanying, the effect may often be saved by judicious and inconspicuous transposition. To acquire the ability to transpose is so easy and so much a matter of practice that it is surprising to find so few who transpose with facility and certainty. Fifteen minutes a day of practice continued for a few weeks will enable any person to transpose any ordinary hymn-tune into any key within the whole-tone range, provided he has been able at the beginning to play the hymn-tune correctly at sight in the original key. Of course it is difficult to see how anyone can transpose well without a good rudimentary knowledge of Harmony; for the most important qualification in transposition is the ability to *think ahead* in the new key and this of course involves an intimate knowledge of keys.

How to Read From the Vocal Score

The experienced organist reads from the four-part vocal score as a matter of habit. It would be difficult to conduct choir rehearsals without this qualification. But the young organist finds this not so easy and has been known even to "fake" a vocal score that had been placed before him. Music-reading of any kind is largely a matter of practice. In learning to read from the open score, the first requisite is to keep the melody going though all else be neglected. Next in importance is the bass; then the inner voices may be added, one at a time, until the whole score can be accurately read, correct in time. However, in all reading practice, care must be taken not to go over any part so many times that it has been memorized. In many cases memorizing is the foe both of reading and of improvising. As a matter of sheer utility, reading is worth much more than memorizing, speaking from the standpoint of musicianship rather than of virtuosity.

The organ is a complicated machine and as such holds a great fascination for many whose interest might otherwise be mild. Like the boy who takes the clock apart to see what makes the wheels go round, many an organist likes to tinker with his instrument to see what he can do with it. While such tinkering has undoubtedly helped to face many a crisis, it is a question how far an organist should go in this direction. Undoubtedly it is an advantage in a small town, where the organ tuner's visits are angelic in their infrequency, to know enough of acoustics and organ mechanics to make minor adjustments without which the use of the instrument might be lost at some critical stage in a service. Yet, one is constrained to compare the pianist's attitude with the organist's in this regard. The pianist rarely if ever attempts to tune his instrument, to regulate its action or to make repairs. He leaves those things to the tuner whose business it is to attend to them.

Call an Expert

The organist, too often, dealing with a far more sensitive and intricate instrument, tries to give it attention which properly calls for the services of an expert. External matters, like rattles and other results of sympathetic vibration, require no expert knowledge. Moreover, bearing in mind the lack of foresight on the part of church committees, it *may* be well for the organist to know how to tune a pipe or stop a cipher. But for even this knowledge he may pay a high price; for the more he is willing to give free *in*expert service, the harder he will find it to convince his employers of the necessity for expert services. Because of their lack of knowledge and their desire to save money for the church, they will accept his poor substitute instead of paying for services of a professional tuner. The congregation should, as a matter of course, have an arrangement for the care of the instrument by proper persons. The organist is doing nobody a kindness, least of all himself, by giving the congregation an excuse for evading this plain duty.

Meddling Organists

As for making specifications for the tonal resources and console arrangement of the instrument, much meddling on the part of organists has justified many a poor job on the part of the builder. It is entirely correct to indicate which of various alternatives one prefers or to ask for improvements where the action or the console arrangements are inadequate, or to express a preference in the matter of voicing. These all pertain to the *performer's resources,* and are subject to his criticism and approval. But it is a safe rule, subject to few exceptions, that the organist should confine his activities to *playing* the instrument and leave the construction and care to experts who specialize in these matters as he does in playing.

If I were one of those who believe in legislating enactments to cure all human ills, one of the enactments for which I could work whole-heartedly would be to make the study of singing, particularly vocal culture, obligatory for all. But, being an opponent rather than an advocate of virtue-by-law, my efforts would be directed toward the strategic points, in the hope of helping to bring about the desired result by agitation and moral suasion. Surely one of the strategic points is the choir-loft.

To our Occidental ears, the singing of the Orientals is most unmusical. No doubt to them it is the height of beauty. So, to *our* accustomed ears many things seem beautiful which are unlovely. Not to complicate the issue by discussion of the raucous, irritating speaking-voice which is common to us as a people, the matter must at least be referred to as the only logical explanation of our bad singing habits. Blessed with a plenitude of good natural voices, we do not know or seriously care how to use them beautifully. Our young, still-unspoiled voices often sound extremely well in ensembles, but they do not last long. So we witness the common spectacle of a dearth of *mature* voices in our choruses, except where some of a former generation have escaped the blight and persist to save the choir-master and choral-director from utter despair. In the chorus-choir, especially the volunteer chorus, experience adds vastly to the value of the singer; so the lack of experienced singers whose voices are still *fit to listen to,* is a serious matter.

Study the Voice

It is not too much to expect that every organist who intends to engage seriously in choir-directing should study singing and voice-building under a competent master for at least two years. He should himself be able to produce good tones, and to know *how* he does it; so that he can tell others how. He should be able to sing acceptably any vocal composition that lies within his range and type of voice. He should understand phrasing and breath-control, vocal interpretation and the manner of producing effects. He should know how to impart these matters, at least well enough to be able to produce good, healthy musical tone in his choir, individually and collectively, and to interpret choral-music *vocally,* not instrumentally.

There comes to mind a glee club recently heard in concert. This club has received much publicity because of its interpretations. But if any vocal pupil of mine were in danger of becoming a member of that club, every legitimate effort would be used to dissuade him; for the entire conception of the organization, so far as one can judge from hearing it, is instrumental—orchestral—not vocal. The tone is choked and unnatural, lacking spontaneity—under complete control, indeed, but the control of the strait-jacket. After listening to this concert, *my throat ached* in sympathy with those maltreated throats, especially of the tenors.

A man might be a genius as an orchestral conductor, but utterly deadly in leading voices. The limitations of choral-leaders have been frequently discussed and are frankly admitted, particularly when they come to direct a professional orchestra. But the orchestral conductor seems to admit fewer limitations. No man has any business handling voices in any capacity which involves the tone quality without having acquired a sufficient acquaintance with vocal-hygiene so that he at least *knows* what is good and what is bad and how to avoid the latter and attain the former. There is nothing more beautiful in music than a fine chorus; but not every person that waves a stick or plays an organ is qualified to conduct one. Certainly those who desire to be so qualified should *play fair* and learn enough about singing to be safe leaders.

The Man in the Pew

THE organist naturally judges his work largely from the standpoint of the effect which he is striving to produce. The Man in the Pew is interested primarily in what he hears. In business, one of the most important problems is to sense the public mind, so that goods may be manufactured and sold to meet the demand. Some of the energy is devoted to creating a demand for untried articles, but this is rather the speculative element in the business. Most business supplies demand or stimulates rather than creates it.

To what extent the organist applies business principles and methods to his work would depend a great deal upon the individual; but it would be a pretty safe guess that with him the order is usually reversed; that is, first, he tries to create a demand for what he wants to sell, and only by accident studies to supply the demands of the customer, the Man in the Pew. Possibly the business point of view is not the proper one in this connection, yet it can do no harm to consider the Man in the Pew, in the light of a possible buyer. The Man in the Pew is a decidedly variable quantity. We are repeatedly warned that there is no such animal as the average man, for each man is an individual personality. When artists and others talk about the public taste, they are really registering their own impressions of how the public likes what they have to offer. It is extremely easy to find fault with the public when it does not support our efforts; just as easy as to praise it when we win honor or fame or fortune. Taken all in all, any except the sophisticated audiences of our few music-centers are composed of a large proportion of those who frankly confess themselves "Musical Low-Brows." In our churches, especially, which do not at present attract any great number of the self-styled "Intelligentsia," the Low-Brow is much in evidence.

The Low-Brow "likes what he likes," whether in sermons or clothes or music, and is moved by what he likes and mildly bored by all else. He is not particularly impressed by what he *ought* to know. His is not the scholar's ambition to erudition nor the artist's to perfection. In the main he has a pretty healthy sense of fitness, and you can count on him to stand for the right thing so far as he knows it. (No. I have not read either "Main Street" or "Babbitt," so I feel under no necessity to agree or disagree with Mr. Lewis' ideas.) The Low-Brow's greatest fault is a certain contentedness with his point of view—in which regard he differs not only from the

High-Brow—and this makes him somewhat unwilling to submit to educational experiments. He does not want to be "uplifted;" and if you change his point of view, it is more easily done by strategy than by collision.

Musically speaking, there is nothing which this Low-Brow Man in the Pew likes better than a Tune. Which is only another way of saying that he likes ideas rather than impressions, the concrete better than the abstract, the definite rather than the nebulous. He will almost purr like a cat having its back stroked when a familiar melody strikes his consciousness. An unfamiliar one of sufficient simplicity pleases him almost as much; for, while he dislikes to *work* over his (mental) enjoyments, he is not averse to novelty, so long as it has a familiar ring.

He is a patient creature, this Man in the Pew, willing to sit for many minutes at a time through (to him) absolutely meaningless sounds which affect him like the gibberish of an unknown tongue, if he is only to get his occasional reward in something that to him makes sense. I remember vividly the case of a good old soul who, almost with tears in his eyes asked me after a particularly stirring performance of the "Messiah," "Tell me truly, *was* that beautiful?" He had waited patiently for two hours or more for an idea which to him made sense, and, impressed with the enthusiasm of the audience, had at last come to wonder whether the fault lay (as it did in part) with himself His musical experience and education had included nothing that would make intelligible to him the sublime thoughts of Handel, so there was nothing of beauty in the great masterpiece.

On the whole, the Man in the Pew cares little or nothing for "stunts." Technical display is often entirely over the heads of the laity; or, where it makes an impression, the impression is not necessarily in proportion to the value or difficulty of the "stunt." The Man in the Pew, who knows little or nothing of the mechanics of music, is either unmoved, or may be moved by something of superficial effect and pass by in ignorance that which really counts. The fault is not his, for he lacks the acquaintance (and why should he have it?) with the special technics of the various instruments which would enable him to appreciate when a thing is masterly or when it is simply "effective" or even cheap.

So, speaking on behalf of the Man in the Pew and in the interests of a better understanding between him and the Organist or other serious performer, I would suggest as a first step a return to simplicity so far as possible. Not everything good is abstract; nor is everything involved and difficult good. It is not uncommon, for instance, to hear a Choir wrestling with an anthem which is technically far beyond its powers but musically beneath contempt. One is reminded of "Home, Sweet Home," or "Sweet Bye and Bye" with Variations, which plunged the performer into difficulties far beyond his depth; but which from an artistic point of view were neither worth playing nor listening to. Better a good Hymn-tune well sung than an anthem garbled, but better yet an anthem which inspires by its simplicity rather than attempts to awe by its difficulty. As a matter of worship (therefore of fitness) the advantage is usually with the simpler composition. It makes no difference that in the Cathedral they sing complicated anthems and Services (which, with their expert performers, and their impersonal atmosphere, are entirely in place), in the modest Chapel or Parish Church, the conditions are different and demand a treatment that fits the case.

To return to the commercial metaphor, the Man in the Pew is a potential customer. He must be attracted and satisfied. His confidence having once been won, it is possible to interest him in new lines of goods, in that way creating a new market. The Organist who uses the salesman's methods so far as they are applicable, studies his audience to find what creates a favorable response. He "makes himself solid" with his customers by giving them what they want, so far as he, as a Church Organist "has it in stock." Of course a dry goods salesman is not expected to sell hardware; the days of the old-fashioned peddler, who carries in his pack everything portable from a needle on up are gone. Of course in business there is the Department store; but fortunately for the musical profession, the parallel ends there, for it has nothing yet to correspond. We have not yet evolved any agency which offers to produce every kind of musical performance from dance-music and vaudeville to symphony and Grand Opera. As matters stand, the Church Organist is not called upon to "carry" secular "goods;" so, having established friendly relations with his "trade," it is possible for him to branch out, developing new "lines," involving the educational element, elevating the taste, creating new agencies, such as Organ Recitals, Choral Societies, Orchestras and Glee-clubs, and in general making himself indispensable to the Congregation, which, after a while, will wonder how it ever got on before without all the comforts and conveniences which the tactful and astute Organist has made necessary to them.

What Organists Say

"Any organist who has the gift of sociability may learn as much as he cares to know about all phases of his art."

—Hamilton C. Macdougall.

"If an anthem goes well with your choir, difficulty of execution should not be considered at all, nor should simplicity be held a fault."—Harold W. Thompson.

Need of a Church Organist in a Small Community

By Mrs. Bruce S. Keaton

1. He needs a fine modern organ. To procure such an instrument may seem an impossibility to him, and to many of the church people who are, perhaps, satisfied with their present organ—who naturally wonder how the large amount of money necessary can be raised and how the delicate instrument can be kept in tune and n repair so far from the centers.

But with patience and quiet determinaion it is possible to overcome all objecions and to secure the needed treasure. We know of an organist who worked for ix years before he persuaded his congregation to make the experiment; and even then, as the last pipes of the old tracker-action organ were being carried out of the church, a prominent member remarked "It is too bad! We shall never have as good an organ as this old instrument." However, suffice it to say, when the new four-manual was installed, everyone was delighted—so much so that when after seven years of service it burned with the church building, the entire amount needed to replace it was subscribed before the plans for the new building were completed!

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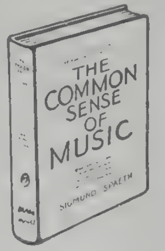
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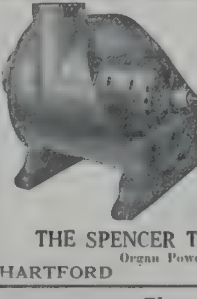

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Marcella Roeseler

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ORGAN
Andante Pastorale .... *Alexis*
ANTHEM
a. Almighty and Everlasting God .... *Ward*
b. O Lamb of God, O Shepherd True .... *Berridge*
OFFERTORY
He That Keepeth Israel (H. or L.) .... *Widener*
ORGAN
Postlude (Polonaise Militaire) .... *Chopin-Gaul*

SUNDAY EVENING, FEB. 1st

ORGAN
Adoration .... *Atherton*
ANTHEM
a. Rock of Ages............ *Berridge*
b. Blessed is the People, O Lord *Maxfield*
OFFERTORY
Jesus Stretch Thy Loving Hand to Me (H. or L.)..... *Frysinger*
ORGAN
Sortie .... *Colborn*

SUNDAY MORNING, FEB. 8th

ORGAN
Sabbath Calm .... *Christiani*
ANTHEM
a. Arm, Soldiers of the Cross..*Booth*
b. O Jesus, Saviour Sent from God .... *Marks*
OFFFRTORY
Power of Prayer (H. or L.)..*Kroeger*
ORGAN
March in C................. *Cummings*

SUNDAY EVENING, FEB. 8th

ORGAN
Memories .... *Demarest*
ANTHEM
a. Our Day of Praise is Done..*Bayley*
b. More Love to Thee, O Christ *Mallard*
OFFERTORY
My Sins, My Sins, My Saviour (H. or L.) .... *Gilchrist*
ORGAN
Marche Romaine .... *Gounod*

SUNDAY MORNING, FEB. 15th

ORGAN
Cantilena .... *Goltermann-Nevin*
ANTHEM
a. Sing, My Soul .... *Avery*
b. To Thee, O Dear, Dear Saviour *Berwald*
OFFERTORY
The Shepherd True (H. or L.)..*Read*
ORGAN
Festival March .... *Syre*

SUNDAY EVENING, FEB. 15th

ORGAN
Melody of Hope........... *De Leone*
ANTHEM
a. Jesus, Lover of My Soul..*Chipman*
b. With Him at Last.......... *Blount*
OFFERTORY
Somewhere Beyond the Blue (H. or L.) .... *Bird*
ORGAN
Grand Chorus (in A minor) *Cummings*

SUNDAY MORNING, FEB. 22nd

ORGAN
Prayer .... *Wagner-Sulze*
ANTHEM
a. Behold the King of Glory....*Blount*
b. God that Madest Earth and Heaven .... *Stults*
OFFERTORY
My Home is in Heaven (H. or L.) .... *Wolcott*
ORGAN
Marche Pontificale .... *Lemmens*

SUNDAY EVENING, FEB. 22nd

ORGAN
Barcarolle .... *Offenbach*
ANTHEM
a. Lord of All Being...... *Beethoven*
b. May the Words of My Mouth *Hopkins*
OFFERTORY
Jesus Lover of My Soul (H. or L.) .... *MacDougall*
ORGAN
Processional March .... *Stults*

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2. The organist in a small community needs the assistance of great organists in giving his public recitals. This for his own sake, and for the sake of the community in which he lives. He may, himself, be a first-class artist; but "variety is the spice of life," and with a fine up-to-date organ in his town the people are entitled to hear as many as possible of the leading organists of the day, whose very presence in the town will be an inspiration and whose organ playing will be a great help in raising the standard of music in that locality. And how will such visitations affect the country organist himself? He may take frequent trips to the city for recreation and study—and he should do this always—but to have association with these distinguished artists in his own town at his own organ, as his guests, is indeed a privilege the value of which cannot be estimated.

3. He needs, even more than does a city organist, the esteem and co-operation of his pastor and the church members. Here we tread on sacred ground! Every organist knows how absolutely necessary to good results is a congenial and sympathetic relationship in this department of his work. We bless in our hearts forevermore the ministers who have understood us and who have allowed us to work with them in perfect accord.

4. He needs to keep in touch with town matters—to be ready to help in the public schools, choral societies and orchestras, and in giving explanatory organ recitals for children. He needs association with the other organists in his town. Fellow workers in so noble a field, their acquaintance and friendship should be cultivated. Meetings should be held once a month in the different churches, to compare notes as to methods of work, to discuss current musical events—to "play a little, sing a little and have a cup o' tea." These things strengthen the tie that binds, and give cheer and courage to the overworked and disheartened ones. There are many organists—real heroes—in small communities, whose work is "uphill all the way." Not long ago a letter was received by the writer of this article from an organist who "wondered if the leader of a volunteer choir could ever hope to enter the Kingdom!"

And this brings us to the final need—the crying need of a country organist—and that is a paid choir. The volunteers are splendid in many instances, and surely their services are greatly appreciated, but every organist needs and should have some paid singers who will always be present. We imagine the above quoted organist had found himself that Sunday morning with a small choir—most of the members "sleeping over," or playing golf, or riding in automobiles, little thinking about the bitter disappointment of the organist, who, judging from the rehearsal of the evening before, had every right to expect a full choir to render the somewhat elaborate program prepared.

Thus it is, very often, with the organist in a small community, and he wonders sometimes why he keeps on. But oh! the compelling tones of the organ. And oh! the longing to amount to something in this brief life of ours! "Are these worth nothing more than the hands they make weary? Hush! The sevenfold heavens to the voice of the Spirit echo: 'He that overcometh shall all things inherit.'"

—*The Diapason.*

The First Acquaintance with the Pedals

By George Henry Howard

Conceptive study is a most indispensable feature of all training in pedal instruction.

A very practical direction at the beginning might be, "Shut your eyes, *keep* them shut and *explore.*"

That is, the first acquaintance with the pedals may well be made with closed eyes, while *exploring* the pedal board slowly with the point of the foot, naming each key as it is touched.

(*All pedal exercises should be played for three months without looking at feet or pedals,* except as sometimes directed by the teacher.)

Next, particular keys may be called for by some such routine as the following:

"Realize mentally (eyes still closed) that middle C of the pedals is between two black keys, B flat and C sharp; place the toe, right foot, in that space; then draw it back a little and toward the right so as to find C. *Realize* it fully without opening the eyes."

Repeat many times.

Find other keys by similar processes, always with eyes closed and always gaining the conception of the location.

Such a conception of location (never depending on seeing, but always depending, instead, on exact thinking and feeling) insures great certainty and, finally, after a few months, the greatest facility.

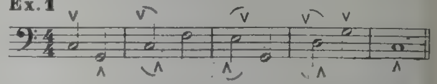
Adjustment of Feet to the Pedal

Exact adjustment needs prompt notice, feet (singly) being placed on white keys and accurately spaced so as never to be in danger of touching an adjoining key.

Then single keys may be played without tone for observing the ankle-joint movement and the touch.

Then the following exercise for learning the legato tone succession by shifting the feet on the pedal-key:

Ex. 1

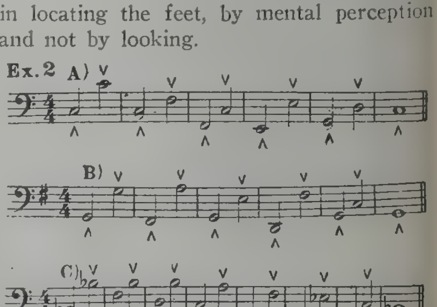


Training for Listening to Pedal Tones

The student should learn to listen closely to the successions of pedal tones. The first tone should accurately *meet* the second tone, but cease instantly as the second is heard. This produces the legato touch, for which musical sense as well as the feet must be carefully disciplined from the beginning.

The following exercises may next be used, each exercise being prepared for by exact placing of the feet silently, without looking at the pedals. These simple exercises may be dictated to the pupil. He should thus learn to judge of his precision in locating the feet, by mental perception and not by looking.

Ex. 2



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Timely Letters from Etude Friends

Another "Glasses" Case

TO THE ETUDE:

In THE ETUDE for last August appears an article entitled "Glasses," giving one teacher's experience with a careless pupil in reading music.

The writer has in mind a similar case, just probably a little more amusing. This teacher's pupil was told week after week to take everything slowly; to look out for half notes, rests, and so on; to look ahead while playing, think of the time; in other words, to see that his reading was correct.

In spite of all this, the pupil would disregard almost everything told him, and probably played as many wrong notes as right ones.

He did not improve; so one day this teacher said:

"Walter, I think you need glasses. Probably you wouldn't play so many wrong notes."

Walter looked serious—and the next time he came for a lesson, lo and behold! he wore a pair of glasses! The teacher could hardly keep from laughing. He tried to keep a straight face, and asked Walter to begin his lesson by playing a Lambert study.

After playing a few lines, Walter quickly pulled the glasses from his nose as though they were hot. The teacher, trying to appear surprised, said: "Why, Walter, what is the matter with the glasses?"

His quick reply was, "They bewilder me."

Can you imagine anything more foolish than to wear glasses that do not fit your eyes? The trouble was, he did not need glasses. What he really required was to think of the word *Care* while practicing.

NELSON J. NEWHARD.

Let Mothers Help

TO THE ETUDE:

It is interesting to note the readiness with which mothers will renew their acquaintance with the piano when urged ever so little, so as to work along with their children.

A large percentage of married women who formerly studied piano give up definite practice as household interests become engrossing. They invariably regret this neglect when small sons and daughters begin to study piano and need someone to help them at home. Much careless practice would be done away with if mothers were able to correct mistakes and advise their children as to tempo, expression, fingering and hand position, during their practice hour. A few lessons may help mother as well as give her pleasure.

One interested pupil-mother had never had definite instruction in the use of the pedals. Jessie L. Gaynor's book of pedal studies gave her very clear ideas on the use of the damper pedal; and, when her little girl had a bit of troublesome pedalling on her new piece, the child was surprised, and oddly respectful, when she discovered that mother could set her right.

Children love to do what the grown-ups do; and, if it happens to be something very much worth while, like practicing, then so much the better. Much can be done in the matter of ear training at home. Let the mother first play a simple melody, and have the child write it on her music pad; then see how delighted the child will be, if permitted to play a "tune" for mother to write. Make the study of music not something outside of home interests, not a dreaded task to be got through with, but something everybody at home is interested in—a subject to be investigated, understood and enjoyed.

NELL V. MELLICHAMP.

Why So Many American Children Dislike Music

TO THE ETUDE:

Average American children dislike music because they have not been taught to love it, but to regard musical practice as a demon who steals their playtime. Every child, I think, should learn to play some musical instrument. Surely there is some way to make children love music.

I remember once when my grandma came to visit. The first thing she did was to send for me and ask me to play. I had just finished my practicing and had been dismissed for play.

As I sat down to play my exercises I don't know what happened, but all my musical talent, if there was any, slipped right out of me. My teacher finally called my mother and said that I might as well stop taking lessons for I could learn no more. Now I wish I had gone on, for many is the time music has helped people over the rough spots in life.

The music taught in schools helps some children, but that music does not reach every child.

Also there is jazz. No one really loves jazz, though many profess so to do; for in it there is no real substance on which the affections may cling.

PATTY LIGHTON.

Standing Alone

TO THE ETUDE:

In the days of my youth I was surrounded by musical assistants. My father first, then a very gifted elder brother, later choir masters, instructors of various musical societies to which I belonged, and private tutors. I listened to good music, heard musical criticism, and in fact lived in an atmosphere of musical ideals.

I appreciated my position. I learned from all sources—they fed my soul.

Then I came West.

For a time I was where I could hear good music fairly frequently, and take part in musical affairs of a high character. Then circumstances altered, and I found myself alone in an unmusical world, with just a piano and my stock of musical papers to keep me in touch with certain memories.

After several years alone, devoid of all the previous musical assistants of early life, I have lately had my eyes opened to the errors I now make, or rather did.

When the discovery came it made me miserable; but soon I determined to "pull up," and keep my eyes open for the pitfalls into which I had fallen since protection was removed from me.

My object in writing of my experience is to warn students to bear in mind where they are likely to go astray in musical technicalities; to learn all they can while they can, and to learn to stand alone.

ADA NICHOLS.

The "Missed Lesson" Evil

TO THE ETUDE:

I suspect that teachers all over the country are troubled with the evil of the missed music lesson.

Mary Jane, and often her parent, says, "It doesn't matter if a lesson is missed once in a while." They do not consider that the teacher must be there always, whether the pupil comes or not.

What can be done to end this unnecessary evil?

I live in a comparatively small community and have between thirty and thirty-five pupils. Not one of them is incapable of learning, with regular lessons and proper practice. Several other teachers have classes of more or less size.

Under such conditions, if teachers will organize, they can regulate many usual troubles.

They can almost banish missed lessons by uniting in requiring pay for lessons missed without previous notice.

They can require that missed lessons be made up within the term or be paid for.

They can regulate many local conditions which often hinder the success of their work.

Try it!

MARY E. HASS (Kansas).

Dressing the Part

By Katherine Joy Postle

HAVE you never gotten sick of the sight of some one who seemed to have but one dress, one necktie, or one hat? Can you remember how, in your school days, you were so glad when your teacher at last got a new dress, or a new waist or a new tie—or something? Is there not more, psychologically, to this clothes problem than is ordinarily supposed? Do our music students ever become tired of looking at us, and do their lessons become one drab hour after another because we ourselves are drab and monotonous?

Not the least of the benefits of wearing attractive clothes are the self-confidence, the poise and the optimism they impart to the wearer. They lend a sort of zest to everything one does and render one at least partially immune to petty annoyances. When thus attired, children greet one with a light in their eyes that is truly heart-warming; and their shy or enthusiastic compliments establish a bond that makes it easier to understand each other.

The music teacher represents one of the most beautiful things in life. Is it not part of her (or his) mission to dress the part—not showily nor expensively, but with taste, variety, and distinction? On the material, bread and butter, side of the question, is it not possible that you may draw to us more pupils by an attractive personal appearance?

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Edited by ROBERT BRAINE

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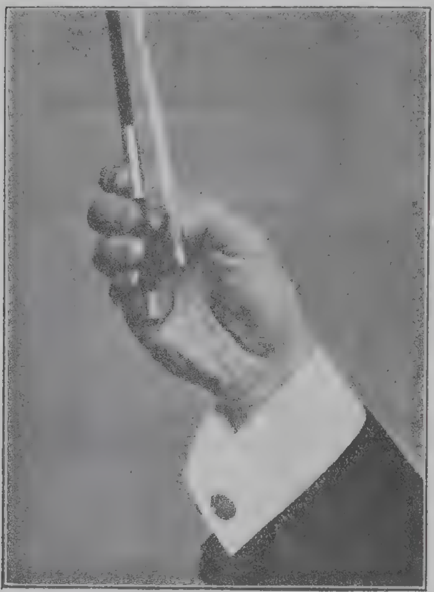
The Technic of the Bow

By Frank Thistleton

(The following extract is made from Mr. Thistleton's excellent work upon *Modern Violin Technic,* published by Longmans, Green & Co.)

AFTER the pupil has become acquainted with the correct method of supporting the violin, the teacher should proceed to explain in what manner the bow is held. A beginner usually finds considerable difficulty in accomplishing this satisfactorily. The fact is that a firm hold of the stick, without consequent stiffening of the arm and wrist muscles, can only be acquired after careful practice. In addition, the holding of the bow is a much more subtle thing than the mere supporting of the violin. The technique of the right hand is undoubtedly more difficult, both to learn and teach, than that of the left. There are numberless details, each one of which helps to make or mar the success of the whole.



EXAMPLE I

Begin by turning the first joint of the thumb outwards (Ex. I.), and keeping this position, insert the tip in the base of the nut, the thumb-joint being inclined slightly towards the point of the bow. In this way a direct downward grip on the stick will be obtained. It is absolutely essential to the proper control of the bow that the first joint of the thumb should be turned outwards, and that it is always in a tensely flexible condition. The fingers should then be placed on the stick in the following manner. The first lies along the stick just beyond the first joint, and on no account beyond the second, which would destroy its flexibility. In this position the bow will lie between the first and second finger-joints. The second and third fingers should fall just *over* the stick to about their first joints which must be slightly bent outwards. The fingers must not be perched on the top of the bow, with the exception of the fourth, the tip of which actually rests on this part of the stick (Ex. I). Do not cramp the fingers too much together, but try to hold the bow naturally, and without unnecessary effort. The second finger should be opposite to the tip of the thumb, and all the finger-joints bent outwards; while the fingers themselves should be inclined towards the stick, the first pressing decidedly against it. In this position the bow must be held firmly but without stiffness.

The Stroke

The next step is the passing of the bow across the strings, which is undoubtedly the most important point in the whole of violin-playing. *Everything* depends on the manner in which this is accomplished. The technic of the bow is far more necessary than left-hand technic. If a man's voice be poor, his singing cannot be quite satisfactory. In violin-playing the bow is part of the voice: therefore, the most vital point in violin technic is good bowing; without this the left hand is useless, as the bow only spoils what the fingers achieve. Good bowing, on the other hand, will actually facilitate the passage of the fingers. Physically, the bow is the productive agent but mentally it should be something more. This mental difference I consider very important, as, if the violin is considered as being the entire voice, there is a mental and unconscious transference of the control and everything connected with the voice to the left hand—which has practically nothing to do with the voice or its control, beyond the mere stopping of the notes—and the bow is only too often left to take care of itself. This is especially the case with beginners. Therefore, I look upon the individual as being the productive agent, and the violin and bow together as the voice.

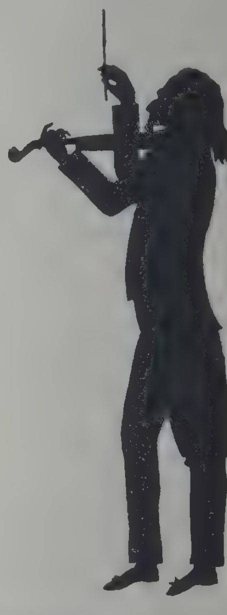
In the first place it is essential that the player should understand which part of the arm or wrist moves for each division of the bow. For instance, very minute strokes only require a delicate movement of the fingers and the wrist, and this is gradually amplified according to the length of the stroke until the whole of the arm from the shoulder is brought into play.

The Upper Half of the Bow

To begin with, hold the bow in the position previously described, with the point resting on the strings (Ex. II). The elbow should then be turned slightly upwards, which will incline the fingers towards the bow and insure the first finger pressing firmly against it. The arm should rest no weight on the stick, but must be supported direct from the shoulder. The bow should not be allowed to rest on the strings with its own weight, as when it does, the stick is out of control. Pressure has to be applied at the point and taken off at the nut to produce an even tone, as the weight of the bow is different in various parts of the stick. Thus, while the tone may be found to be quite satisfactory when the bow is properly balanced on the strings at the middle, it will be found that there is not sufficient weight at the point and too much at the nut to produce an even quality of tone.

Now gradually move the bow from the point towards the middle. To do this it is necessary to move only the wrist and forearm; the upper arm therefore remains quite stationary (Ex. III-IV). As the forearm moves upwards, the wrist gradually rises with it until, when the middle is reached, the wrist and forearm are level; everything from the knuckle-bones to the elbow forming a straight line, which should be exactly parallel to the strings of the violin (Ex. III). During the whole of the stroke, the wrist and fingers retain the same position with regard to the stick: their hold is never altered throughout the entire stroke (Ex. II-III).

It is a good plan always to stop on reaching the middle of the bow, so as to execute only half the stroke at one time. The pause gives time to see if the position of the arm and wrist is correct, and incidentally to concentrate the mind on the movements about to be attempted. Also by pausing in this way the pupil can realize precisely where one movement of the arm ends and another begins. The bow, which should be inclined slightly towards the finger-board, remains at all times parallel to the bridge.

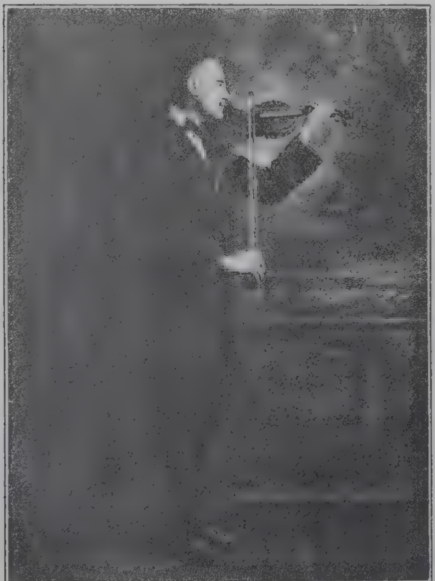


A CONTEMPORARY SILHOUETTE OF PAGANINI

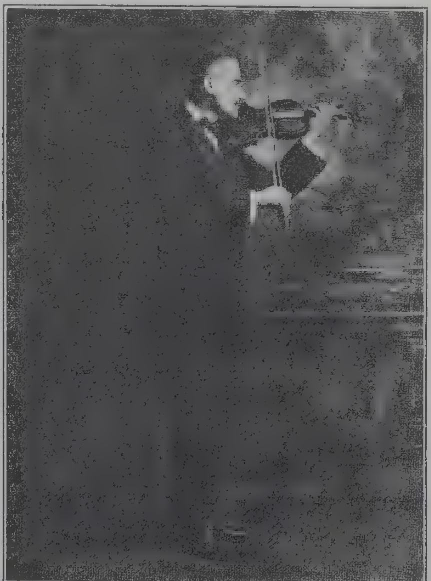
It is well to continue practicing the movement of the bow from the point to the middle and back again to the point; always observing that only the wrist and forearm should move, and that when the middle of the bow is reached, they should form one straight line, which is parallel to the finger-board. Thus, when the middle of the bow is on the strings we have almost a parallelogram, which is completed by the bow being parallel to the upper arm (Ex. III).

The Lower Half of the Bow

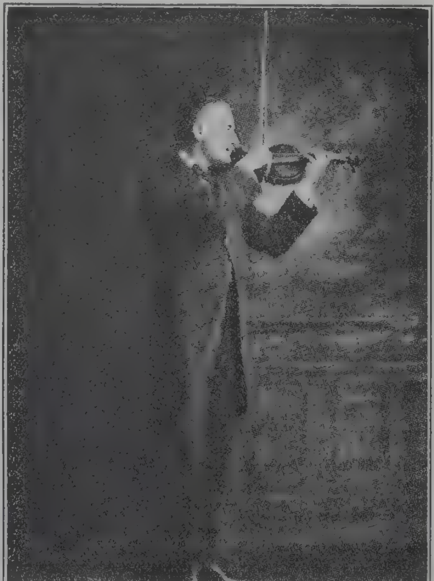
For the half of the bow from the middle to the nut, the whole arm from the shoulder is brought into use. The wrist and forearm continue the upward movement, while the upper arm moves *forward,* the elbow actually moving across the chest (Ex. V.) and neither upwards nor downwards, but remaining throughout in the same plane. This is the secret of making the movement successfully—viz. that it is executed in *one plane*. The whole then becomes one movement continued to its com-



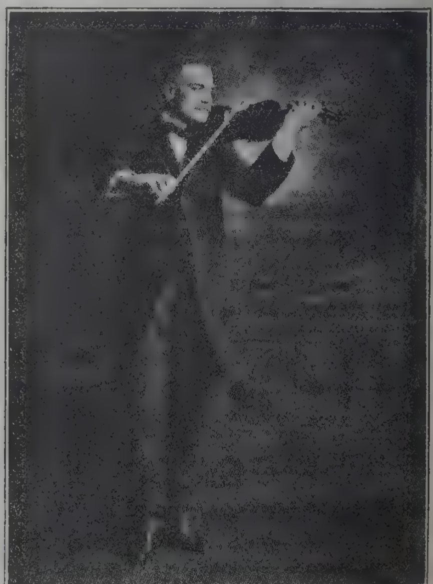
EXAMPLE II



EXAMPLE III



EXAMPLE IV



EXAMPLE V

pletion, the wrist gradually rising throughout just sufficiently to allow the forearm and upper arm to move freely without altering the angle of the bow towards the strings or the position of the fingers on the stick.

This movement takes place on each string in a different plane, so that on the G string the arm is raised well away from the body, the whole movement taking place as described in a plane almost parallel to the floor (Ex. V). The elbow remains high throughout, and must not be dropped on any account until the player changes to a higher string, when the whole arm *from the shoulder* makes a downward movement *en bloc*, without altering the position of any portion of the arm or wrist separately, until the bow rests naturally on the next string.

When playing on the E string, therefore, the whole arm falls to the side of the body (Ex. II); on the A string it is slightly higher (Ex. IV), and on the D string higher still, until, as I have just stated, the arm is almost parallel to the floor when the G string is reached (Ex. V).

So long as the bow remains on one string so long the arm remains in one plane, and no movement of any part of the arm or wrist takes place outside that plane. There will then be four separate planes for single and three for double notes, so that we have a possible seven planes for the bow to work in. Chords, as I shall explain later are a combination of two planes.

Now, from what I have stated, it will be apparent that the old idea—viz. that one should play with a book held under the bow-arm so as to keep it fixed to the side of the body—will not bear the light of serious reasoning. No violinist ever played satisfactorily in this way, or ever will. How the idea first arose it is difficult to understand. Probably a well-known representation of Paganini playing the violin (Ex. VI)—a grotesque statue in which the virtuoso seems to have his arms glued to his body—has been taken seriously; but the work can only be regarded in the light of a caricature. A copy of a silhouette by Edouart was regarded by Paganini himself as being the only drawing which bore a true resemblance to him. I should like to draw the reader's attention to the whole attitude.

The Story of the Famous Bach "Air on the G String"

Many violinists are unaware that the name, "Air on the G String" probably never entered Bach's head. The famous composition, which is played by violinists everywhere, is the second movement from Bach's third *Suite in D*. It was not until 1871 that the famous German violinist, August Wilhelmj (who toured America with Rubinstein), took it upon himself to transpose this movement to the key of C, and direct that it be played entirely upon the G string. Since then its original form is forgotten by many.

"Tone" vs. "Durability"

It is unfortunate that the best sounding violin strings are the least durable. In recent years the problem how to obtain even fairly good strings has become more and more difficult. This is especially the case in regard to the delicate "E," which only in its highest perfection (quality of material, tensile strength, and absolutely even thickness) fulfills the requirements of tonal beauty, clearness and carrying power and does not fall short in one most essential respect, namely, to form pure fifths with the adjoining tones on the "A" string.

The Misunderstood Viola

By Alfred Sprissler

The human tendency toward superstition seems to have settled peculiar notions in some minds as to the qualities of certain musical instruments. The oboe and the bassoon have enjoyed a singularly unsavory reputation. The flute has had its day of contumely and sneers. Every cheap humorist has gained smiles or coins by a low references to a bass viol. Every self-styled musical critic has perpetrated the time worn jape about the English horn, that it is neither English nor is it a horn.

The musician, knowing that all music and the practice thereof is difficult, and that every instrument has its inherent peculiarities, is above these narrow conceptions. Because of this, the viola, for long the refuge of the worn-out violinist, has come to its dominion and is receiving its mede of appreciation. The later orchestral composers have appreciated the viola's intrinsic worth and have given it things to do which require a musician of real worth. The long ignored and almost forgotten string quartet has enjoyed a renaissance during the last decade and has caused the demand for good viola players to far exceed the supply.

The viola, as played by several artists who are devoting their time to it as a solo instrument, shows itself to be one of the finest and most sympathetic of all instruments. A little higher in pitch than the 'cello and a little lower than the violin, its tones have that delicious languor and perhaps downright sensuousness, which appeal. All this, coupled with its sweet and melancholy timbre, make it the ideal means of interpreting some of Schumann's best work, his *Machrchenbilder*. These fairy pieces are not sufficiently well known, having been originally composed for the viola and, so far as known, never having been transcribed.

Better known, perhaps, is the work of Kalliwoda in his six noctunes. These bring out that distinctive viola tone which, to quote one musician, is like an apricot, "sweet and dry." In addition, Joachim's "Hebrew Melodies," inspired by Lord Byron's poems under the same name, have been well calculated to fit the compass of the instrument and show its best qualities. Georg Goltermann, who turned out music for violoncello by the bale, composed two *Grandes Duos* which are ably transcribed for the viola.

However, although the instrument is, as has been shown, a solo medium, and is quite capable of becoming the vehicle for the presentation of many artists, its *forte* lies elsewhere. Doubtless, ever since the inception of that which we now know as the string quartet, the viola has been on a par with the other instruments in that particular combination. This is contrary to the common orchestral usage in which the viola, while not particularly noticeable when it is playing, is conspicuously absent when it is mute.

In the quartet, and the string trio, it is a salient instrument. Much beautiful work, not only contrapuntal development and harmony but actual melody is given to it, as in the popular Smetana quartet. The fast movement, alla polacca, is composed of passages which tax the best of players. Dvorak made use of it, and Beethoven especially in his C minor Quartet, Opus 59, No. 3, when the fugue which is the final movement the viola has fully as much difficulty to meet as the first violin.

"Sincerity and personality as well as disinterestedness, an expression of himself in his art that is absolutely honest, these, I believe, are ideals which every artist should cherish and try to realize."

—Kreisler.

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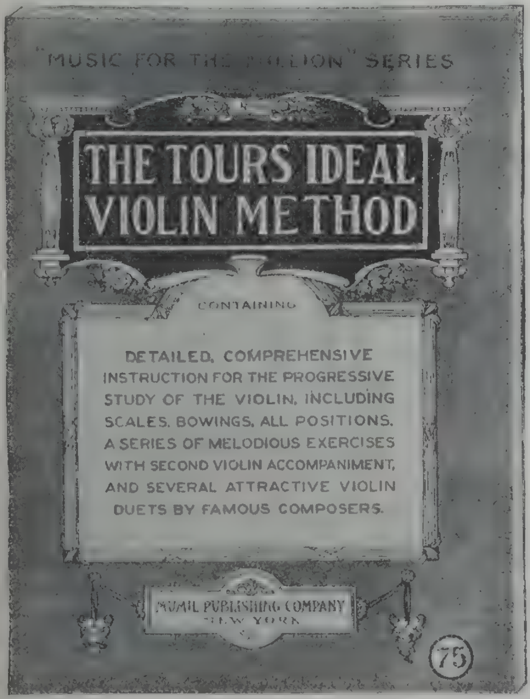

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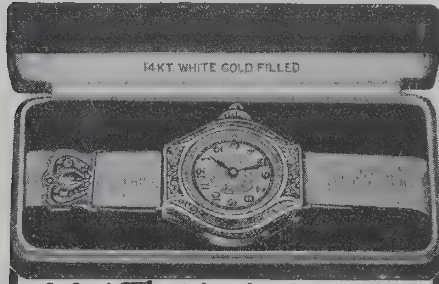

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String trios have generally been overlooked in favor of the quartet. Why this is so, no one seems to know, nor do they care particularly. True, the literature is not voluminous, but what there is of it is worthy of profound study.

In a string trio one part is missing. Therefore, this part must necessarily be taken by one of the other instruments, in addition to the work that instrument would have had, had the trio been composed as a quartet instead of a trio. This phase of the trio frequently sends the 'cellist into the mazes of the treble clef, in which the thumb positions are brought into constant and awkward play.

Frequently, however, that work is taken from the 'cello in order to allow the wielder of that instrument to regain his breath and is given to the viola. The Beethoven string trios are examples of this and the viola parts of those works, coupled with that of the Mozart *Divertimento*, form a complete school for the viola. In them everything will be met, and every possible situation on the instrument encountered.

No article concerning the viola is complete without some mention of Mozart's *Clarinet Trio*, a work scored for clarinet, viola and pianoforte. This is in all probability one of the most melodious of Mozart's compositions, which is a rather large statement, considering Mozart's gift for melody.

A playing knowledge of the viola is invaluable to the advanced pianist, allowing him an insight into that part of music too often omitted entirely by pianists, that is, chamber music. And it would permit him to participate in the modern orchestra without detriment to his piano technique.

A celebrated teacher of the violin is recalled who had a student, willing enough, but apparently, practice as he would, unable to acquire much speed, nor could he master the higher positions. His teacher at length told him the truth and recommended that he try the viola, continuing under his master's instructions. He did, and it "took." And strange to say, he is now a professional, playing in a nationally known symphonic orchestra.

Similar is the case of the person whose fingers seemed to be too large to allow the making of perfect semitones on the violin. In other words, to quote Joseph Cawthorn, "he hat doo many gnuckles in his hant." He, too, changed to the viola, and in a short time became a very creditable performer on that instrument.

So then, with the viola, it is as the Dutch say: "Onbekend onbemind (Unknown, unloved.)" Time will come when the viola will take its place. But until then its charms and ability are known only to a select circle.

Violin Questions Answered

By MR. BRAINE

Violin Practice

J. H.—Authorities differ in regard to the amount of practice which should be done daily by violin pupils. In the case of pupils devoting all their time to the study of music, some teachers advise four hours violin practice, others as high as six or seven or even eight, if the pupil is robust and has very strong vitality. My own opinion is that four hours is plenty, taken in shifts of half hours. with fifteen minutes rest between, two hours being done in the morning and two in the afternoon or evening. Pupils going to the public schools can, of course, do only an hour or two. (2) I cannot advise you as to whether you or your friend have made the greater progress without hearing you play. The names of the compositions you play mean nothing. It is how well you play them.

Annoying Neighbors

F. R. L.—As the violin practice annoys the people where you board, possibly you could arrange to practice in the evenings in the office where you work. If not, you might be able to get practice time in some conservatory or school of music, or in some private house where they take roomers. It will not injure your progress to do part of your practicing with the mute, or on a "practice" or "mute" violin; but you had better not do all your practicing in this manner, as it interferes with the development of a full, free, sonorous and brilliant tone.

Rosins

E. B.—Any of the good prepared rosins on the market should give good results. The trouble with your tone probably comes from some other cause, although I cannot tell what it is without hearing you play. (2) The sound-post should be set a quarter of an inch or so back of the right foot of the bridge. The exact point for best results can be learned only by experiment. (3) String makers often oil gut strings before they send them out, the object being to prevent the strings from drying out. You could oil your strings with oil of sweet almonds, being careful not to oil the part of the strings which is touched by the hair of the bow in playing. (4) I would advise you to use only a steel E. There is practically no danger that the string will strike your eye if it breaks. In fact gut strings are much more dangerous in this respect than steel.

Teaching Qualifications

R. M. P.—If you have studied the works you name carefully, with a really good teacher, you would be theoretically competent to teach pupils in the earlier grades. However, teaching is a special gift, and requires much experience, so it would be doubtful if you could hope to turn out good pupils in less than several years of actual teaching experience. (2) You could no doubt play some of the easier compositions of Sarasate, say the *Playera, Danse Espagnole, Op. 23, No. 5.* (3) If you can play *Obertasse* well, as you say, I do not see why you cannot play Kreisler's *Liebesfreud.* I cannot guess at your difficulty without a personal hearing. (4) If you have not already studied them, I should think Mazas "Brilliant Studies, Op. 36, Book II," would interest you. These are used by good teachers everywhere.

Violinists' Nationality

J. I. B.—Richard Drigo, Russian; Boccherini, Italian; Labitzky, of Polish descent, but born in Schoenfeld, Germany; Henri Ernst, Moravian. I can find no details of the life of Accolay in the biographical dictionaries. The only piece of note he wrote was the Concerto in A Minor you mention, which, as you say, is an excellent work. It is in universal use for students.

Viola Size

H. J. C.—The dimensions of the viola are about one-seventh larger than those of the violin, although there is a great deal of latitude in the size of the violas, some being larger and some smaller. The player with a long arm and long fingers can handle the larger sizes with ease; while the player with short arm and fingers must use an instrument which he can reach. In buying a viola it is best for the player to try several of different sizes until he finds one which is adapted to his arm and fingers.

Beginning Studies

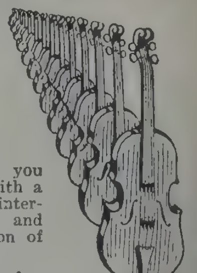
A. L. W.—For the start the "Easier Elementary Method for Beginners, Op. 38," by Wohlfahrt, published by the Theo. Presser Co., Philadelphia, Pa., will do as well as anything. (2) Some teachers use a graded course by one composer in teaching, while others use works by various authors, as the pupil seems to require them. I consider the last plan the best. (3) As the first and third positions are used more than others in violin playing, it is best to learn these positions thoroughly first. After those the second and the others can be taken up. (4) For easy violin and piano work in the first position, you can use the *Garland of Flowers*, by Weiss. These come in twelve books of progressive difficulty.

Amyl Nitrate

W. H. M.—The chemical you inquire about, the vapor of which has a strong stimulating effect on the heart, and which is used by some people for overcoming stage fright when playing in public, is amyl nitrate. When used, the chemical is enclosed in capsule form, in a delicate glass shell which, when crushed, gives out the stimulating vapor, which acts as a stimulant on the heart. It is used for *angina pectoris* and other forms of heart disease. No one should use this drug for any purpose whatever except on the advice of a competent physician.

Bow-Makers

M. R.—The following is a list of good bow makers: Tourte, La Fleur, Voirin, Sartory, Nurnberger, Hammig, Vuillaume, Hill, Pageot, Dodd, Peccatte, Bausch, Tubbs, Bernardel, Gand, Lamy, and many others. For prices you had better write to some of the firms who deal in old violins, who advertise in THE ETUDE. The prices vary greatly according to the maker, the quality, and the mounting. (2) A new bow is as good as an old one, if it is well made. The two bows you mention, Nurnberger and Sartory, are very good, if you get good specimens of these makes.



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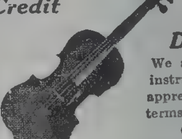

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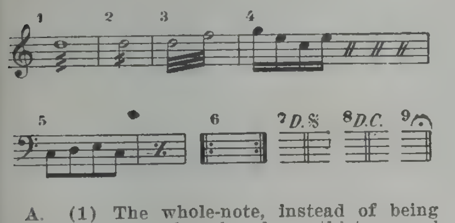
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Signs of Abbreviations

Q. Will you kindly explain to me the meanings of the following marks or signs, which I have found in my piano music?—Subscriber, London, Ky.



A. (1) The whole-note, instead of being sustained, is to be played as thirty-second notes for the duration of a whole-note; (2) The half-note is to be played as sixteen sixteenth notes; (3) The tremolo of a third, *e.g.*, is to be played at the rate of thirty-second notes for the duration of a half-note; (4) The group of four sixteenth-notes is to be repeated three times; (5) The bass-notes of the first measure are to be repeated for the second measure; (6) The notes between the dots are all to be repeated in like order; (7) D. S., short for Dal Segno (from the sign), signifies that everything is to be repeated from the S sign; (8) D. C., short for Da Capo (from the beginning), signifies that the movement is to be repeated from the beginning; (9) This sign placed over a double-bar denotes the end of a movement or piece.

An Old French Dance.

Q. What was the Galliard? Was it not some kind of dance? If so, is it ever danced now?—Olive B., Detroit, Mich.

A. The Galliard was a very popular dance in the sixteenth century. It lost its vogue some time in the following century, and has not appeared since. Originally a French dance of a very gay and jolly character, it took its name from the French *gaillard*, meaning a gay fellow, full of life—the opposite sex was termed *gaillarde*. The words are in use today applied to persons only.

Frequency of Lessons

Q. I am fifteen and in what my teacher calls the third grade of piano study. I take one lesson a week, but find my progress very slow. Should I take more than one lesson a week?—Hilda B., Detroit, Mich.

A. When you are more advanced one lesson per week may suffice; but in your present stage you require at least two or three lessons weekly. In addition to which, you should study Solfeggio, Theory, and read some of the best works on Musical History and the biographies of the chief musicians (composers, players and singers).

Dominant, Sub-dominant, Mediant, Sub-mediant

Q. What is the dominant so-called? Is the sub-dominant the note below the dominant? If so, how comes it that the sub-mediant is not the note below the mediant? All this seems very foggy to me; will you kindly give some light on the subject?—A. C. D., Providence, R. I.

A. The name "dominant" is given to the perfect fifth above the tonic, or key-note, whether it be major or minor, because its harmonies dominate the key—of course, next after the tonic harmonies. The "sub-dominant" is the perfect fifth *below the tonic*. Its harmonies are next in importance to those of the dominant. The "mediant" is the middle note between the tonic and dominant; the "sub-mediant" is the middle note between the tonic and (descending) sub-dominant. Very easy, is it not? Tonic, *do*; go up a 5th, dominant, *sol*; go down a 3rd, mediant, *mi*. Tonic, *do*; go down a 5th, sub-dominant, *fa*; or, from the tonic *do* go down a 3rd to sub-mediant, *la*.

Technic, Style, Interpretation

Q. I am twenty-two and have had piano lessons for two years, practicing faithfully. Thinking I had reached a point when I might take more advanced lessons, in order to study the art of interpretation and acquire more style, I applied to a well-known teacher whose specialty lies in advanced work. I underwent a careful examination, during which I played certain scales and arpeggios, Chopin's Military Polonaise (in A), tried to read a piece in four flats, and very lamely answered some elementary questions in theory. To my great chagrin the teacher told me that I had positively no technical facility, no theoretical knowledge, and that the Czerny's exercises, which I had struggled through, and the Polonaise were far beyond me. He added that my one redeeming point—a most important one he said—was a really good touch, combined with correct position of hands, arms and body. He advised me to study with his assistant for six months, then to apply again. But I think I could do so much better with him, himself. What do you advise me to do? I could practice as much as desired daily, as I have no occupation.—Study, St. Louis, Mo.

A. Your dilemma is a very ordinary one, occurring daily; want of elementary technic, joined to a desire to play difficult music. The teacher you mention appears both reliable and frank. Since you feel so strongly about it, the best thing for you to do is to speak quite plainly to him and give him a specific promise to practice faithfully as he may direct; it is just possible that he may take you. If so, live up to your promise.

(This Q. and A. is quite out of the usual matter for treatment by THE ETUDE—it is answered in the hope that a sincere music-seeker may not be discouraged but may become a musical success.—Ed.)

The Practice of Technic

Q. Is it desirable for me to practice all the major and minor scales every day?—Theresa, Milton, Mass.

A. It is not only desirable; it is absolutely necessary to have them literally at your fingers' ends, not alone in octaves, but in tenths, sixths and thirds. Remember that all your success as a pianist depends upon your technic, chiefly—and chiefest, on scales, arpeggios and touch.

Harmony and Counterpoint—not forgetting Fugue

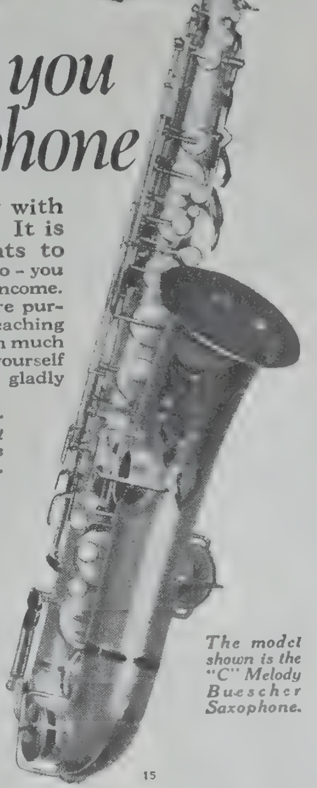
Q. My teacher tells me that I must study Harmony and Counterpoint; that is, if I really wish to become a good player. As my technic is said to be very good, would I not be wasting valuable time by studying theory, especially as I shall never become a composer?—Irma S., Cincinnati, O.

A. Your teacher's advice is admirable and necessary. You will never be a good player until you are fully equipped with an intimate knowledge of Harmony and Counterpoint, plus some Fugue. Of course, your technic is essential, just as a knowledge of orthography and grammar are needed for the understanding of a book of any kind. You have something to do other than the firework display of a mere virtuoso—you *have to interpret*. How can you do that intelligibly if you do not know the composer's meaning? You have to know his language and be able to speak it, in order to convey his message, unaltered, to the audience.

Orchestral Instruments

Q. What are the chief instruments employed in a symphony orchestra? What is a transposing instrument? Which are the chief ones?—Cornet, Los Angeles, Cal.

A. The orchestral instruments are divided into four groups, or families: the Strings, Wood-wind, Brass-wind, Percussion. To the *Strings* belong the violins (first and second), viola (also called alto because its music is written in the alto, or C, clef on the third line—it usually plays the tenor part), violoncello, contra-bass. The harp is a stringed instrument, but it stands apart and finds its place only in the modern orchestra. The *Wood-wind* consists of the piccolo, flute, oboe, clarinet (in C, B flat, A, E flat, A and the bass-clarinet), bassoon and contra-bassoon, basset horn and the English horn. The *Brass-wind:* The horn (natural and keyed) or French horn, trumpet (natural and keyed), trombone (valve and slide), bass-tuba and the ophicleide. *Percussion instruments:* kettle-drums (also termed tympani), military drum (also termed side and snare-drum) and the long or bass-drum; glockenspiel, bells, gong (or tam-tam), cymbals and triangle. A *transposing instrument* is one which sounds higher or lower than the key of the music which it is playing, thus: the C clarinet, oboe, flute, bassoon, C-alto horn, C-trumpet, the natural trombone, bass-tuba and ophicleide are *non*-transposing and sound the notes as written. On the other hand, transposing instruments read in one key and, according to their pitch, play in another, thus: the B flat clarinet while reading a piece in the key of C, transposes it a whole tone lower into the key of B flat. The chief transposing instruments are: piccolo (an octave higher), contra-bass (an octave lower), English horn, basset-horn, contra-bassoon (an octave lower), the clarinets in B flat, A, A flat, E flat, and the bass-clarinets in C (an octave lower) and in B flat (a ninth lower), all the French horns (commonly termed "horns") except the one in C-alto (note that the C-horn transposes an octave lower), all the trumpets except the one in C, all the trombones except the slide-trombone when used without the slide. The trombones are usually treated as non-transposing.



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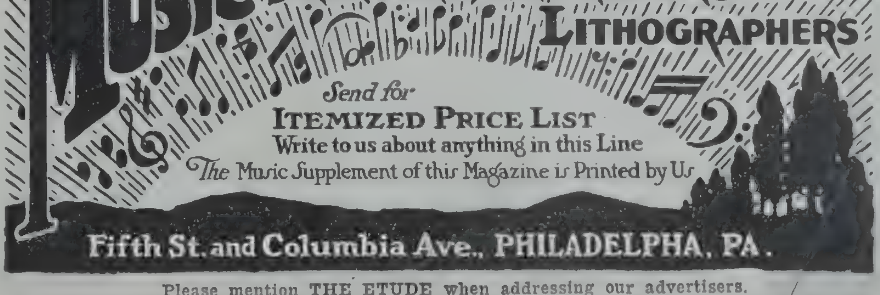

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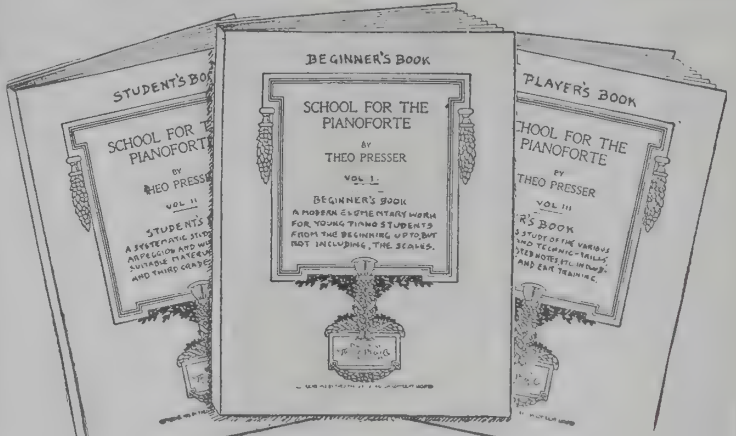
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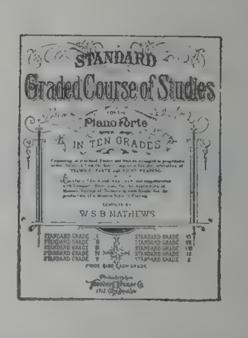

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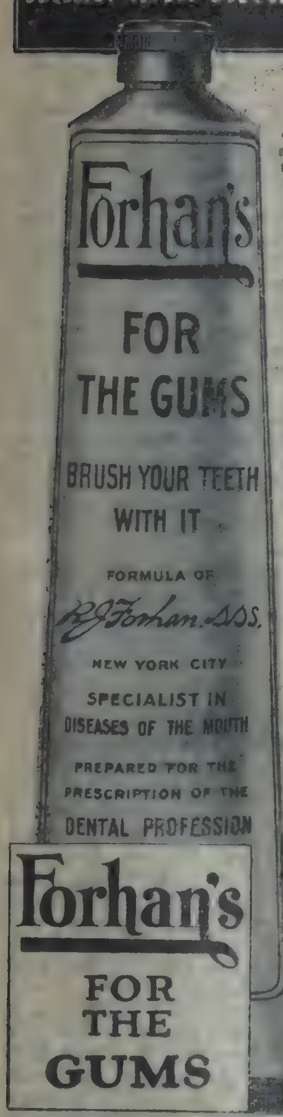

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Learning to Play Softly

By Harold Mynning

MANY piano students seem to strive day by day in every way to play louder and louder. Alas, it is quite easy to play loud. But very few amateurs can play the soft notes correctly. It requires much greater skill to play softly than loud.

For example, play this chord, D, F-sharp, A and D, loudly. No doubt every note will ring out sonorous and true. Now play this same chord very softly. Probably one note of the chord will not be heard at all, while some of the other notes will be louder than others. In other words, the chord will not sound clear and even as it did when you played it louder. Why is this? Simply that it takes much more control to play very softly than it does to play loud. True, some poor pianists never play anything but soft; but it is a weak, flabby softness, not the controlled pianissimo that denotes strength.

But as control is the key of the situation, it is of course the thing the pupil should above all strive for. This is simply intelligently building up one's technic. And, it might be added, it is not half so important how you hold your hand as how you use your ears. Let the ear be your infallible guide. If you strive earnestly to play soft notes artistically and listen intently you will learn how to play them. And this brings us to the importance of playing soft as a means of training the ear. When we played constantly "forte" the acute sense of hearing is more or less dulled.

I would not leave the impression that it is not important to play loud at times; but, after all, this is something that can be learned without much trouble.

Helps for the Growth of the Rural Teacher

By W. L. Clark

1. TAKE a good musical magazine. None needs its helpfulness more than the rural teacher.

2. Study some musical history. This gives a good background for work.

3. Stress accuracy in your teaching. Some pupil may yet attain to great heights in the musical world.

4. Set aside practice periods for yourself, to be devoted to the best music. Every teacher needs definite practice, even though pupils are not advanced and teaching materials are simple.

5. Go to a city occasionally to attend a concert. It will keep you alert to the greatness of the musical profession.

6. Have a musical library of your own, to which you add some good books relating to music every year.

7. If practicable, organize an orchestra in the community where you teach. Practice in orchestra work aids your pupils in obtaining correct time and interpretation, and increases the interest of others in your work.

8. Keep a good musical dictionary at hand. It will assist you in getting acquainted with unusual musical terms.

9. Organize a musical club of all your pupils. Have them to meet once or twice a month to render a musical program. This will accustom them to playing in the presence of others.

10. Keep a definite plan of the work you believe each of your pupils can accomplish in a definite length of time.

The prime factors in a successful singer are natural gift of voice, intelligence, interpretative power, personality and perseverence.

Piano Facts

BACH was one of the first to advocate playing the keyboard with the fingers curved. Prior to his time most of the keyboard instruments were played with straight fingers.

The first real clavier sonatas were those of Kuknau, published in 1695.

Mozart's advice upon the chief essentials of good technic are, "Above all things a player should possess a quiet, steady hand, the natural lightness, smoothness and gliding rapidity of which is so developed that the passages flow like *oil*."

John Field's greatest claim for immortality does not consist so much in the fact that he is said to have created the *Nocturne*, but rather that he was the first to break away from the conventionalized form of compositions such as *Sonatas* and *Rondos*.

Bridging the Treble and the Bass Clefs

By Mrs. N. D. Wells

PUPILS must have a support for any given form of instruction upon any basic principle. So many are puzzled and left hanging up in midair concerning many points regarding the different clefs, for instance.

We teach them that the C which is nearest the middle of the keyboard divides the right hand or Treble part from the left hand or Bass. Things move smoothly along until the pupil is first confronted with the ledger lines piecing on the Treble staff at the bottom and the Bass staff at the top.

This writing is not concerned with ledger lines either above the Treble or below the Bass; for usually these do not puzzle pupils to any extent. It is in the middle of the keyboard where the young student or even the adult beginner is most benuddled in trying to understand how the upper staff can suffer a tunnel made by the Bass staff, or how—which seems even more difficult of comprehension, that the Bass staff can be imposed upon by having a basement dug out for support of the Treble staff.

An *imaginary* stairway, leading up above the Bass staff, and another stair leading down below the Treble staff have helped me in giving the pupil definite ideas of how "these things can be;" or, in other words, what to some minds seems impossible is, by the above method, made quite clear.

Weber's Little Joke

IN a certain city in Germany once the officials conceived the brilliant idea of honoring the town watchmen with a great feast. He wanted this to be an important occasion and decided to have a Roast Ox. To add to the ceremony he engaged a local singing society to take part. Not satisfied with this he composed the words for the chorus which he wanted sung, which ran:

"When everything is safe and sound,
And all the watchmen are around [illegible]
Then eat we Oxen."

Weber, then a youth, saw the humor of setting such a ludicrous text and made the most of it. When it came to the end of the "cantata," he wrote a chorus to which the sole words were "We Oxen," repeated over and over again.

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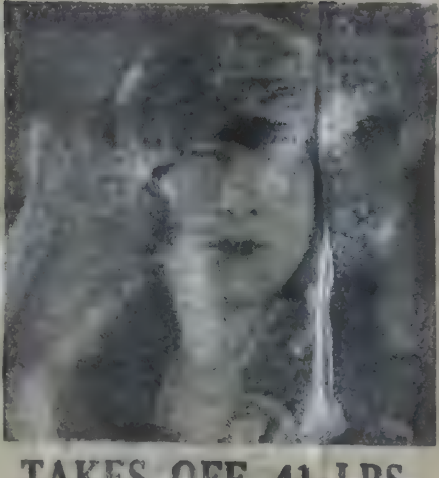

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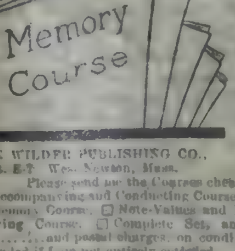

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Monthly New Music on Sale

This year's demand for the Monthly New Music packages has exceeded our expectations; the October and November installments have been sent out and, from all reports, have given entire satisfaction to those fortunate enough to receive them. There will not be any regular packages sent out during the month of December. Experience has shown that very little teaching music is used or desired around the holiday season. However, if any of our patrons wish a special selection of new issues during this month, a postal card request is all that will be necessary. Do not forget to mention style, grades and number of pupils for whom the music is desired and your order will receive our careful and prompt attention. The next regular installment of "New Music" packages will be forwarded in January, 1925.

Talking Machines and Records, and Radio By Mail

Let this be your Talking Machine Store. Philadelphia is [illegible] the greatest Talking Machine [illegible] of the entire world. It is the [illegible] new ideas, new creations, [illegible]. We have found that this business can be very successfully transacted by mail. It is of especial service to [illegible] away from a real center where the [illegible] stock can be obtained. The g[illegible] works are only a comparatively [illegible] distance from our Chestnut Street e[illegible]ment and we are in constant touch [illegible] the latest thought in the talking m[illegible] world. The combination of the [illegible]ng Machine with Radio is a new [illegible] feature in which thousands [illegible]d. Both of [illegible] ions in one cabinet [illegible]tly. Each has its great purpose [illegible] permanent records are like a wonde[illegible] library; they are like precious books [illegible] can be taken out and read over and [illegible] again. The radio is like a lecture and concert course in your own home. Bot[illegible] an important place and no modern [illegible] complete without them. We can [illegible] you with Brunswick and Victo[illegible] and records. The nature of the [illegible] is such, however, that we cannot [illegible] in this announcement. Just w[illegible] little letter of inquiry and we [illegible] glad to send you information, c[illegible] etc., telling you how we may serve [illegible]. For some time we have been sel[illegible] phonographs by mail-order, with [illegible] success and we have many custom[illegible] distances who buy their records through the Theo. Presser Co.

Calendars For 1925

For a number of years we have been furnishing the music profession with Art Calendars of merit. The large sale these calendars have enjoyed has stimulated us to produce for the coming year, a Calendar [illegible] fine reproduction in color [illegible] musician will occupy the [illegible] cut-out [illegible] of duo tint and directly [illegible] will be printed a short, concise biog[illegible]. There will be sixteen different su[illegible]s, offering a varied selection from [illegible] to choose, particularly for music teachers whose custom it is to present these calendars to pupils as Christmas remembrances. The following music masters will be represented in the series: Bach, Beethoven, Brahms, Chopin, Gounod, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, Wagner and Weber. These calendars [illegible] effective and inexpensive gifts and [illegible] appeal to all lovers of music. P[illegible] each, 10 cents, or by the dozen, $1.[illegible]

How to Succeed in Singing By Signor A. Buzzi-Peccia

There are many ways to succeed in singing and many ways to fail. A great deal depends upon the individual, but we have never seen any book on the subject which gives so many suggestions of a very practical character as this book by Signor A. Buzzi-Peccia. This celebrated *Maestro di Canto*, famous in Italy and America, friend of Verdi, Puccini, Mascagni, teacher of Alma Gluck, Sophie Braslau, and many noted singers, ought to know how to "Succeed," if anyone does. The money spent upon this book will prove a good investment to any singer. Just now you can have a copy reserved for you at the special advance of publication price of 60 cents, postpaid.

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Immanuel ....*Bochau*, 60 cents
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Sing, O Sing, Medium Voice *Risher*, 50 cents
In Old Judea, High and Low Voice (Violin ad lib.) *Geibel*, 60 cents
Nations, Adore, High, Medium or Low Voice ....*Shelley*, 50 cents

These songs and any others in our catalog may be had for examination. Be sure to specify key and range when ordering.

Etude Cover Design Contest

Our contest for a cover design closes December 1st. No designs will be entered after that date. In the designs presented, there is a wide range of subject and skill shown by the artists. Some are obviously the work of beginners who have had no experience or training, whatever, in artistic work. Other drawings show skill, ideas and proficiency. It is literally as impossible for a person who is not gifted to win a prize in competition with an experienced artist as it would be for a student in the first grade to draw a Carnegie Hall audience in competition with Paderewski. We can see that it will be a difficult matter for the judges to make decisions. This will also take time and we ask those who have submitted drawings to be patient until they hear from us.

Peer Gynt Suite, No. 1, For Piano—Four Hands By E. Grieg

The incidental music by Grieg, written for Ibsen's play, *Peer Gynt*, and later arranged by the composer in the form of a Suite, has proven immensely popular. It is already in the *Presser Collection* in piano solo form and we have now in press the arrangement for Four Hands. This latter arrangement is very effective, as it is possible in duet form to give the true orchestral values and some of the tone color. The numbers comprising this suite are: *Morning Mood*, *Anitra's Dance*, *Ase's Death*, and *In the Hall of the Mountain King*. These numbers are not difficult to play, being classed in the upper-intermediate grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

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We beg to announce for the first time a new volume which should have been undertaken ere this; a collection of popular melodies, arranged within the reach of the average pianist. These popular melodies are always welcome. There are a number of such volumes in existence, but we expect to make one that will be far superior to any yet published because we have a very large collection to draw from, and this is particularly in our line. Some of the pieces will contain transcriptions and some will contain variations, but the line between the two is very thin. Our patrons may look forward to a collection of the very best and most popular arrangements of standard melodies of the day. We will aim, also, to have them arranged in uniform difficulty. The special advance of publication price for this volume is 40 cents, postpaid.

New Orchestra Book

We have in preparation a new orchestra collection suitable for school and college orchestras and for general amateur use. This collection will be made up of standard numbers in part (all in new arrangements) and some new and particularly attractive numbers written and arranged especially for this work. Among the standard numbers will be such pieces as: *Poet and Peasant* and *William Tell Overtures* (in shortened form), *Aïda* and *Tannhauser Marches* (transposed to the most favorable keys). The original numbers will include selections from our catalog of pieces for which there has been a demand in orchestral form. These will comprise marches, concert pieces, slow movements, etc. The instrumentation will be similar to that employed in our *Popular Orchestra Book* and our *Crown Orchestra Book*, *i. e.*, the usual combination of orchestral instruments, together with parts for E flat and B flat saxophones, solo violin and two obbligato violins. The arrangements will be full and rich, but at the same time well within the range of the average student on any of the instruments employed.

The special introductory price in advance of publication is 15 cents for each instrumental part, 30 cents for the piano part, postpaid.

Capriccio Brillante For the Pianoforte By F. Mendelssohn

The piano music of Mendelssohn is more than holding its own, as a matter of fact, much of it is growing in popularity due to a revulsion from the efforts of some of the ultra modern writers. Works of Mendelssohn are to-day appearing upon the programs of many great artists. Some time ago we added to the *Presser Collection*, the "Concerto in G Minor," by Mendelssohn, which is one of the most popular with students. About equally popular is the *Capriccio Brillante in B Minor, Opus, 22.* This number will also be added to the *Presser Collection*. It is shorter than the Concerto and somewhat less difficult, but it is brilliant throughout and extremely tuneful. The *March* from the *Capriccio*, is often played as a separate number. The *Capriccio* as a whole, may be played with the accompaniment of a second piano or with orchestra, but the accompaniment is so light that the entire number may be played as a piano solo, if desired.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Ruth, Sacred Cantata For Women's Voices By Paul Bliss

In this attractive cantata the Biblical story of "Ruth" is told in short recitations, two solos, and number of choruses, which may be sung as three-part by omitting the second alto. The usefulness of a work of this sort is apparent. It is appropriate at any time; it requires about a half hour in rendition which makes it suitable for a vesper service. The subject treated renders it of use to any body of singers. Women's colleges and schools, as well as choirs where men's voices are absent, or not dependable, will welcome the work. The constant requests for works of this sort leads us to believe that this original writing will take its place in all better class choir and chorus libraries. In advance of publication this cantata may be had for 25 cents, postpaid. One copy only to each subscriber.

Jolly Jingles For Little Fingers By Helen L. Cramm

The new work, *Jolly Jingles for Little Fingers*, is in its author's best style. One cannot have too many publications of this nature, so many are needed in the early grades. Miss Cramm has always something good to say. In addition to their attractive qualities for young folks, good teaching material is to be found in every one of her pieces. This new book cannot fail to please.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Day Before Yesterday
Operetta for Children
By Cynthia Dodge

Tinkling tunes and charmingly catchy ones come from Cynthia Dodge. She has chosen History for her musical illumination in this work and she actually opens the pages of the past and out step queer, quaint characters who tell us how absurd we are. For forty minutes we follow the finger of Time, and always with smiles, because it is a very clever and pretty story. The contrasts are strong and accentuate the situations so the audience is held interested throughout. Sketches in costume of all characters are included in the score together with directions for staging, which are very easily managed. The music is for the voices in unison and very easily memorized. Our advance of publication price for one copy only, is 40 cents, postpaid.

Dawn of Spring
Cantata for Two Part Chorus of Treble Voices
By Richard Kountz

If you have heard Mr. Kountz' very popular song, "Sleepy Hollow Tun[illegible]," you know his gift of melody, and in th[illegible] short cantata, which requires twenty-fi[illegible] minutes for rendition, we assure you [illegible]at you will find melody and then more melody, and that easy flow of the voice par[illegible] which attracts singers and hearers alike. This work is finely adapted for use in women's club programs and it is easy enough to be given by pupils of the upper grades in schools. T[illegible]ory in the tex[illegible] is about what happe[illegible] Nature during a whole day in the s[illegible]ng from daylight through the following [illegible]ht until the ri[illegible]g of the sun. The char[illegible] of the work is irresistible and, while educational it is mo[illegible] attractive. The examination of a copy will hold your attention. The advance of publication price [illegible] one copy on[illegible] is 30 cents, postpaid.

Vision of Deborah
Sacred Cantata for Mixed Voices
By Richard K[illegible]eserling

This is a Sacred Cantata that may be given at any time of the year. It is big enough to inter[illegible] the best choruses and while it requires many rehearsal[illegible] it is worthy study and we recommend it to the attention of all choir-masters of serious intent. The solos are most grateful to the singers, and the choruses, with Oriental flavor in the musical treatment, maintain an atmosphere which compels attention to the end. The dramatic story is taken from the Old Testament and follows the Biblical text faithfully. There are very few such works in existence—not too long, full of contrasts, and alive with melody. An examination of this work will prove most interesting and we suggest to choir-masters and choral directors, that they obtain a copy while it may be had at the special advance of publication price, 30 cents, postpaid, for one copy only.

Rhythms For Young People
By Blanche Fox Steenman

This book is now on the press and this may be the last month of the special introductory offer. The book is intended primarily as a work on musical appreciation for public school students; to interest them first of all through their rhythmic perceptions and thus to introduce them to the works of the best composers. This volume contains nearly seventy separate numbers selected from the works of various writers from Bach right up to the present. Some of the pieces are in their original forms, others are arranged or transcribed, so as to make them more playable for the average performer. Some of the pieces are intended to be played to the students and commented upon, others are to be acted out rhythmically at the discretion of the teacher. In the Alphabetical Index the record numbers for the various talking machine disks are given in the case of many of the better known pieces. In the Table of Contents interpretative hints are [illegible] for each pie[illegible] in order to give [illegible]

Cleopatra—[illegible]era Burlesque of College L[illegible]—Book and Music
By John W[illegible] B[illegible]gham

This is one [illegible] best productions for college or high school under-graduates that we have seen. It is a musical farce to be done en[illegible] by men and the whole work is full of [illegible] natured fun-making. The lines are [illegible] clever throughout and the music is br[illegible] and sparkling. Some of it is original and portions are adaptation. Much of the fun is of the knock-about character, just the sort of thing in which the scholastic athlete delights to engage. The work is easily staged and costumed.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Barbarossa of Barbary
A Musical Comedy in Two Acts
Music By David Britton

An Original Musical Play, for young people, having exceptionally attractive material for an entire evening's entertainment. The music is catchy and sounds big, although it is not difficult to memorize nor to render. Miss Frances Bennett, who wrote the book, has produced a charming, witty story with lots of funny situations, all of which can be easily handled by amateurs and the tunefulness of Mr. Britton's music will appeal to both audience and performers. The stage business is fully described in the stage-manager's guide, which also contains cuts of the characters in costume. The advance of publication price for one copy only is 40 cents, postpaid.

Eleven Indian Love Songs
For Three-Part Chorus of Women's Voices
By Thurlow Lieurance

Mr. Lieurance tells us that this work is primarily intended for high school choruses. It will prove equally acceptable to musical clubs in general, however. There [illegible]ways room on a program for one or more good Indian numbers and these particular arrangements are made from [illegible] Mr. Lieurance's most successful songs. They are all taken from genuine Indian sources. These arrangements [illegible]all effective and none are difficult [illegible] execution.

The special introductory price in advance [illegible] publication is 30 cents per copy, postpaid.

Reverie Album
For the Piano

We have two very successful publications in our catalog, entitled respectively, *Tranquil Hours* and *Sunday Piano Music*. Our new *Reverie Album* will be somewhat similar in character to both of the above mentioned. It will contain pieces of the quieter and more contemplative type, suitable for home playing and for use also at devotional meetings in places where the piano may be used. Some of the pieces are rather ornate in character and in spite of the title of the selection, there is much variety in the book. Modern composers are represented chiefly, but there are also some selections from classic and standard writers. The pieces are of intermediate difficulty.

The special introductory price in advance of publication is 35 cents per copy, pos[illegible]

New Anthem Book

This [illegible] be one of the series of popular anthem books containing seventy-[illegible] pages of anthems of a popular order, something similar to one of our series entitled "Vo[illegible] Choir." The success of this series has been marvelous, not only on account of its reasonable price, but on account of [illegible] usefulness of the material, and we [illegible]pose to make this new anthem book [illegible] valuable than any previous one, as we have a large collection from which [illegible]elect. There is absolutely no risk to [illegible] by ch[illegible] leaders, or anyone else inte[illegible] in church music, [illegible] ne [illegible]book. They [illegible]

Little Folks' Music Story Book
By James Francis Cooke

There is a great fascination about music history even for little children. This new work is designed as a music history far easier and far simpler than any previous book on the subject and is intended for very little children indeed. The play principle is introduced since the pictures themselves are not printed in the book, but on separate sheets ready to be cut out by the child and pasted in the book. The work is sure to have a very large sale judging from the number of teachers who have ordered copies in advance and thus availed themselves of the special pre-publication price of 50 cents, postpaid.

What to Play—
What to Teach
By Harriette Brower

Miss Brower's book has reached the "page proof" stage. That means that it is upon the threshold of publication. It does not take long to print and bind a book when it gets that far. We are rushing it ahead with all proper speed. The [illegible] of this book is to give the student and the teacher a wide range of pieces employed upon the programs of the best artists and in the leading conservatories. These lists of pieces are arranged in [illegible] form so that the readers may learn how program makers arrange compositions in the proper order, that the effect upon the listener may be more impressive. The advance of publication price of this [illegible] and helpful work is [illegible]5 cents, postpaid.

The Music Scrap Book
By N. Louise Wright

S[illegible]y young pupils are presenting themselves for instruction these days [illegible] in many cases, it is necessary to have something still more elementary than even the usual instruction book. [illegible] that one must have some[illegible] kindergarten book. It is such a need as this that Miss N. Louise Wright's *Music Scrap Book*, is designed to fill. It may be described as a series of musical object lessons in notation, in keyboard knowledge and in fingering. Note values are taught without the necessity of a knowledge of fractions and the names of the keys are taught in connection with the names on the staff. The material is all attractive.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Six Study Pieces in Thirds
For the Piano
By Carl Moter

This is an excellent contribution to the literature of the double-note technic. Scales in double thirds are always good to practice, but this is not sufficient: they must be given practical application in either pieces or studies. Carl Moter's *Six Study Pieces* serve to exemplify very pleasingly and in various contrasted styles, the use of thirds in the intermediate stages. There are too few study books of this character.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Little Suite for Two Violins in the First Position
By Arthur Hartman, Op. [illegible]

This Little Suite for Two Violins in the First Position is a most interesting and ingenious work for the young violin student. The composer is one of the foremost American concert violinists of the present day, and with his experience in composing, editing and transcribing other important publications for the Theo. Presser Co., it is not surprising that he should write such a useful and comprehensive work in such a simple way. For although this Suite is all in first position, and not difficult by any means, it takes the pupil through varied finger and bow exercises. It will prove very interesting to the pupil who likes to have his teacher "play along with him." The special introductory price in advance of publica[illegible]

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[illegible]y N. Louise Wright

This work, by Miss Wright, an experienced teacher, is a condensed book of technic, always very useful to have with certain pupils. Every teacher has occasion at times to use a short review with a pupil, and this little work will come in good play with that class of pupils who need just a short boost to bring them back to where they were.

It deals with various forms of technic: scales, arpeggios, etc., and all of the pieces are of medium difficulty.

As the work has been in the hands of the engravers for some time, it will not be long before it is on the market. The special advance of publication price of this useful book is 25 cents, postpaid.

Ten Busy Fingers

By Mabel Madison Watson

Miss Mabel Madison Watson is a successful teacher and writer who specializes in strictly modern methods. Her books have proven very popular. In *Ten Busy* [illegible] acquainted with rhythms, with finger efficiency, independence of hands and keyboard geography. Various more or less familiar verses are used in order to give character to the pieces and to bring out the rhythms. This book may be used to the best advantage in early second grade work.

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Our new Schubert Album will contain some of the finest gems from the works of this most prolific and melodious writer. It will not be restricted merely to his piano pieces, but in addition to some of the best known piano solos and excerpts from others, it will also contain transcriptions of some of his favorite songs and arrangements from some of his orchestral works. In point of difficulty it will be an intermediate grade album. This will be different from any other Schubert compilation.

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The Cat Concert

By Russell Snively Gilbert

This will be the final month of the special offer on this entertaining little book of teaching pieces. Recreation pieces of easy grade having the picturesque quality are always attractive to young students. Since the pieces are well constructed they will be found to have many good teaching points. In addition, each little piece has an illustration at the head in black and white, thus adding further to its attractiveness.

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Reflections for Music Students

By Sidney Silber

This book of pithy paragraphs upon practical pianoforte playing and upon music study written by a Chicago teacher-pianist with a very large class is now being printed. It is only a little time before the copies will be in the hands of those who have had the foresight to grasp the opportunity to obtain them at the special advance of publication price. Send us 50 cents to-day and be among the first to get a copy when it is printed.

Album of Arpeggios for the Pianoforte

This volume is well along toward completion, but we are continuing the special advance offer during the present month.

This is the third book in the series, "Study Pieces for Special Purposes," and the two volumes which we have already issued have met with great favor among our patrons. The one for arpeggios will be along similar lines, and we might say in this connection, th[illegible] is yo[illegible] [illegible] the most im[illegible] [illegible]nyone will take [illegible] a miscellaneous lot of music, he will find that there are more arpeggios than any other department of technic. There is scarcely a piece that does not have arpeggios in some form. This comes about especially, because it is the basis of harmony. So you will find that this volume of arpeggios will be the most important of the entire series.

Our special price on this book will be 30 cents, postpaid.

Musical Moments For the Pianoforte

By Mrs. H. B. Hudson

This is a volume of recreation pieces, both original and selected, arranged in an easy playable manner for first grade pupils. Most of the pieces are in solo form but a few are for four-hands. These pieces are in the regular musical notation, not in the A-B-C style as are so many of Mrs. Hudson's books. This work will supplement very satisfactorily any instruction book or elementary course.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Offers Withdrawn

The November issue of THE ETUDE carried under the Publisher's Notes for the last time the special advance of publication offers on "The Cross-Patch Fairies," a Christmas operetta by Norwood Dale and "Notturno," a musical romance by Carl Schmidt. "The Cross-Patch Fairies" is a Christmas play with music for little folks. The music is tuneful and sprightly and safely within the range of children's voices. The story will be found interesting and those who desire a Christmas operetta for this year should secure a copy. Those having already selected an operetta for this year should keep this in mind for next year. The price is 60 cents a copy. "Notturno" is a very interesting story from a purely fiction standpoint, but it will appeal specially to the music lover since it treats with the developments of a woman's musical nature through the influence of a musical composition. The new Theo. Presser Co. edition of "Notturno" is priced at $1.50 per copy.

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You paid $2.00 for the ETUDE during the year. Are your copies so arranged that you can place your hand on any one that you may wish? Thousands have told us that the ETUDE is worth many times the subscription price of $2.00. Here's your opportunity to keep the entire 12 issues in a fine buckram binder, stamped in gold on back and sides, "THE ETUDE." It opens flat, and you will be surprised at the convenience, to say nothing of preserving copies fresh and neat for all time. The retail price is $2.25, and a mighty big bargain at that.

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Warning

We cannot be responsible where dishonest canvassers claiming to represent us take subscriptions for ETUDE MUSIC MAGAZINE. Pay no money to anyone not personally known to you, no matter how plausible the story. Ninety-nine times out of one hundred, the poor boy working his way through college, or the ex-service man trying to make a living are fakes pure and simple. If the story appears to be honest, tell the canvasser to let you sign the order, but return it direct to us with the money. If the canvasser is responsible, he will have no objection to your doing this because he knows he will get his commission.

Daily receipt of complaints from all over the country that su[illegible] been swindl[illegible]

Premium Workers—Attention!

Below is a list of attractive premiums given entirely free for new subscriptions to ETUDE MUSIC MAGAZINE. Select any one and you will be pleased when you see your selection.

Engagement Book—Black leather, size 4⅛ x 2½ inches, four pages assigned for each month; pages for memoranda, telephone numbers and addresses in back. Beautifully made. Only one new subscription.

Ladies' Vanity Case—With puff and mirror, silk moire lining, 2¾ x 3¾ inches when closed. One subscription.

Shears—Eight-inch, spring tension, fine steel. One subscription.

Sterling Silver Hammered Powder Box—Containing compact and [illegible]. Two subscriptions.

Cigarette Case—A great convenience for the smoker; black pin seal. Will hold 20 cigarettes. Two subscriptions.

Playing Card Case—Including fine deck of cards, gilt-edge. Case of Egyptian decoration is very effective. Two subscriptions.

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Fifty Visiting Cards—Engraved, beautiful script with plate. Three subscriptions.

Dainty Boudoir Lamp—Ivory finish, electric, with silk cord, old rose shade. Four subscriptions.

Adjusto-Lite—For home use, clamps, stands, hangs everywhere. Guaranteed for five years. Six subscriptions.

The 1924-1925 Premium Catalog is ready. Have you had your copy? If not, a postcard request will bring it by return mail.

1924-1925 Magazine Catalog

The new catalog showing high-class publications clubbed with ETUDE is now ready. Your copy is waiting for post card request. Reading matter for the entire family clubbed with ETUDE can be secured at a substantial reduction in price. Send us a post card and copy will be mailed promptly to you.

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VIOLINS—I make 'em sweet, soulful, mellotoned; finest quality instruments since Stradivarius' [illegible] details [illegible] John Lehto, 925 [illegible] San [illegible] Calif.

World of Music

(Continued from page 865)

"Nerone," which was given so successfully towards the close of the last season of the La Scala of Milan is to be the attraction at the opening night, November 25th, of that theater, which is so rich in its musical traditions.

The Society for the Publication of American Music, one of the main purposes of which is to foster the production of those higher forms of composition for which the market is so limited as to make them unattractive ventures for the general publisher, has brought out two notable works in the form of a *Suite Antique for Two Violins and Piano*, by Albert Stoessel, and a *Sonata for Violin and Piano*, by David Stanley Smith.

The American Violin Makers held their first convention in New York on October 18th. On the 19th they held a violin contest recital at Aeolian Hall, with an American Violin pitted against a Stradivarius. The aim of the society is to create the highest possible grade of American violins.

Leonora Cortez, the young Philadelphia pianist, made her Berlin début early in October, with encouraging success. The *Vossische Zeitung* says, "She is one of the most genuine piano talents we have experienced in a long time."

Frank van der Stucken, first conductor of the Cincinnati Symphony Orchestra, and successor of Theodore Thomas as conductor of the May Festival, recently celebrated his sixty-fifth birthday in Cincinnati.

Mascagni's Spectacular Revival of "Aida" in Berlin, which engaged one thousand participants, had to be discontinued after a few performances, for lack of patronage. A similar attempt in Vienna, earlier in the season, ended disastrously, partly because of unfavorable weather.

The New York Police Department Band, conducted by Patrolman Paul Hanneberg, has won the first prize in a band contest at the State Fair held at Syracuse.

The Boston Symphony Orchestra will this year give its fortieth season of concerts in New York City.

A $100,000 Stadium for Atlanta for the production of open-air opera is to be ready for use for the next summer season.

Jenny Lind is to have a statue to her memory, in Battery Park, New York, erected by the Jenny Lind Association. It will be in the historic costume of her period. Aside from busts in the Hall of Fame, she is to be the only woman so honored in that city except Joan of Arc. She will also be the sixth musician; Beethoven, Mozart, Weber, Grieg and Verdi being the others. The statue will be dedicated October 6th, 1925, her one-hundred-and-fifth birthday, and less than a month after the seventy-fifth anniversary of her New York début on September 11th, 1850.

Puccini has asked Gigli to create the leading tenor rôle of his latest opera, "Turandot," at the La Scala of Milan next spring.

Dr. J. Fred Wolle, founder and director of the Bethlehem Bach Choir and Festival, and one of the leading Bach interpreters of the world, we are glad to report is steadily regaining his health. Preparations are now under way for resuming rehearsals so as to have the usual Bach Festival in 1925, the 1924 performances having been prevented by the sudden affliction of Dr. Wolle.

Carl Busch has been honored with a second recognition of his accomplishments in the world of music, by receiving the decoration of the Royal Norwegian Order of St. Olaf, from King Haakon VII of Norway. Some years ago he was knighted by the ruler of Denmark, his native country.

Home for Retired Music Teachers

Social activities at the Presser Home for Retired Music Teachers in Germantown were resumed in October. Mrs. M. K. S. Smith, Secretary of the Presser Home Social Club, reports:

The opening meeting, October 23d, proved to be one of pronounced interest. Following a short musical program by home talent the subject of "Great Truths by Great Men," opened by a member of the Club, was ably discussed by Mr. Phillips, Mr. Colby, and other guests of Germantown.

This departure from the usual entertainment was most acceptable and held close attention throughout.

The capacity of the House will be greatly enlarged on completion of alterations now in process, in a building on the premises, for the help employed.

On Hallowe'en a sociable and entertainment was given in the Home in which many of the residents took active part—several in fancy dress costumes.

In addition to the radio receiving set, in operation, the Home has acquired a fine Victrola. There is as yet a small library of records. It has occurred to us that readers of THE ETUDE have records of good musical compositions that they might want to dispose of for some reason. The Home will welcome gifts of records for its library. This will bring cheer and happiness to many. Never [illegible] away. Any local phonog[illegible]